THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

音乐与音乐家辞典

第二版



主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

Canon TO *Classic rock*

GROVE
CTS | 湖南文艺出版社

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Volume Five

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General Abbreviations

A	alto, contralto [voice]
a	alto [instrument]
AA	Associate of the Arts
AB	Alberta; Bachelor of Arts
ABC	American Broadcasting Company; Australian Broadcasting Commission
Abt.	Abteilung [section]
ACA	American Composers Alliance
acc.	accompaniment, accompanied by
accdn	accordion
addl	additional
addn(s)	addition(s)
ad lib	ad libitum
aft(s)	afterpiece(s)
Ag	Agnus Dei
AGMA	American Guild of Musical Artists
AIDS	Acquired Immune Deficiency Syndrome
AK	Alaska
AL	Alabama
all(s)	alleluia(s)
AM	Master of Arts
a.m.	ante meridiem [before noon]
AMC	American Music Center
Amer.	American
amp	amplified
AMS	American Musicological Society
Anh.	Anhang [appendix]
anon.	anonymous(ly)
ant(s)	antiphon(s)
appx(s)	appendix(es)
AR	Arkansas
arr(s).	arrangement(s), arranged by/for
a-s	all-sung
ASCAP	American Society of Composers, Authors and Publishers
ASOL	American Symphony Orchestra League
attrib(s).	attribution(s), attributed to; ascription(s), ascribed to
Aug	August
aut.	autumn
AZ	Arizona
aztl	*azione teatrale*
B	bass [voice], bassus
B	Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b	bass [instrument]
b	born
BA	Bachelor of Arts
bal(s)	ballad opera(s)
bap.	baptized
Bar	baritone [voice]
bar	baritone [instrument]
B-Bar	bass-baritone
BBC	British Broadcasting Corporation
BC	British Columbia
BCE	before Common Era [BC]
bc	basso continuo
Bd.	Band [volume]
BEd	Bachelor of Education
Beds.	Bedfordshire
Berks.	Berkshire
Berwicks.	Berwickshire
BFA	Bachelor of Fine Arts
BFE	British Forum for Ethnomusicology
bk(s)	book(s)
BLitt	Bachelor of Letters/Literature
blq(s)	burlesque(s)
blt(s)	burletta(s)
BM	Bachelor of Music
BME, BMEd	Bachelor of Music Education
BMI	Broadcast Music Inc.
BMus	Bachelor of Music
bn	bassoon
BRD	Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros.	Brothers
BRTN	Belgische Radio en Televisie Nederlands
BS, BSc	Bachelor of Science
Bs	Benedictus
BSM	Bachelor of Sacred Music
Bte	Benedicite
Bucks.	Buckinghamshire
Bulg.	Bulgarian
bur.	buried
BVM	Blessed Virgin Mary
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]
C	contralto
c	circa [about]
¢	cent
CA	California
Cambs.	Cambridgeshire
Can.	Canadian
CanD	Cantate Domino
cant(s).	cantata(s)
cap.	capacity
carn.	Carnival
cb	contrabass [instrument]
CBC	Canadian Broadcasting Corporation
CBE	Commander of the Order of the British Empire
CBS	Columbia Broadcasting System
CBSO	City of Birmingham Symphony Orchestra
CD(s)	compact disc(s)
CE	Common Era [AD]
CeBeDeM	Centre Belge de Documentation Musicale
cel	celesta
CEMA	Council for the Encouragement of Music and the Arts
cf	confer [compare]
c.f.	cantus firmus
CFE	Composers Facsimile Edition
CG	Covent Garden, London
CH	Companion of Honour
chap(s).	chapter(s)
chbr	chamber
Chin.	Chinese
chit	chitarrone
choreog(s).	choreography, choreographer(s), choreographed by
Cie	Compagnie
cimb	cimbalom
cl	clarinet
clvd	clavichord
cm	centimetre(s); *comédie en musique*
cmda	*comédie mêlée d'ariettes*

CNRS	Centre National de la Recherche Scientifique
CO	Colorado
Co.	Company; County
Cod.	Codex
col(s).	column(s)
coll.	collected by
collab.	in collaboration with
com	*componimento*
comm(s)	communion(s)
comp(s).	composer(s), composed (by)
conc(s).	concerto(s)
cond(s).	conductor(s), conducted by
cont	continuo
contrib(s).	contribution(s)
Corp.	Corporation
c.p.s.	cycles per second
cptr(s)	computer(s)
Cr	Credo, Creed
CRI	Composers Recordings, Inc.
CSc	Candidate of Historical Sciences
CT	Connecticut
Ct	Contratenor, countertenor
CUNY	City University of New York
CVO	Commander of the Royal Victorian Order
Cz.	Czech
D	Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d.	denarius, denarii [penny, pence]
d	died
DA	Doctor of Arts
Dan.	Danish
db	double bass
DBE	Dame Commander of the Order of the British Empire
dbn	double bassoon
DC	District of Columbia
Dc	Discantus
DD	Doctor of Divinity
DDR	German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE	Delaware
Dec	December
ded(s).	dedication(s), dedicated to
DeM	Deus misereatur
Dept(s)	Department(s)
Derbys.	Derbyshire
DFA	Doctor of Fine Arts
dg	*dramma giocoso*
dir(s).	director(s), directed by
diss.	dissertation
dl	*drame lyrique*
DLitt	Doctor of Letters/Literature
DM	Doctor of Music
dm	*dramma per musica*
DMA	Doctor of Musical Arts
DME, DMEd	Doctor of Musical Education
DMus	Doctor of Music
DMusEd	Doctor of Music Education
DPhil	Doctor of Philosophy
Dr	Doctor
DSc	Doctor of Science/Historical Sciences
DSM	Doctor of Sacred Music
Dut.	Dutch
E.	East, Eastern
EBU	European Broadcasting Union
ed(s).	editor(s), edited (by)
EdD	Doctor of Education
edn(s)	edition(s)
EdS	Education Specialist
EEC	European Economic Community
e.g.	exempli gratia [for example]
el-ac	electro-acoustic
elec	electric, electronic
EMI	Electrical and Musical Industries
Eng.	English
eng hn	english horn
ENO	English National Opera
ens	ensemble
ENSA	Entertainments National Service Association
EP	extended-play (record)
esp.	especially
etc.	et cetera
EU	European Union
ex., exx.	example, examples
f, ff	following page, following pages
f., ff.	folio, folios
f	forte
fa(s)	farsa(s)
facs.	facsimile(s)
fasc(s).	fascicle(s)
Feb	February
ff	fortissimo
fff	fortississimo
fig(s).	figure(s) [illustration(s)]
FL	Florida
fl	flute
fl	floruit [he/she flourished]
Flem.	Flemish
fp	fortepiano [dynamic marking]
Fr.	French
frag(s).	fragment(s)
FRAM	Fellow of the Royal Academy of Music, London
FRCM	Fellow of the Royal College of Music, London
FRCO	Fellow of the Royal College of Organists, London
FRS	Fellow of the Royal Society, London
fs	full score
GA	Georgia
Gael.	Gaelic
GEDOK	Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA	Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger.	German
Gk.	Greek
Gl	Gloria
Glam.	Glamorgan
glock	glockenspiel
Glos.	Gloucestershire
GmbH	Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s)	gradual(s)
GSM	Guildhall School of Music, London (to 1934)
GSMD	Guildhall School of Music and Drama, London (1935–)
gui	guitar
H	Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants.	Hampshire
Heb.	Hebrew
Herts.	Hertfordshire
HI	Hawaii
hmn	harmonium
HMS	His/Her Majesty's Ship
HMV	His Master's Voice
hn	horn
Hon.	Honorary; Honourable
hp	harp
hpd	harpsichord
HRH	His/Her Royal Highness
Hung.	Hungarian
Hunts.	Huntingdonshire
Hz	Hertz [c.p.s.]
IA	Iowa
IAML	International Association of Music Libraries
IAWM	International Alliance for Women in Music
ibid.	ibidem [in the same place]
ICTM	International Council for Traditional Music
ID	Idaho
i.e.	id est [that is]
IFMC	International Folk Music Council
IL	Illinois
ILWC	International League of Women Composers

IMC	International Music Council
IMS	International Musicological Society
IN	Indiana
Inc.	Incorporated
inc.	incomplete
incid	incidental
incl.	includes, including
inst(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IPEM	Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
ISAM	Institute for Studies in American Music
ISCM	International Society for Contemporary Music
ISDN	Integrated Services Digital Network
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
It.	Italian
Jan	January
Jap.	Japanese
Jb	Jahrbuch [yearbook]
JD	Doctor of Jurisprudence
Jg.	Jahrgang [year of publication/volume]
jr	junior
Jub	Jubilate
K	Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd	keyboard
KBE	Knight Commander of the Order of the British Empire
KCVO	Knight Commander of the Royal Victorian Order
kg	kilogram(s)
Kgl	Königlich(e, er, es) [Royal]
kHz	kilohertz [1000 c.p.s.]
km	kilometre(s)
KS	Kansas
KY	Kentucky
Ky	Kyrie
£	libra(e) [pound(s) sterling]
L.	no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L	Longo catalogue [A. Scarlatti]
LA	Louisiana
Lanarks.	Lanarkshire
Lancs.	Lancashire
Lat.	Latin
Leics.	Leicestershire
LH	left hand
lib(s)	libretto(s)
Lincs.	Lincolnshire
lit(s)	litany (litanies)
Lith.	Lithuanian
LittD	Doctor of Letters/Literature
LLB	Bachelor of Laws
LLD	Doctor of Laws
loc. cit.	loco citato [in the place cited]
LP	long-playing record
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
Ltd	Limited
Ltée	Limitée
M, MM.	Monsieur, Messieurs
m	metre(s)
MA	Massachusetts; Master of Arts
Mag	Magnificat
MALS	Master of Arts in Library Sciences
mand	mandolin
mar	marimba
MAT	Master of Arts and Teaching
MB	Bachelor of Music; Manitoba
MBE	Member of the Order of the British Empire
MD	Maryland
ME	Maine
MEd	Master of Education
mel	*melodramma, mélodrame*
mels	*melodramma serio*
melss	*melodramma semiserio*
Met	Metropolitan Opera House, New York
Mez	mezzo-soprano
mf	mezzo-forte
MFA	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
MHz	megahertz [megacycles]
MI	Michigan
mic	microphone
Middx	Middlesex
MIDI	Musical Instrument Digital Interface
MIT	Massachusetts Institute of Technology
MLitt	Master of Letters/Literature
Mlle, Mlles	Mademoiselle, Mesdemoiselles
MM	Master of Music
M.M.	Metronome Maelzel
mm	millimetre(s)
MMA	Master of Musical Arts
MME, MMEd	Master of Music Education
Mme, Mmes	Madame, Mesdames
MMT	Master of Music in Teaching
MMus	Master of Music
MN	Minnesota
MO	Missouri
mod	modulator
Mon.	Monmouthshire
movt(s)	movement(s)
MP(s)	Member(s) of Parliament
mp	mezzo-piano
MPhil	Master of Philosophy
Mr	Mister
Mrs	Mistress; Messieurs
MS	Master of Science(s); Mississippi
MS(S)	manuscript(s)
MSc	Master of Science(s)
MSLS	Master of Science in Library and Information Science
MSM	Master of Sacred Music
MT	Montana
Mt	Mount
mt(s)	music-theatre piece(s)
MTNA	Music Teachers National Association
MusB, MusBac	Bachelor of Music
muscm(s)	musical comedy (comedies)
MusD, MusDoc	Doctor of Music
musl(s)	musical(s)
MusM	Master of Music
N.	North, Northern
n(n).	footnote(s)
nar(s)	narrator(s)
NB	New Brunswick
NBC	National Broadcasting Company
NC	North Carolina
ND	North Dakota
n.d.	no date of publication
NDR	Norddeutscher Rundfunk
NE	Nebraska
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NET	National Educational Television
NF	Newfoundland and Labrador
NH	New Hampshire
NHK	Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ	New Jersey
NM	New Mexico
no(s).	number(s)
Nor.	Norwegian
Northants.	Northamptonshire
Notts.	Nottinghamshire
Nov	November
n.p.	no place of publication
nr	near
NRK	Norsk Rikskringkasting [Norwegian broadcasting system]

NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published
pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
℟	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN	Society of Composers, Authors and Music Publishers of Canada
Sp.	Spanish
spkr(s)	speaker(s)
Spl	Singspiel
SPNM	Society for the Promotion of New Music
spr.	spring
sq	square
sr	senior
SS	Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS	steamship
SSR	Soviet Socialist Republic
St(s)	Saint(s)/Holy, Sankt, Sint, Szent
Staffs.	Staffordshire
STB	Bachelor of Sacred Theology
Ste	Sainte
str	string(s)
sum.	summer
SUNY	State University of New York
Sup	superius
suppl(s).	supplement(s), supplementary
Swed.	Swedish
SWF	Südwestfunk
sym(s).	symphony (symphonies), symphonic
synth	synthesizer, synthesized
T	tenor [voice]
t	tenor [instrument]
tc	*tragicommedia*
td(s)	*tonadilla*(s)
TeD	Te Deum
ThM	Master of Theology
timp	timpani
tm	*tragédie en musique*
TN	Tennessee
tpt	trumpet
Tr	treble [voice]
tr(s)	tract(s); treble [instrument]
trad.	traditional
trans.	translation, translated by
transcr(s).	transcription(s), transcribed by/for
trbn	trombone
TV	television
TWV	Menke catalogue [Telemann]
TX	Texas
U.	University
UCLA	University of California at Los Angeles
UHF	ultra-high frequency
UK	United Kingdom of Great Britain and Northern Ireland
Ukr.	Ukrainian
unacc.	unaccompanied
unattrib.	unattributed
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
unorchd	unorchestrated
unperf.	unperformed
unpubd	unpublished
UP	University Press
US	United States [adjective]
USA	United States of America
USSR	Union of Soviet Socialist Republics
UT	Utah
v, vv	voice, voices
v., vv.	verse, verses
v	verso
v.	versus
V	versicle
VA	Virginia
va	viola
vc	cello
vcle(s)	versicle(s)
VEB	Volkseigener Betrieb [people's own industry]
Ven	Venite
VHF	very high frequency
VI	Virgin Islands
vib	vibraphone
viz	videlicet [namely]
vle	violone
vn	violin
vol(s).	volume(s)
vs	vocal score, piano-vocal score
VT	Vermont
W.	West, Western
WA	Washington [State]
Warwicks.	Warwickshire
WDR	Westdeutscher Rundfunk
WI	Wisconsin
Wilts.	Wiltshire
wint.	winter
WNO	Welsh National Opera
WOO	Werke ohne Opuszahl
Worcs.	Worcestershire
WPA	Works Progress Administration
WQ	Wotquenne catalogue [C.P.E. Bach]
WV	West Virginia
ww	woodwind
WY	Wyoming
xyl	xylophone
YMCA	Young Men's Christian Association
Yorks.	Yorkshire
YT	Yukon Territory
YWCA	Young Women's Christian Association
YYS	(Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))
Z	Zimmermann catalogue [Purcell]
zar(s)	zarzuela(s)
zargc	*zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM — *19th Century Music* P
ACAB — *American Composers Alliance Bulletin* P
AcM — *Acta musicologica* P
ADB — *Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM — G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*)
AfM — *African Music* P
AH — Analecta hymnica medii aevi E
AllacciD — L. Allacci: *Drammaturgia* D
AM — *Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM — A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*)
AMe, AMeS — *Algemene muziekencyclopedie* and suppl. D
AMf — *Archiv für Musikforschung* P
AMI — L'arte musicale in Italia E
AMMM — Archivium musices metropolitanum mediolanense E
AMP — Antiquitates musicae in Polonia E
AMw — *Archiv für Musikwissenschaft* P
AMZ — *Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz — *Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2 — E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM — *Anuario musical* P
AnMc, AnMc — *Analecta musicologica* P
AnnM — *Annales musicologiques* P
AnthonyFB — J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI — Antiquae musicae italicae E
AÖAW — *Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG — W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR — *Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS — W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*)
AshbeeR — A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM — *Asian Music* P
AudaM — A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB — *Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8] — *Baker's Biographical Dictionary of Musicians* D
BAMS — *Bulletin of the American Musicological Society* P
BDA — *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM — A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC — A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP — J.H. Beck: *Encyclopedia of Percussion* D
BeJb — *Beethoven-Jahrbuch* P
BenoitMC — M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB — J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM — H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM — A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

BicknellH S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb *Bach-Jahrbuch* P
BladesPI J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB Bibliotheca musica bononiensis (Bologna, 1967–)
BMw *Beiträge zur Musikwissenschaft* P
BNB *Biographie nationale [belge]* (Brussels, 1866–1986)
BoalchM D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM *Black Perspective in Music* P
BrenetC M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)
BrenetM M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)
BrookB B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]
BWQ *Brass and Woodwind Quarterly* P

CaffiS F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)
CaM Catalogus musicus (Kassel, 1963–)
CampbellGC M. Campbell: *The Great Cellists* D
CampbellGV M. Campbell: *The Great Violinists* D
CAO Corpus antiphonalium officii (Rome, 1963–79)
CBY *Current Biography Yearbook* (1955–)
CC B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM Corpus of Early Keyboard Music E
CEMF Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM *Collectanea historiae musicae* (1953–66)
Choron-FayolleD A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP M.N. Clinkscale: *Makers of the Piano* D
CM Le choeur des muses E
CMc *Current Musicology* P
CMI I classici musicali italiani (Milan, 1941–56)
CMM Corpus mensurabilis musicae E
ČMm *Časopis Moravského musea* [*muzea*, 1977–] P
CMR *Contemporary Music Review* P
CMz *Cercetări de muzicologie* P
CohenE A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ *Cambridge Opera Journal* P
CooverMA J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)
CroceN B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)
ČSHS *Československy hudební slovník* D
CSM Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD *Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw Das Chorwerk E

DAB *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM *Dansk aarbog for musikforskning* P
Day-Murrie ESB C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF *Dictionnaire de biographie française* (Paris, 1933–)
DBI *Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3 *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM *Darmstädter Beiträge zur neuen Musik* P
DBP E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP Dějiny české hudby v příkladech (Prague, 1958)
DDT Denkmäler deutscher Tonkunst E
DEMF A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM *Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM Documenta historica musicae E
Dichter-ShapiroSM H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM *Deutsches Jahrbuch der Musikwissenschaft* P
DlabacžKL G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM Documenta musicologica (Kassel, 1951–)
DMt *Dansk musiktidsskrift* P
DMV Drammaturgia musicale veneta (Milan, 1983–)
DNB *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB Denkmäler der Tonkunst in Bayern E
DTÖ Denkmäler der Tonkunst in Österreich E
DugganIMI M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS The Eighteenth-Century Continuo Sonata E
ECFC The Eighteenth-Century French Cantata E
EDM Das Erbe deutscher Musik E
EECM Early English Church Music E
EG *Etudes grégoriennes* P
EI *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)
EIT *Yezhegodnik imperatorskikh teatrov* P
EitnerQ R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)
EKM Early Keyboard Music E
EL The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM The English Madrigal School, rev. as The English Madrigalists E
EMc *Early Music* P
EMC1, 2 *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D

EMH *Early Music History* P

EMN Exempla musica neerlandica E

EMS see EM

EMuz *Encyklopedia muzyczne* D

ERO Early Romantic Opera E

ES English Song 1600–1675 (New York, 1986–9)

ES *Enciclopedia dello spettacolo* D

ESLS see EL

EthM *Ethnomusicology* P

EthM Newsletter *Ethno[-]musicology Newsletter* P

EwenD D. Ewen: *American Composers: a Biographical Dictionary* D

FAM *Fontes artis musicae* P

FasquelleE *Encyclopédie de la musique* D

FCVR Florilège du concert vocal de la Renaissance E

FellererG K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)

FellererP K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)

FenlonMM I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)

FétisB, *FétisBS* F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D

FisherMP W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)

FiskeETM R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)

FlorimoN F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)

FO French Opera in the 17th and 18th Centuries (New York, 1983–)

FortuneISS N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)

Friedlaender DL M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)

FrotscherG G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)

FuldWFM J.J. Fuld: *The Book of World-Famous Music* D

FullerPG S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D

FürstenauG M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)

GänzlBMT K. Gänzl: *The British Musical Theatre* (London, 1986)

GänzlEMT K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D

GaspariC G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)

GerberL E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D

GerberNL E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D

GerbertS M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)

GEWM *The Garland Encyclopedia of World Music* D

GfMKB *Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]

GiacomoC S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)

GLMT Greek and Latin Music Theory (Lincoln, NE, 1984–)

GMB Geschichte der Musik in Beispielen E

GMM *Gazzetta musicale di Milano* P

GOB German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)

GöhlerV A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)

GoovaertsH A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)

GR *Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)

Grove1[–5] G. Grove, ed.: *A Dictionary of Music and Musicians* D

Grove6 *The New Grove Dictionary of Music and Musicians* D

GroveA *The New Grove Dictionary of American Music* D

GroveI *The New Grove Dictionary of Musical Instruments* D

GroveJ *The New Grove Dictionary of Jazz* D

GroveJapan *The New Grove Dictionary of Music and Musicians*, Jap. trans. D

GroveO *The New Grove Dictionary of Opera* D

GroveW *The New Grove Dictionary of Women Composers* D

GS W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)

GSJ *Galpin Society Journal* P

GSL K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D

GV R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D

HAM Historical Anthology of Music E

Harrison MMB F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)

HawkinsH J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)

HBSJ *Historical Brass Society Journal* P

HDM W. Apel: *Harvard Dictionary of Music* D

HJb *Händel-Jahrbuch* P

HJbMw *Hamburger Jahrbuch für Musikwissenschaft* P

HM Hortus musicus E

HMC Historical Manuscripts Commission [Publications]

HMT *Handwörterbuch der musikalischen Terminologie* D

HMw Handbuch der Musikwissenschaft (Potsdam, 1927–34)

HMYB *Hinrichsen's Musical Year Book* P

HoneggerD M. Honegger: *Dictionnaire de la musique* D

HopkinsonD C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D

Hopkins-RimbaultO E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)

HPM Harvard Publications in Music E

HR *Hudební revue* P

HRo *Hudební rozhledy* P

Humphries-SmithMP C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D

HV *Hudební věda* P

ICSC The Italian Cantata in the Seventeenth Century (New York, 1985–6)

IIM Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E

IIM *Izvestiya na Instituta za muzika* P

IMa Instituta et monumenta E

IMi Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)

IMSCR *International Musicological Society: Congress Report* [1930–]

IMusSCR *International Musical Society: Congress Report* [II–IV, 1906–11]

IO The Italian Oratorio 1650–1800 E

IOB Italian Opera 1640–1770, ed. H.M. Brown E

IOG Italian Opera 1810–1840, ed. P. Gossett E

IRASM *International Review of the Aesthetics and Sociology of Music* P

IRMAS *International Review of Music Aesthetics and Sociology* P

IRMO S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)

ISS Italian Secular Song 1606–1636 (New York, 1986)

IZ *Instrumentenbau-Zeitschrift* P

JAMIS *Journal of the American Musical Instrument Society* P

JAMS *Journal of the American Musicological Society* P

JASA *Journal of the Acoustical Society of America* P

JazzM *Jazz Monthly* P

JBIOS *Journal of the British Institute of Organ Studies* P

JbLH — *Jahrbuch für Liturgik und Hymnologie* P
JbMP — *Jahrbuch der Musikbibliothek Peters* P
JbO — *Jahrbuch für Opernforschung* P
JbSIM — *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
JEFDSS — *Journal of the English Folk Dance and Song Society* P
JFSS — *Journal of the Folk-Song Society* P
JIFMC — *Journal of the International Folk Music Council* P
JJ — *Jazz Journal* P
JJI — *Jazz Journal International* P
JJS — *Journal of Jazz Studies* P
JLSA — *Journal of the Lute Society of America* P
JM — *Journal of Musicology* P
JMR — *Journal of Musicological Research* P
JMT — *Journal of Music Theory* P
JoãoIL — [João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
Johansson FMP — C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
JohanssonH — C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
JR — *Jazz Review* P
JRBM — *Journal of Renaissance and Baroque Music* P
JRMA — *Journal of the Royal Musical Association* P
JRME — *Journal of Research in Music Education* P
JT — *Jazz Times* P
JVdGSA — *Journal of the Viola da Gamba Society of America* P
JVNM — see *Bouwsteenen: JVNM*

KdG — *Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
KermanEM — J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
KidsonBMP — F. Kidson: *British Music Publishers, Printers and Engravers* D
KingMP — A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
KJb — *Kirchenmusikalisches Jahrbuch* P
KM — *Kwartalnik muzyczny* P
KöchelKHM — L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)
KretzschmarG — H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*)
KrummelEMP — D.W. Krummel: *English Music Printing* (London, 1975)

LaborD — *Diccionario de la música Labor* D
La BordeE — J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
LabordeMP — L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
LafontaineKM — H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)
La Laurencie EF — L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*)
LAMR — *Latin American Music Review* P
LaMusicaD — *La musica: dizionario* D
LaMusicaE — *La musica: enciclopedia storica* D
LangwillI7 — see *Waterhouse-LangwillI*
LedeburTLB — C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
Le HurayMR — P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
LipowskyBL — F.J. Lipowsky: *Baierisches Musik-Lexikon* D
LM — *Lucrări de muzicologie* P
Lockwood MRF — L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
LoewenbergA — A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS — The London Pianoforte School 1766–1860 E
LS — *The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
LSJ — *Lute Society Journal* P
LU — *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
Lütgendorff GL — W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
LZMÖ — *Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)

MA — *Musical Antiquary* P
MAB — Musica antiqua bohemica E
MAk — *Muzïkal'naya akademiya* P
MAM — Musik alter Meister E
MAMS — Monumenta artis musicae Sloveniae E
MAn — *Music Analysis* P
MAP — Musica antiqua polonica E
MAS — Musical Antiquarian Society [Publications] E
Mattheson GEP — J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*)
MB — Musica britannica E
MC — Musica da camera E
McCarthyJR — A. McCarthy: *Jazz on Record* (London, 1968)
MCL — H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)
MD — *Musica disciplina* P
ME — *Muzïkal'naya entsiklopediya* D
MEM — Mestres de l'Escolanía de Montserrat E
MersenneHU — M. Mersenne: *Harmonie universelle* D
MeyerECM — E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
MeyerMS — E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF — Music in Facsimile (New York, 1983–91)
Mf — *Die Musikforschung* P
MG — *Musik und Gesellschaft* P
MGG1, 2 — *Die Musik in Geschichte und Gegenwart* D
MGH — Monumenta Germaniae historica
MH — Música hispana E
MischiatiI — O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
MISM — *Mitteilungen der Internationalen Stiftung Mozarteum* P
MJb — *Mozart-Jahrbuch* [Salzburg, 1950–] P
ML — *Music & Letters* P
MLE — Music for London Entertainment 1660–1800 E
MLMI — Monumenta lyrica medii aevi italica E
MM — *Modern Music* P
MMA — *Miscellanea musicologica* [Australia] P
MMB — Monumenta musicae byzantinae E
MMBel — Monumenta musicae belgicae E
MMC — *Miscellanea musicologica* [Czechoslovakia] P
MME — Monumentos de la música española E
MMFTR — Monuments de la musique française au temps de la Renaissance E
MMg — *Monatshefte für Musikgeschichte* P
MMI — Monumenti di musica italiana E
MMMA — Monumenta monodica medii aevi E
MMN — Monumenta musica neerlandica E
MMP — Monumenta musicae in Polonia E
MMR — *Monthly Musical Record* P
MMRF — Les maîtres musiciens de la Renaissance française E
MMS — Monumenta musicae svecicae E
MNAN — Music of the New American Nation E
MO — *Musical Opinion* P
MooserA — R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
MoserGV — A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
MQ — *Musical Quarterly* P
MR — *Music Review* P
MRM — Monuments of Renaissance Music E
MRS — Musiche rinascimentali siciliane E
MS — *Muzïkal'nïy sovremennik* P
MSD — Musicological Studies and Documents E
MT — *Musical Times* P
MusAm — *Musical America* P
MVH — Musica viva historica E
MVSSP — Musiche vocali e strumentali sacre e profane E
Mw — Das Musikwerk E
MZ — *Muzikološki zbornik* P

NA — *Note d'archivio per la storia musicale* P
NBeJb — *Neues Beethoven-Jahrbuch* P
NBL — *Norsk biografisk leksikon* (Oslo, 1923–83)
NDB — *Neue deutsche Biographie* (Berlin, 1953–)

NeighbourTysonPN — O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS — L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/R)
NewcombMF — A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE — W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE — W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB — W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH — A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM — Nagels Musik-Archiv E
NMÅ — *Norsk musikkgranskning årbok* P
NNBW — *Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB — *Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM — *The New Oxford History of Music* (Oxford, 1954–90)
NRMI — *Nuova rivista musicale italiana* P
NZM — *Neue Zeitschrift für Musik* P

OHM, OHM — *The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM — *Opus musicum* P
ÖMz — *Österreichische Musikzeitschrift* P
ON — *Opera News* P
OQ — *Opera Quarterly* P
OW — *Opernwelt* P

PalMus — Paléographie musicale E
PAMS — *Papers of the American Musicological Society* P
PÄMw — Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH — B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC — Publicaciones del departamento de música E
PEM — C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG — *Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM — see PÄMw
PierreH — C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM — Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM — A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO — N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN — G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, c1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL — *Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM — Portugaliae musica E
PMA — *Proceedings of the Musical Association* P
PMFC — Polyphonic Music of the Fourteenth Century E
PMM — *Plainsong and Medieval Music* P
PNM — *Perspectives of New Music* P
PraetoriusSM — M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/R); ii (Wolfenbüttel, 1618, 2/1619/R; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/R)
PraetoriusTI — M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM — *Polski rocznik muzykologiczny* P
PRMA — *Proceedings of the Royal Musical Association* P
Przywecka-SameckaDM — M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB — *Polskich słownik biograficzny* (Kraków, 1935)
PSFM — Publications [Société française de musicologie] E

Quaderni della RaM — *Quaderni della Rassegna musicale* P

Rad JAZU — *Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM — *Rassegna musicale* P
RBM — *Revue belge de musicologie* P
RdM — *Revue de musicologie* P
RdMc — *Revista de musicología* P
ReeseMMA — G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR — G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM — E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM — *Revue musicale* P
RFS — Romantic French Song 1830–1870 E
RGMP — *Revue et gazette musicale de Paris* P
RHCM — *Revue d'histoire et de critique musicales* P
RicciTB — C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/R)
RicordiE — C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG — H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/R; Eng. trans. of pts i–ii, 1962/R, and pt iii, 1977)
RiemannL11, 12 — *Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM — *Rivista italiana di musicologia* P
RIMS — *Rivista internazionale di musica sacra* P
RM — *Ruch muzyczny* P
RMARC — *R.M.A. [Royal Musical Association] Research Chronicle* P
RMC — *Revista musical chilena* P
RMF — Renaissance Music in Facsimile (New York, 1986–8)
RMFC — *Recherches sur la musique française classique* P
RMG — *Russkaya muzikal'naya gazeta* P
RMI — *Rivista musicale italiana* P
RMS — Renaissance Manuscript Studies (Stuttgart, 1975–)
RN — *Renaissance News* P
RosaM — C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM — Recent Researches in American Music E
RRMBE — Recent Researches in the Music of the Baroque Era E
RRMCE — Recent Researches in the Music of the Classical Era E
RRMMA — Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC — Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR — Recent Researches in the Music of the Renaissance E

SachsH — C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD — J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB — C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD — C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL — C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL — *Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC — The Sixteenth-Century Chanson E
ScheringGIK — A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/R)
ScheringGO — A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/R)
SchillingE — G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK — *Slovník české hudební kultury* (Prague, 1997)
SchmidlD, *SchmidlDS* — C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG — E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ — G. Schuller: *Early Jazz* (New York, 1968/R)
SchullerSE — G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM — B. Schwarz: *Great Masters of the Violin* D
SCISM — Seventeenth-Century Italian Sacred Music E
SCKM — Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA — Smith College Music Archives E
SCMad — Sixteenth-Century Madrigal E

SCMot Sixteenth-Century Motet E
SeegerL H. Seeger: *Musiklexikon* D
SEM Series of Early Music [University of California] E
SennMT W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH *Slovenská hudba* P
SIMG *Sammelbände der Internationalen Musik-Gesellschaft* P
SKM *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM see *SMH*
SMA *Studies in Music* [Australia] P
SMC *Studies in Music from the University of Western Ontario* [Canada] P
SMd Schweizerische Musikdenkmäler E
SMH *Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML *Schweizer Musikerlexikon* D
SMM Summa musicae medii aevi E
SMN *Studia musicologica norvegica* P
SMP *Słownik muzyków polskich* D
SMSC Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw *Studien zur Musikwissenschaft* P
SMz *Schweizerische Musikzeitung/Revue musicale suisse* P
SOB Süddeutsche Orgelmeister des Barock E
SOI L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/R)
SouthernB E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM *Sovetskaya muzïka* P
SpataroC B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU *Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
SpinkES I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
Stevenson SCM R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/R)
StevensonSM R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/R)
StiegerO F. Stieger: *Opernlexikon* D
STMf *Svensk tidskrift för musikforskning* P
StrohmM R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2 O. Strunk: *Source Readings in Music History* (New York, 1950/R, rev. 2/1998 by L. Treitler)
SubiráHME J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM Tudor Church Music E
TCMS Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11] O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM Thesauri musici E
TSM *Tesoro sacro musical* P
TVNM *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM Uitgave van oudere Noord-Nederlandsche Meesterwerken E

Vander Straeten MPB E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG S. Virdung: *Musica getutscht* (Basle, 1511/R)
VMw *Vierteljahrsschrift für Musikwissenschaft* P
VogelB E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/R)

WalterG F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/R)
WaltherML J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-LangwillI W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP Wydawnictwo dawnej muzyki polskiej E
WE The Wellesley Edition E
WECIS Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
Weinmann WM A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/R)
WolfeMEP R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/R)
WurzbachL C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

YIAMR *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC *Yearbook of the International Folk Music Council* P
YoungHI P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM *Yearbook for Traditional Music* P

ZahnM J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/R)
ZDADL *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM *Zeitschrift für Musik* P
ŹHMP Źródła do historii muzyki polskiej E
ZI *Zeitschrift für Instrumentenbau* P
ZIMG *Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL *Zenei lexikon* D
ZMw *Zeitschrift für Musikwissenschaft* P
ZT *Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

Siglum	Library
A	Admont, Benediktinerstift, Archiv und Bibliothek
DO	Dorfbeuren, Pfarramt
Ed	Eisenstadt, Domarchiv, Musikarchiv
Ee	——, Esterházy-Archiv
Eh	——, Haydn-Museum
Ek	——, Stadtpfarrkirche
El	——, Burgenländisches Landesmuseum
ETgoëss	Ebenthal (nr Klagenfurt), Goëss private collection
F	Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB	Fischbach (Oststeiermark), Pfarrkirche
FK	Feldkirch, Domarchiv
Gd	Graz, Diözesanarchiv
Gk	——, Universität für Musik und Darstellende Kunst
Gl	——, Steiermärkische Landesbibliothek am Joanneum
Gmi	——, Institut für Musikwissenschaft
Gu	——, Universitätsbibliothek
GÖ	Göttweig, Benediktinerstift, Musikarchiv
GÜ	Güssing, Franziskaner Kloster
H	Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE	Heiligenkreuz, Zisterzienserkloster
Ik	Innsbruck, Tiroler Landeskonservatorium
Imf	——, Tiroler Landesmuseum Ferdinandeum
Imi	——, Musikwissenschaftliches Institut der Universität
Iu	——, Universitätsbibliothek
Kk	Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla	——, Landesarchiv
Kse	——, Schlossbibliothek Ebental
KN	Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR	Kremsmünster, Benediktinerstift, Musikarchiv
L	Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA	Lambach, Benediktinerstift
LIm	Linz, Oberösterreichisches Landesmuseum
LIs	——, Bundesstaatliche Studienbibliothek
M	Melk, Benediktiner-Superiorat Mariazell
MB	Michaelbeuern, Benediktinerabtei
MS	Mattsee, Stiftsarchiv
MT	Maria Taferl (Niederösterreich), Pfarre
MZ	Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N	Neuburg, Pfarrarchiv
R	Rein, Zisterzienserstift
RB	Reichersberg, Stift
Sca	Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd	——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk	——, Kapitelbibliothek
Sl	——, Landesarchiv
Sm	——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi	——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn	——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp	——, Bibliothek des Priesterseminars
Ssp	——, Erzabtei St Peter, Musikarchiv
Sst	——, Bundesstaatliche Studienbibliothek [in *Su*]
Su	——, Universitätsbibliothek
SB	Schlierbach, Stift
SCH	Schlägl, Prämonstratenser-Stift, Bibliothek
SE	Seckau, Benediktinerabtei
SEI	Seitenstetten, Benediktinerstift, Musikarchiv
SF	St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL	St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL	St Paul, Benediktinerstift St Paul im Lavanttal
ST	Stams, Zisterzienserstift, Musikarchiv
STEp	Steyr, Stadtpfarre
TU	Tulln, Pfarrkirche St Stephan
VOR	Vorau, Stift
Wa	Vienna, St Augustin, Musikarchiv
Waf	——, Pfarrarchiv Altlerchenfeld
Wdo	——, Zentralarchiv des Deutschen Orden
Wdtö	——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm	——, Gesellschaft der Musikfreunde
Wh	——, Pfarrarchiv Hernals
Whh	——, Haus-, Hof- und Staatsarchiv
Whk	——, Hofburgkapelle [in *Wn*]
Wk	——, St Karl Borromäus
Wkm	——, Kunsthistorisches Museum
Wlic	——, Pfarrkirche Wien-Lichtental
Wm	——, Minoritenkonvent
Wmi	——, Institut für Musikwissenschaft der Universität
Wn	——, Österreichische Nationalbibliothek, Musiksammlung
Wp	——, Musikarchiv, Piaristenkirche Maria Treu
Ws	——, Schottenabtei, Musikarchiv
Wsa	——, Stadtarchiv
Wsfl	——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp ——, St Peter, Musikarchiv
Wst ——, Stadt- und Landesbibliothek, Musiksammlung
Wu ——, Universitätsbibliothek
Wwessely ——, Othmar Wessely, private collection
WAIp Waidhofen (Ybbs), Stadtpfarre
WIL Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl Canberra, National Library of Australia
Msl Melbourne, State Library of Victoria
Pml Perth, Central Music Library
PVgm Parkville, Grainger Museum, University of Melbourne
Sb Sydney, Symphony Australia National Music Library
Scm ——, New South Wales State Conservatorium of Music
Sfl ——, University of Sydney, Fisher Library
Smc ——, Australia Music Centre Ltd, Library
Sml ——, Music Branch Library, University of Sydney
Sp ——, Public Library
Ssl ——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa Antwerp, Stadsarchief
Aac ——, Archief en Museum voor het Vlaamse Culturleven
Ac ——, Koninklijk Vlaams Muziekconservatorium
Ak ——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp ——, Museum Plantin-Moretus
As ——, Stadsbibliotheek
Asj ——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba Brussels, Archives de la Ville
Bc ——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm ——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg ——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte ——, Michotte private collection [in *Bc*]
Br ——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb ——, Radiodiffusion-Télévision Belge
Bsp ——, Société Philharmonique
BRc Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs ——, Stadsbibliotheek
D Diest, St Sulpitiuskerk
Gc Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd ——, Culturele Dienst Province Oost-Vlaanderen
Geb ——, St Baafsarchief
Gu ——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc ——, Conservatoire Royal de Musique, Bibliothèque
Lg ——, Musée Grétry
Lu ——, Université de Liège, Bibliothèque
LVu Leuven, Katholieke Universiteit van Leuven
MA Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa Mechelen, Archief en Stadsbibliotheek
Tc Tournai, Chapitre de la Cathédrale, Archives
Tv ——, Bibliothèque de la Ville

BR: BRAZIL

Rem Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn ——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu Calgary, University of Calgary, Library
E Edmonton (AB), University of Alberta
HNu Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu London (ON), University of Western Ontario, Music Library
Mc Montreal, Conservatoire de Musique, Centre de Documentation
Mcm ——, Centre de Musique Canadienne
Mm ——, McGill University, Faculty and Conservatorium of Music Library
Mn ——, Bibliothèque Nationale
On Ottawa, National Library of Canada, Music Division
Qmu Quebec, Monastère des Ursulines, Archives
Qsl ——, Musée de l'Amérique Françcaise
Qul ——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm Toronto, Canadian Music Centre
Tu ——, University of Toronto, Faculty of Music Library
Vcm Vancouver, Canadian Music Centre
VIu Victoria, University of Victoria

CH: SWITZERLAND

A Aarau, Aargauische Kantonsbibliothek
Bab Basle, Archiv der Evangelischen Brüdersozietät
Bps ——, Paul Sacher Stiftung, Bibliothek
Bu ——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl ——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu ——, Stadt- und Universitätsbibliothek
BM Beromünster, Musikbibliothek des Stifts
BU Burgdorf, Stadtbibliothek
CObodmer Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D Disentis, Stift, Musikbibliothek
E Einsiedeln, Benedikterkloster, Musikbibliothek
EN Engelberg, Kloster, Musikbibliothek
Fcu Fribourg, Bibliothèque Cantonale et Universitaire
FF Frauenfeld, Thurgauische Kantonsbibliothek
Gc Geneva, Conservatoire de Musique, Bibliothèque
Gpu ——, Bibliothèque Publique et Universitaire
Lmg Lucerne, Allgemeine Musikalische Gesellschaft
Lz ——, Zentralbibliothek
LAac Lausanne, Archives Cantonales Vaudoises
LAcu ——, Bibliothèque Cantonale et Universitaire
LU Lugano, Biblioteca Cantonale
MSbk Mariastein, Benediktinerkloster
MÜ Müstair, Frauenkloster St Johann
N Neuchâtel, Bibliothèque Publique et Universitaire
OB Oberbüren, Kloster Glattburg
P Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R Rheinfelden, Christkatholisches Pfarramt
S Sion, Bibliothèque Cantonale du Valais
SAf Sarnen, Benediktinerinnen-Abtei St Andreas
SAM Samedan, Biblioteca Fundaziun Planta
SGd St Gallen, Domchorarchiv
SGs ——, Stiftsbibliothek, Handschriftenabteilung
SGv ——, Kantonsbibliothek (Vadiana)
SH Schaffhausen, Stadtbibliothek
SO Solothurn, Zentralbibliothek, Musiksammlung
SObo ——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W Winterthur, Stadtbibliothek
Zi Zürich, Israelitische Kultusgemeinde
Zma ——, Schweizerisches Musik-Archiv [in *Nf*]
Zz ——, Zentralbibliothek
ZGm Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam Brno, Archiv města Brna
Bb ——, Klášter Milosrdnych Bratří [in *Bm*]
Bm ——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa ——, Státní Oblastní Archiv
Bu ——, Moravská Zemeská Knihovna, Hudební Oddělení
BER Beroun, Statní Okresní Archiv
BROb Broumov, Knihovna Benediktinů [in *HK*]
CH Cheb, Okresní Archiv
CHRm Chrudim, Okresní Muzeum
D Dačice, Knihovna Františkánů [in *Bu*]
H Hronov, Muzeum
HK Hradec Králové, Státní Vědecká Knihovna
HKm ——, Muzeum Východních Čech
HR Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa Jindřichův Hradec, Státní Oblastní Archív Třeboňi
K Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA Kadaň, Děkansky Kostel
KL Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR Kroměříž, Knihovna Arcibiskupského Zámku
KRa ——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA Králíky, Kostel Sv. Michala [in *UO*]
KU Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa Česká Lípa, Okresní Archív
LIT Litoměřice, Státní Oblastní Archiv
LO Loukov, Farní Kostel
LUa Louny, Okresní Archív
ME Mělník, Okresní Muzeum [on loan to *Pnm*]
MH Mnichovo Hradiště, Vlastivědné Muzeum
MHa ——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
MT Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP Opava, Slezské Muzeum
OS Ostrava, Česky Rozhlas, Hudební Archiv
OSE Osek, Knihovna Cisterciáků [in *Pnm*]
Pa Prague, Státní Ústřední Archiv
Pak ——, Pražská Metropolitní Kapitula
Pdobrovského ——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk ——, Konservatoř, Archiv a Knihovna
Pn ——, Knihovna Národního Muzea
Pnd ——, Národní Divadlo, Hudební Archiv
Pnm ——, Národní Muzeum
Pr ——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps ——, Památník Národního Písemnictví, Knihovna
Psj ——, Kostel Sv. Jakuba, Farní Rad
Pst ——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu ——, Národní Knihovna, Hudenbí Oddělení
Puk ——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa Plzeň, Městský Archiv
PLm ——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm ——, Muzeum
R Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO Rokycany, Okresní Muzeum
ROk ——, Děkansky Úřad, Kostel
SE Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC Třebíč, Městsky Archiv
TU Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB Vyšší Brod, Knihovna Cisterciáckého Klášterа
Z Žatec, Muzeum
ZI Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa Augsburg, Kantoreiarchiv St Annen
Aab ——, Archiv des Bistums Augsburg
Af ——, Fuggersche Domänenkanzlei, Bibliothek
Ahk ——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As ——, Staats- und Stadtbibliothek
Asa ——, Stadtarchiv
Au ——, Universität Augsburg, Universitätsbibliothek
AAm Aachen, Domarchiv (Stiftsarchiv)
AAst ——, Öffentliche Bibliothek, Musikbibliothek
AB Amorbach, Fürstlich Leiningische Bibliothek
ABG Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa ——, Kantoreiarchiv St Annen
AG Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM Amberg, Staatliche Bibliothek
AN Ansbach, Staatliche Bibliothek
ANsv ——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk ——, Stadt- und Kreisbibliothek
ASh Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb ——, Schloss Johannisburg, Stiftsbibliothek
Ba Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda ——, Akademie der Künste, Stiftung Archiv
Bdhm ——, Hochschule für Musik Hanns Eisler
Bga ——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk ——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk ——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm ——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim ——, Staatliches Institut für Musikforschung, Bibliothek
Bk ——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk ——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br ——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs ——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb ——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer ——, Sommer private collection
Bsp ——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst ——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa Bamberg, Staatsarchiv
BAs ——, Staatsbibliothek
BAL Ballenstedt, Stadtbibliothek
BAR Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk Bautzen, Stadtbibliothek
BAUm ——, Stadtmuseum
BB Benediktbeuern, Pfarrkirche, Bibliothek
BDk Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH Bad Homburg vor der Höhe, Stadtbibliothek
BDS Bad Schwalbach, Evangelisches Pfarrarchiv
BE Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU Beuron, Bibliothek der Benediktiner-Erzabtei
BFb Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG Beuerberg, Stiftskirche
BGD Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH Bayreuth, Stadtbücherei
BIB Bibra, Pfarrarchiv
BIT Bitterfeld, Kreis-Museum
BKÖs Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs Bremen, Staats- und Universitätsbibliothek
BNba Bonn, Beethoven-Haus, Beethoven-Archiv
BNms ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu ——, Universitäts- und Landesbibliothek
BO Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS Brunswick, Stadtarchiv und Stadtbibliothek
BUCH Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl Coburg, Landesbibliothek, Musiksammlung
Cs ——, Staatsarchiv
Cv ——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu ——, Technische Universität, Universitätsbibliothek
Dhm Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla ——, Sächsisches Hauptstaatsarchiv
Dmb ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB Dettelbach, Franziskanerkloster, Bibliothek
DEl Dessau, Anhaltische Landesbücherei
DEsa ——, Stadtarchiv
DGs Duisburg, Stadtbibliothek, Musikbibliothek
DI Dillingen an der Donau, Kreis- und Studienbibliothek
DL Delitzsch, Museum, Bibliothek
DM Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa Darmstadt, Hessisches Staatsarchiv
DT Detmold, Lippische Landesbibliothek, Musikabteilung
DTF Dietfurt, Franziskanerkloster [in *Ma*]
DÜha ——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk Düsseldorf, Goethe-Museum, Bibliothek
DÜl ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc Donauwörth, Cassianeum
Ed Eichstätt, Dom [in *Eu*]
Es ——, Staats- und Seminarbibliothek [in *Eu*]
Eu ——, Katholische Universität, Universitätsbibliothek
Ew ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB Ebrach, Katholisches Pfarramt, Bibliothek
EC Eckartsberga, Pfarrarchiv
EF Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa Eisenach, Stadtarchiv, Bibliothek
EIb ——, Bachmuseum
EN Engelberg, Franziskanerkloster, Bibliothek
ERu Erlangen, Universitätsbibliothek
ERP Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW Ellwangen (Jagst), Stiftskirche
F Frankfurt, Stadt- und Universitätsbibliothek
Ff ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl ——, Musikverlag Robert Lienau
Fsa ——, Stadtarchiv
FBa Freiberg (Lower Saxony), Stadtarchiv
FBo ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa Flensburg, Stadtarchiv
FLs Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva ——, Deutsches Volksliedarchiv
FRIts Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS Freising, Erzbistum München und Freising, Dombibliothek
FUl Fulda, Hessische Landesbibliothek
FÜS Füssen, Katholisches Stadtpfarramt St Mang
FW Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga Göttingen, Staatliches Archivlager
Gb ——, Johann-Sebastian-Bach-Institut
Gms ——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs ——, Niedersächsische Staats- und Universitätsbibliothek
GBR Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD Goch-Gaesdonck, Collegium Augustinianum
GI Giessen, Justus-Liebig-Universität, Bibliothek
GLAU Glauchau, St Georgen, Musikarchiv
GM Grimma, Göschenhaus-Seume-Gedenkstätte
GMl ——, Landesschule [in *Dl*]
GOa Gotha, Augustinerkirche, Notenbibliothek
GOl ——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL Goldbach (nr Gotha), Pfarrbibliothek
GRu Greifswald, Universitätsbibliothek
GRH Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ Güstrow, Museum der Stadt
GZsa Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha Hamburg, Staatsarchiv
Hkm ——, Kunstgewerbemuseum, Bibliothek
Hmb ——, Öffentlichen Bücherhallen, Musikbücherei
Hs ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh ——, Händel-Haus
HAmi ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR Hartha (Kurort), Kantoreiarchiv
HB Heilbronn, Stadtarchiv
HEms Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER Herrnhut, Evangelische Brüder-Unität, Archiv
HGm Havelberg, Prignitz-Museum, Bibliothek
HL Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemberg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE	Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR	Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD	Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj	Helmstedt, Ehemalige Universitätsbibliothek
HSk	——, Kantorat St Stephani [in *W*]
HVkm	Hanover, Bibliothek des Kestner-Museums
HVl	——, Niedersächsische Landesbibliothek
HVs	——, Stadtbibliothek, Musikbibliothek
HVsa	——, Staatsarchiv
IN	Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL	Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb	Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi	Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju	——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE	Jever, Marien-Gymnasium, Bibliothek
Kdma	Kassel, Deutsches Musikgeschichtliches Archiv
Kl	——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km	——, Musikakademie, Bibliothek
Ksp	——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA	Karlsruhe, Badische Landesbibliothek
KAsp	——, Pfarramt St Peter
KAu	——, Universitätsbibliothek
KBs	Koblenz, Stadtbibliothek
KFp	Kaufbeuren, Protestantisches Kirchenarchiv
KIl	Kiel, Schleswig-Holsteinische Landesbibliothek
KIu	——, Universitätsbibliothek
KMs	Kamenz, Stadtarchiv
KNa	Cologne, Historisches Archiv der Stadt
KNd	——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh	——, Staatliche Hochschule für Musik, Bibliothek
KNmi	——, Musikwissenschaftliches Institut der Universität
KNu	——, Universitäts- und Stadtbibliothek
KPs	Kempten, Stadtbücherei
KPsl	——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR	Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa	Konstanz, Stadtarchiv
Lm	Lüneburg, Michaelisschule
Lr	——, Ratsbücherei, Musikabteilung
LA	Landshut, Historischer Verein für Niederbayern, Bibliothek
LB	Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb	Leipzig, Bach-Archiv
LEbh	——, Breitkopf & Härtel, Verlagsarchiv
LEdb	——, Deutsche Bücherei, Musikaliensammlung
LEm	——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi	——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm	——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst	——, Stadtbibliothek [in *LEu* and *LEm*]
LEt	——, Thomanerchor, Bibliothek [in *LEb*]
LEu	——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN	Laufen, Stiftsarchiv
LI	Lindau, Stadtbibliothek
LIM	Limbach am Main, Pfarrkirche Maria Limbach
LST	Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh	Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC	Luckau, Stadtkirche St Nikolai, Kantoreiarchiv
Ma	Munich, Franziskanerkloster St Anna, Bibliothek
Mb	——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm	——, Bibliothek des Metropolitankapitels
Mbn	——, Bayerisches Nationalmuseum, Bibliothek
Mbs	——, Bayerische Staatsbibliothek
Mf	——, Frauenkirche [on loan to *FS*]
Mh	——, Staatliche Hochschule für Musik, Bibliothek
Mhsa	——, Bayerisches Hauptstaatsarchiv
Mk	——, Theatinerkirche St Kajetan
Mm	——, Bibliothek St Michael
Mo	——, Opernarchiv
Msa	——, Staatsarchiv
Mth	——, Theatermuseum der Clara-Ziegler-Stiftung
Mu	——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl	Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs	——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME	Meissen, Stadt- und Kreisbibliothek
MEIk	Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl	——, Thüringisches Staatsarchiv
MEIr	——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa	Merseburg, Domstift, Stiftsarchiv
MG	Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi	——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs	——, Staatsarchiv und Archivschule
MGu	——, Philipps-Universität, Universitätsbibliothek
MGB	Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH	Mannheim, Wissenschaftliche Stadtbibliothek
MHrm	——, Städtisches Reiss-Museum
MHst	——, Stadtbücherei, Musikbücherei
MLHb	Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm	——, Marienkirche
MLHr	——, Stadtarchiv
MMm	Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR	Marienberg, Kirchenbibliothek
MT	Metten, Abtei, Bibliothek
MÜd	Münster, Bischöfliches Diözesanarchiv
MÜp	——, Bischöflishes Priesterseminar, Bibliothek
MÜs	——, Santini-Bibliothek [in *MÜp*]
MÜu	——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG	Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY	Mylau, Kirchenbibliothek
MZmi	Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp	——, Bischöfliches Priesterseminar, Bibliothek
MZs	——, Stadtbibliothek
MZsch	——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu	——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm	Nuremberg, Germanisches National-Museum, Bibliothek
Nla	——, Bibliothek beim Landeskirchlichen Archiv
Nst	——, Bibliothek Egidienplatz
NA	Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs	Naumburg, Stadtarchiv
NAUw	——, St Wenzel, Bibliothek
NEhz	Neuenstein, Hohenlohe-Zentralarchiv
NH	Neresheim, Bibliothek der Benediktinerabtei
NL	Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk	——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM	Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT Neumarkt-St Veit, Pfarrkirche
NTRE Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB Ottobeuren, Benediktinerabtei
OBS Gessertshausen-Oberschönenfeld, Abtei
OF Offenbach am Main, Verlagsarchiv André
OLH Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB Oranienbaum, Landesarchiv
Pg Passau, Gymnasialbibliothek
Po ——, Bistum, Archiv
PA Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE Perleberg, Pfarrbibliothek
PI Pirna, Stadtarchiv
PL Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL Polling, Katholisches Pfarramt
POTh Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs ——, Staatliche Bibliothek
Rtt ——, Fürst Thurn und Taxis Hofbibliothek
Ru ——, Universität Regensburg, Universitätsbibliothek
RAd Ratzeburg, Domarchiv
RB Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs ——, Stadtbibliothek, Musikabteilung
ROu ——, Universität, Universitätsbibliothek
RT Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl ——, Thüringisches Staatsarchiv
Sl Stuttgart, Württembergische Landesbibliothek
SBj Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT Schotten, Liebfrauenkirche
SHk Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm ——, Schlossmuseum
SHs ——, Schlossmuseum, Bibliothek [in *SHm*]
SI Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN Sünching, Schloss
SWl Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs ——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth ——, Mecklenburgisches Staatstheater, Bibliothek
Tl Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi ——, Bibliothek des Musikwissenschaftlichen Institut
Tu ——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG Tegernsee, Pfarrkirche
TEGha ——, Herzogliches Archiv
TEI Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT Tittmoning, Pfarrkirche [in *Fs*]
TO Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb Trier, Bistumarchiv
TRs ——, Stadtbibliothek
TZ Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us Ulm, Stadtbibliothek
Usch ——, Von Schermar'sche Familienstiftung, Bibliothek
UDa Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa ——, Niedersächsisches Staatsarchiv
WA Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB Waldenburg, St Bartholomäus, Kantoreiarchiv
WD Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb Wernigerode, Harzmuseum, Harzbücherei
WEY Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe ——, Ephoralbibliothek
WFmk ——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH Bad Windsheim, Stadtbibliothek
WIl Wiesbaden, Hessische Landesbibliothek
WINtj Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm ——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh ——, Hochschule für Musik Franz Liszt
WRiv ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl ——, Thüringisches Hauptstaatsarchiv Weimar
WRtl ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd Würzburg, Diözesanarchiv
WÜst ——, Staatsarchiv
WÜu ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa ——, Stadtarchiv
Zsch ——, Robert-Schumann-Haus
ZE Zerbst, Stadtarchiv
ZEo ——, Gymnasium Francisceum, Bibliothek
ZGh Zörbig, Heimatmuseum
ZI Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs Zeitz, Stiftsbibliothek

DK: DENMARK

A Århus, Statsbiblioteket
Ch Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar Copenhagen, Det Arnamagnaeanske Institut
Kc ——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk ——, Kongelige Bibliotek
Kmk ——, Kongelige Danske Musikkonservatorium
Ku ——, Det Kongelige Bibliotek Fiolstraede
Kv ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol Odense, Landsarkivet for Fyen

Ou ——, Universitetsbibliotek, Musikafdelingen
Sa Sorø, Sorø Akademi, Biblioteket
Tv Tåsinge, Valdemars Slot

E: SPAIN

Ac Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa ——, Monasterio de S Ana
AL Alquézar, Colegiata
ALB Albarracín, Catedral, Archivo
AR Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS Astorga, Catedral
Bac Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc ——, Biblioteca de Catalunya, Seccíon de Música
Bc ——, S.E. Catedra Basiclica, Arixiu
Bcd ——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih ——, Arixiu Históric de la Ciutat
Bim ——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit ——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc ——, Orfeó Catalá, Biblioteca
Bu ——, Universitat Autónoma
BA Badajoz, Catedral, Archivo Capitular
BUa Burgos, Catedral, Archivo
BUlh ——, Cistercian Monasterio de Las Huelgas
C Córdoba, S Iglesia Catedral, Archivo de Música
CA Calahorra, Catedral
CAL Calatayud, Colegiata de S María
CU Cuenca, Catedral, Archivo Capitular
CUi ——, Instituto de Música Religiosa
CZ Cádiz, Archivo Capitular
E San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G Gerona, Catedral, Archivo/Arxiu Capitular
Gp ——, Biblioteca Pública
GRc Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr ——, Capilla Real, Archivo de Música
GRmf ——, Archivo Manuel de Falla
GU Guadalupe, Real Monasterio de S María, Archivo de Música
H Huesca, Catedral
J Jaca, Catedral, Archivo Musical
JA Jaén, Catedral, Archivo Capitular
JEc Jerez de la Frontera, Colegiata
L León, Catedral, Archivo Histórico
Lc ——, Real Basilica de S Isidoro
LEc Lérida, Catedral
LPA Las Palmas de Gran Canaria, Catedral de Canarias
Mah Madrid, Archivo Histórico Nacional
Mba ——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc ——, Real Conservatorio Superior de Música, Biblioteca
Mca ——, Casa de Alba
Mcns ——, Congregación de Nuestra Señora
Md ——, Centro de Documentación Musical del Ministerio de Cultura
Mdr ——, Convento de las Descalzas Reales
Mm ——, Biblioteca Histórica Municipal
Mmc ——, Casa Ducal de Medinaceli, Biblioteca
Mn ——, Biblioteca Nacional
Mp ——, Patrimonio Nacional
Msa ——, Sociedad General de Autores y Editores
MA Málaga, Catedral, Archivo Capitular
MO Montserrat, Abadía
MON Mondoñedo, Catedral, Archivo
OL Olot, Biblioteca Popular
ORI Orihuela, Catedral, Archivo
OV Oviedo, Catedral Metropolitana, Archivo
P Plasencia, Catedral, Archivo de Música
PAc Palma de Mallorca, Catedral, Archivo
PAp ——, Biblioteca Provincial
PAL Palencia, Catedral de S Antolín, Archivo de Música
PAMc Pamplona, Catedral, Archivo
PAS Pastrana, Museo Parroquial
RO Roncesvalles, Monasterio S María, Biblioteca
Sc Seville, Institución Colombina
SA Salamanca, Catedral, Archivo Catedralicio
SAc ——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu ——, Biblioteca Universitaria
SAN Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC Santiago de Compostela, Catedral Metropolitana
SCu ——, Biblioteca de la Universidad
SD Santo Domingo de la Calzada, Catedral Archivo
SE Segovia, Catedral, Archivo Capitular
SEG Segorbe, Archivo de la Catedral
SI Silos, Abadía de S Domingo, Archivo
SU Seo de Urgel, Catedral
Tc Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp ——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc Tarragona, Catedral
TE Teruel, Catedral, Archivo Capitular
TO Tortosa, Catedral
TUY Tuy, Catedral
TZ Tarazona, Catedral, Archivo Capitular
V Valladolid, Catedral Metropolitana, Archivo de Música
Vp ——, Parroquia de Santiago
VAa Valencia, Archivo Municipal
VAc ——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp ——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu ——, Biblioteca Universitaria
VI Vich, Museu Episcopal
Zac Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc ——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs ——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp ——, Iglesia Metropolitana [in *Zac*]
ZAc Zamora, Catedral

ET: EGYPT

Cn Cairo, National Library (Dar al-Kutub)
MSsc Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg Tallinn, National Library of Estonia

F: FRANCE

A Avignon, Médiathèque Ceccano
Ac ——, Bibliothèque du Conservatoire
AB Abbeville, Bibliothèque Nationale
AG Agen, Archives Départementales de Lot-et-Garonne
AI Albi, Bibliothèque Municipale
AIXc Aix-en-Provence, Bibliothèque du Conservatoire
AIXm ——, Bibliothèque Méjanes
AIXmc ——, Bibliothèque de la Maîtrise de la Cathédrale
AL Alençon, Bibliothèque Municipale
AM Amiens, Bibliothèque Municipale
AN Angers, Bibliothèque Municipale
APT Apt, Basilique Ste Anne
AS Arras, Médiathèque Municipale
ASOlang Asnières-sur-Oise, Collection François Lang
AUT Autun, Bibliothèque Municipale
AVR Avranches, Bibliothèque Nationale
B Besançon, Bibliothèque Municipale
Ba ——, Bibliothèque de l'Archevêché
BE Beauvais, Bibliothèque Municipale
BG Bourg-en-Bresse, Bibliothèque Municipale
BO Bordeaux, Bibliothèque Municipale
BS Bourges, Bibliothèque Municipale
C Carpentras, Bibliothèque Municipale (Inguimbertine)

CA Cambrai, Médiathèque Municipale
CAc ——, Cathédrale
CC Carcassonne, Bibliothèque Municipale
CF Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH Chantilly, Musée Condé
CHd ——, Musée Dobrie
CHRm Chartres, Bibliothèque Municipale
CLO Clermont-de-l'Oise, Bibliothèque
CO Colmar, Bibliothèque de la Ville
COM Compiègne, Bibliothèque Municipale
CSM Châlons-en-Champagne, Bibliothèque Municipale
Dc Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm ——, Bibliothèque Municipale
DI Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO Dôle, Bibliothèque Municipale
DOU Douai, Bibliothèque Nationale
E Epinal, Bibliothèque Nationale
EMc Embrun, Trésor de la Cathédrale
EV Evreux, Bibliothèque Municipale
F Foix, Bibliothèque Municipale
G Grenoble, Bibliothèque Municipale
Lad Lille, Archives Départementales du Nord
Lc ——, Bibliothèque du Conservatoire
Lm ——, Bibliothèque Municipale Jean Levy
LA Laon, Bibliothèque Municipale
LG Limoges, Bibliothèque Francophone Municipale
LH Le Havre, Bibliothèque Municipale
LM Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc Lyons, Conservatoire National de Musique
LYm ——, Bibliothèque Municipale
Mc Marseilles, Conservatoire de Musique et de Déclamation
MD Montbéliard, Bibliothèque Municipale
ME Metz, Médiathèque
MH Mulhouse, Bibliothèque Municipale
ML Moulins, Bibliothèque Municipale
MO Montpellier, Bibliothèque de l'Université
MOf ——, Bibliothèque Inter-Universitaire, Section Médecine
MON Montauban, Bibliothèque Municipale Antonin Perbosc
Nm Nantes, Bibliothèque Municipale, Médiathèque
NAc Nancy, Bibliothèque du Conservatoire
O Orléans, Médiathèque
Pa Paris, Bibliothèque de l'Arsenal
Pan ——, Archives Nationales
Pc ——, Conservatoire [in *Pn*]
Pcf ——, Bibliothèque de la Comédie Française
Pcnrs ——, Centre National de la Recherche Scientifique, Bibliothèque
Pd ——, Centre de Documentation de la Musique Contemporaire
Pe ——, Schola Cantorum
Peb ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm ——, Gustav Mahler, Bibliothèque Musicale
Phanson ——, Collection Hanson
Pi ——, Bibliothèque de l'Institut de France
Pim ——, Bibliothèque Pierre Aubry
Pm ——, Bibliothèque Mazarine
Pmeyer ——, André Meyer, private collection
Pn ——, Bibliothèque Nationale de France
Po ——, Bibliothèque-Musée de l'Opéra
Ppincherle ——, Marc Pincherle, private collection
Ppo ——, Bibliothèque Polonaise de Paris
Prothschild ——, Germaine, Baronne Edouard de Rothschild, private collection
Prt ——, Radio France, Documentation Musicale
Ps ——, Bibliothèque de la Sorbonne
Psal ——, Editions Salabert
Pse ——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg ——, Bibliothèque Ste-Geneviève
Pshp ——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault ——, Geneviève Thibault, private collection [in *Pn*]
R Rouen, Bibliothèque Municipale
Rc ——, Bibliothèque du Conservatoire
RS Reims, Bibliothèque Municipale
RSc ——, Maîtrise de la Cathédrale
Sc Strasbourg, Bibliothèque du Conservatoire
Sgs ——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim ——, Université des Sciences Humaines, Institut de Musicologie
Sm ——, Bibliothèque Municipale
Sn ——, Bibliothèque Nationale et Universitaire
Ssp ——, Bibliothèque du Séminaire Protestant
SDI St Dié, Bibliothèque Municipale
SEm Sens, Bibliothèque Municipale
SERc Serrant, Château
SO Solesmes, Abbaye de St-Pierre
SOM St Omer, Bibliothèque Municipale
SQ St Quentin, Bibliothèque Municipale
T Troyes, Bibliothèque Municipale
TLm Toulouse, Bibliothèque Municipale
TOm Tours, Bibliothèque Municipale
V Versailles, Bibliothèque
VA Vannes, Bibliothèque Municipale
VAL Valenciennes, Bibliothèque Municipale
VN Verdun, Bibliothèque Municipale

FIN: FINLAND

A Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A Aberdeen, University, Queen Mother Library
AB Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu ——, University College of Wales
ALb Aldeburgh, Britten-Pears Library
AM Ampleforth, Abbey and College Library, St Lawrence Abbey
AR Arundel Castle, Archive
Bp Birmingham, Public Libraries
Bu ——, Birmingham University
BA Bath, Municipal Library
BEcr Bedford, Bedfordshire County Record Office
BEL Belton (Lincs.), Belton House
BENcoke Bentley (Hants.), Gerald Coke, private collection
BEV Beverley, East Yorkshire County Record Office
BO Bournemouth, Central Library
BRp Bristol, Central Library
BRu ——, University of Bristol Library
Ccc Cambridge, Corpus Christi College, Parker Library
Ccl ——, Central Library
Cclc ——, Clare College Archives
Ce ——, Emmanuel College
Cfm ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc ——, Gonville and Caius College
Cjc ——, St John's College
Ckc ——, King's College, Rowe Music Library
Cmc ——, Magdalene College, Pepys Library
Cp ——, Peterhouse College Library
Cpc ——, Pembroke College Library
Cpl ——, Pendlebury Library of Music
Cssc ——, Sidney Sussex College
Ctc ——, Trinity College, Library
Cu ——, University Library
CA Canterbury, Cathedral Library
CDp Cardiff, Public Libraries, Central Library
CDu ——, University of Wales/Prifysgol Cymru
CF Chelmsford, Essex County Record Office
CH Chichester, Diocesan Record Office
CHc ——, Cathedral
CL Carlisle, Cathedral Library
DRc Durham, Cathedral Church, Dean and Chapter Library

DRu ——, University Library
DU Dundee, Central Library
En Edinburgh, National Library of Scotland, Music Dept
Ep ——, City Libraries, Music Library
Er ——, Reid Music Library of the University of Edinburgh
Es ——, Signet Library
Eu ——, University Library, Main Library
EL Ely, Cathedral Library [in *Cu*]
EXcl Exeter, Cathedral Library
Ge Glasgow, Euing Music Library
Gm ——, Mitchell Library, Arts Dept
Gsma ——, Scottish Music Archive
Gu ——, University Library
GL Gloucester, Cathedral Library
GLr ——, Record Office
H Hereford, Cathedral Library
HAdolmetsch Haslemere, Carl Dolmetsch, private collection
HFr Hertford, Hertfordshire Record Office
Ir Ipswich, Suffolk Record Office
KNt Knutsford, Tatton Park (National Trust)
Lam London, Royal Academy of Music, Library
Lbbc ——, British Broadcasting Corporation, Music Library
Lbc ——, British Council Music Library
Lbl ——, British Library
Lcm ——, Royal College of Music, Library
Lcml ——, Central Music Library
Lco ——, Royal College of Organists
Lcs ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc ——, Dulwich College Library
Lfm ——, Faber Music
Lgc ——, Guildhall Library
Lk ——, King's Music Library [in *Lbl*]
Lkc ——, King's College Library
Llp ——, Lambeth Palace Library
Lmic ——, British Music Information Centre
Lmt ——, Minet Library
Lpro ——, Public Record Office
Lrcp ——, Royal College of Physicians
Lsp ——, St Paul's Cathedral Library
Lspencer ——, Woodford Green: Robert Spencer, private collection
Lst ——, Savoy Theatre Collection
Lu ——, University of London Library, Music Collection
Lue ——, Universal Edition
Lv ——, Victoria and Albert Museum, Theatre Museum
Lwa ——, Westminster Abbey Library
Lwcm ——, Westminster Central Music Library
LA Lancaster, District Central Library
LEbc Leeds, University of Leeds, Brotherton Library
LEc ——, Leeds Central Library, Music and Audio Dept
LF Lichfield, Cathedral Library
LI Lincoln, Cathedral Library
LVp Liverpool, Libraries and Information Services, Humanities Reference Library
LVu ——, University, Music Department
Mch Manchester, Chetham's Library
Mp ——, Central Library, Henry Watson Music Library
Mr ——, John Rylands Library, Deansgate
MA Maidstone, Kent County Record Office
NH Northampton, Record Office
NO Nottingham, University of Nottingham, Department of Music
NTp Newcastle upon Tyne, Public Libraries
NW Norwich, Central Library
NWhamond ——, Anthony Hamond, private collection
NWr ——, Record Office
Oas Oxford, All Souls College Library
Ob ——, Bodleian Library
Oc ——, Coke Collection
Occc ——, Corpus Christi College Library
Och ——, Christ Church Library
Ojc ——, St John's College Library
Olc ——, Lincoln College Library
Omc ——, Magdalen College Library
Onc ——, New College Library
Ouf ——, Faculty of Music Library
Owc ——, Worcester College
P Perth, Sandeman Public Library
PB Peterborough, Cathedral Library
PM Parkminster, St Hugh's Charterhouse
R Reading, University, Music Library
SA St Andrews, University of St Andrews Library
SB Salisbury, Cathedral Library
SC Sutton Coldfield, Oscott College, Old Library
SH Sherborne, Sherborne School Library
SHR Shrewsbury, Salop Record Office
SHRs ——, Library of Shrewsbury School
SOp Southampton, Public Library
SRfa Studley Royal, Fountains Abbey [in *LEc*]
STb Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm ——, Shakespeare Memorial Library
T Tenbury Wells, St Michael's College Library [in *Ob*]
W Wells, Cathedral Library
WA Whalley, Stonyhurst College Library
WB Wimborne, Minster Chain Library
WC Winchester, Chapter Library
WCc ——, Winchester College, Warden and Fellows' Library
WCr ——, Hampshire Record Office
WMl Warminster, Longleat House Old Library
WO Worcester, Cathedral Library
WOr ——, Record Office
WRch Windsor, St George's Chapel Library
WRec ——, Eton College, College Library
Y York, Minster Library
Ybi ——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels Athens, Ethniki Lyriki Skini
Akounadis ——, Panayis Kounadis, private collection
Aleotsakos ——, George Leotsakos, private collection
Am ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An ——, Ethnikē Bibliotēkē tēs Hellados
AOd Mt Athos, Mone Dionysiou
AOdo ——, Mone Dohiariou
AOh ——, Mone Hilandariou
AOi ——, Mone ton Iveron
AOk ——, Mone Koutloumousi
AOml ——, Mone Megistis Lávras
AOpk ——, Mone Pantokrátoros
AOva ——, Vatopedi Monastery
P Patmos
THpi Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba Budapest, Magyar Tudományos Akadémia Könytára
Bami ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn ——, Országos Széchényi Könyvtár
Bo ——, Állami Operaház
Br ——, Ráday Gyűjtemény
Bs ——, Központi Szemináriumi Könyvtár
Bu ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA Bártfá, St Aegidius [in *Bn*]
Efko Esztergom, Főszékesegyházi Kottatár
Efkö ——, Főszékesegyházi Könyvtár
Gc Győr, Püspöki Papnevelő Intézet Könyvtára
Gk ——, Káptalan Magánlevéltár Kottatára
GYm Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivio Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

FEM Finale Emilia, Biblioteca Comunale
FERaa Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas ——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc ——, Biblioteca Comunale
FERd ——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali ——, Gualberto Vitali-Rosati, private collection
FOc Forlì, Biblioteca Comunale Aurelio Saffi
FOLc Foligno, Biblioteca Comunale
FOLd ——, Duomo, Archivio
FRa Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac Faenza, Basilica Cattedrale, Archivio Capitolare
FZc ——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc Genoa, Biblioteca Civica Berio
Gim ——, Civico Istituto Mazziniano, Biblioteca
Gl ——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini ——, P.C. Remondini, private collection
Gsl ——, S Lorenzo (Duomo), Archivio Capitolare
Gu ——, Biblioteca Universitaria
GO Gorizia, Seminario Teologico Centrale, Biblioteca
GR Grottaferrata, Biblioteca del Monumento Nazionale
GUBd Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I Imola, Biblioteca Comunale
IBborromeo Isola Bella, Borromeo private collection
IE Iesi, Biblioteca Comunale
IV Ivrea, Cattedrale, Biblioteca Capitolare
La Lucca, Archivio di Stato
Las ——, Biblioteca-Archivio Storico Comunale
Lc ——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg ——, Biblioteca Statale
Li ——, Istituto Musicale L. Boccherini, Biblioteca
Ls ——, Seminario Arcivescovile, Biblioteca
LA L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT Loreto, Santuario della S Casa, Archivio Storico
LU Lugo, Biblioteca Comunale Fabrizio Trisi
LUi ——, Istituto Musicale Pareggiato G.L. Malerbi
Ma Milan, Biblioteca Ambrosiana
Malfieri ——, Familglia Trecani degli Alfieri, private collection
Mas ——, Archivio di Stato
Mb ——, Biblioteca Nazionale Braidense
Mc ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap ——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom ——, Biblioteca Comunale Sormani
Md ——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini ——, Natale Gallini, private collection
Mr ——, Biblioteca della Casa Ricordi
Ms ——, Biblioteca Teatrale Livia Simoni
Msartori ——, Claudio Sartori, private collection [in *Mc*]
Msc ——, Chiesa di S Maria presso S Celso, Archivio
Mt ——, Biblioteca Trivulziana e Archivio Storico Civico
Mu ——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc ——, Università Cattolica del Sacro Cuore, Biblioteca
MAa Mantua, Archivio di Stato
MAad ——, Archivio Storico Diocesano
MAav ——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc ——, Biblioteca Comunale
MAC Macerata, Biblioteca Comunale Mozzi-Borgetti
MC Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi Montefiore dell'Aso, Francesco Egidi, private collection
ME Messina, Biblioteca Regionale Universitaria
MEs ——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
MOd Modena, Duomo, Biblioteca e Archivio Capitolare
MOe ——, Biblioteca Estense e Universitaria
MOs ——, Archivio di Stato [in *MOe*]
MTc Montecatini Terme, Biblioteca Comunale
MTventuri ——, Antonio Venturi, private collection [in *MTc*]
MZ Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na Naples, Archivio di Stato
Nc ——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf ——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng ——, Monastero di S Gregorio Armeno, Archivio
Nlp ——, Biblioteca Lucchesi Palli [in *Nn*]
Nn ——, Biblioteca Nazionale Vittorio Emanuele III
NON Nonantola, Seminario Abbaziale, Biblioteca
NOVd Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg ——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi ——, Istituto Civico Musicale Brera, Biblioteca
NT Noto, Biblioteca Comunale Principe di Villadorata
Od Orvieto, Opera del Duomo, Biblioteca
OFma Offida, Parrocchia di Maria Ss Assunta, Archivio
OS Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas Padua, Archivio di Stato
Pc ——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca ——, Basilica del Santo, Biblioteca Antoniana
Pci ——, Biblioteca Civica
Pl ——, Conservatorio Cesare Pollini
Ps ——, Seminario Vescovile, Biblioteca
Pu ——, Biblioteca Universitaria
PAac Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas ——, Archivio di Stato
PAc ——, Biblioteca Palatina, sezione Musicale
PAcom ——, Biblioteca Comunale
PAp ——, Biblioteca Nazionale Palatina
PAt ——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs ——, Seminario Vescovile, Biblioteca
PAVu ——, Biblioteca Universitaria
PCc Piacenza, Biblioteca Comunale Passerini Landi
PCcon ——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd ——, Duomo, Biblioteca e Archivio Capitolare
PCsa ——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas Perugia, Archivio di Stato
PEc ——, Biblioteca Comunale Augusta
PEd ——, Biblioteca Domincini
PEl ——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf ——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl ——, Duomo (S Lorenzo), Archivio
PEsp ——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA Pescia, Biblioteca Comunale Carlo Magnani
PESc Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd ——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi ——, Biblioteca Diocesana
PESo ——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr ——, Fondazione G. Rossini, Biblioteca
PIa Pisa, Archivio di Stato
PIp ——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli ——, Raffaelli private collection
PIst ——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt ——, Teatro Verdi
PIu ——, Biblioteca Universitaria
PLa Palermo, Archivio di Stato
PLcom ——, Biblioteca Comunale
PLcon ——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano ——, Roberto Pagano, private collection
PO Potenza, Biblioteca Provinciale
PR Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc ——, Biblioteca Comunale Forteguerriana
PSrospigliosi ——, Rospigliosi private collection
Ra Rome, Biblioteca Angelica
Raf ——, Accademia Filarmonica Romana
Ras ——, Archivio di Stato, Biblioteca
Rbompiani ——, Bompiani private collection
Rc ——, Biblioteca Casanatense, sezione Musica
Rcg ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg ——, Chiesa del Gesù, Archivio
Rcsg ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp ——, Archivio Doria Pamphili
Rf ——, Congregazione dell'Oratorio S Filippo Neri
Ria ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims ——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib ——, Basilica Liberiana, Archivio
Rmalvezzi ——, Lionello Malvezzi, private collection
Rmassimo ——, Massimo princes, private collection
Rn ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp ——, Biblioteca Pasqualini [in *Rsc*]
Rps ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai ——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc ——, Conservatorio di Musica S Cecilia
Rscg ——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg ——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf ——, Chiesa di S Luigi dei Francesi, Archivio
Rsm ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm ——, S Maria di Monserrato, Archivio
Rsmt ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp ——, Chiesa di S Spirito in Sassia, Archivio
Rss ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru ——, Biblioteca Universitaria Alessandrina
Rv ——, Biblioteca Vallicelliana
Rvat ——, Biblioteca Apostolica Vaticana
Rvic ——, Vicariato, Archivio
RA Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc ——, Biblioteca Comunale Classense
RAs ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm Reggio nell'Emilia, Biblioteca Panizzi
REsp ——, Basilica di S Prospero, Archivio Capitolare
RI Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM Rimini, Biblioteca Civica Gambalunga
RPTd Ripatransone, Duomo, Archivio
RVE Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI Rovigo, Accademia dei Concordi, Biblioteca
Sac Siena, Accademia Musicale Chigiana, Biblioteca
Sas ——, Archivio di Stato
Sc ——, Biblioteca Comunale degli Intronati
Sco ——, Convento dell'Osservanza, Biblioteca
Sd ——, Opera del Duomo, Archivio Musicale
Smo Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA Savona, Biblioteca Civica Anton Giulio Barrili
SAa ——, Seminario Vescovile, Biblioteca
SE Senigallia, Biblioteca Comunale Antonelliana
SO Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc Spoleto, Biblioteca Comunale Giosuè Carducci
SPd ——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc ——, Biblioteca Comunale Giacomo Prampolini
ST Stresa, Biblioteca Rosminiana
STE Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta Turin, Archivio di Stato
Tci ——, Civica Biblioteca Musicale Andrea della Corte
Tco ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf ——, Accademia Filarmonica, Archivio
Tfanan ——, Giorgio Fanan, private collection
Tn ——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr ——, Biblioteca Reale
Trt ——, RAI – Radiotelevisione Italiana, Biblioteca
TAc Taranto, Biblioteca Civica Pietro Acclavio
TE Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd ——, Duomo, Archivio Capitolare
TLp Torre del Lago Puccini, Museo di Casa Puccini
TOL Tolentino, Biblioteca Comunale Filelfica
TRa Trent, Archivio di Stato
TRbc ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc ——, Biblioteca Comunale
TRcap ——, Biblioteca Capitolare con Annesso Archivio
TRfeininger ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd ——, Museo Diocesano, Biblioteca
TRmp ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP Trapani, Biblioteca Fardelliana
TSci Trieste, Biblioteca Comunale Attilio Hortis
TScon ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco Treviso, Biblioteca Comunale
TVd ——, Biblioteca Capitolare della Cattedrale
Us Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa ——, Archivio di Stato
UDc ——, Biblioteca Comunale Vincenzo Joppi
UDs ——, Seminario Arcivescovile, Biblioteca
URBcap Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi ——, Biblioteca Diocesana
Vas Venice, Archivio di Stato
Vc ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg ——, Casa di Goldoni, Biblioteca
Vgc ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi ——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello ——, Andrighetti Marcello, private collection
Vmc ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm ——, Biblioteca Nazionale Marciana
Vqs ——, Fondazione Querini-Stampalia, Biblioteca
Vs ——, Seminario Patriarcale, Archivio
Vsf ——, Biblioteca S Francesco della Vigna

Vsm ——, Procuratoria di S Marco [in *Vlevi*]
Vsmc ——, S Maria della Consolazione detta Della Fava
Vt ——, Teatro La Fenice, Archivio Storico-Musicale
VCd Vercelli, Biblioteca Capitolare
VEaf Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas ——, Archivio di Stato
VEc ——, Biblioteca Civica
VEcap ——, Biblioteca Capitolare
VEss ——, Chiesa di S Stefano, Archivio
VIb Vicenza, Biblioteca Civica Bertoliana
VId ——, Biblioteca Capitolare
VIs ——, Seminario Vescovile, Biblioteca
VIGsa Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J Jerusalem, Jewish National and University Library, Music Dept
Jgp ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp ——, Patriarchal Library
Ta Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi ——, Israel Music Institute

IRL: IRELAND

C Cork, Boole Library, University College
Da Dublin, Royal Irish Academy Library
Dam ——, Royal Irish Academy of Music, Monteagle Library
Dc ——, Contemporary Music Centre
Dcb ——, Chester Beatty Library
Dcc ——, Christ Church Cathedral, Library
Dm ——, Archbishop Marsh's Library
Dmh ——, Mercer's Hospital [in *Dtc*]
Dn ——, National Library of Ireland
Dpc ——, St Patrick's Cathedral
Dtc ——, Trinity College Library, University of Dublin

J: JAPAN

Tma Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn ——, Nanki Ongaku Bunko

LT: LITHUANIA

V Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va ——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J Jelgava, Muzei
R Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl Valletta, National Library

MD: MOLDOVA

KI Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc Mexico City, Catedral Metropolitana, Archivo Musical
Pc Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo Bergen, Offentlige Bibliotek, Griegsamlingen
Ou Oslo, Universitetsbiblioteket
Oum ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At Amsterdam, Toonkunst-Bibliotheek
Au ——, Universiteitsbibliotheek
DEta Delden, Huisarchief Twickel
DHa The Hague, Koninklijk Huisarchief
DHgm ——, Haags Gemeentemuseum, Muziekafdeling
DHk ——, Koninklijke Bibliotheek
E Enkhuizen, Archief Collegium Musicum
L Leiden, Gemeentearchief
Lml ——, Museum Lakenhal
Lt ——, Bibliotheca Thysiana [in *Lu*]
Lu ——, Rijksuniversiteit, Bibliotheek
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim Utrecht, Letterenbibliotheek, Universiteit
Uu ——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt Wellington, Alexander Turnbull Library

P: PORTUGAL

AR Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp Braga, Arquivo Distrital
BRs ——, Arquivo da Sé
Cmn Coimbra, Museu Nacional de Machado de Castro
Cs ——, Arquivo da Sé Nova
Cug ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul ——, Faculdade de Letras da Universidade
Em Elvas, Biblioteca Municipal
EVc Évora, Arquivo da Sé, Museu Regional
EVp ——, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Biblioteca da Ajuda
Lac ——, Academia das Ciências, Biblioteca
Lant ——, Arquivo Nacional da Torre do Tombo
Lc ——, Biblioteca do Conservatório Nacional
Lcg ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf ——, Fabrica da Sé Patriarcal
Ln ——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt ——, Teatro Nacional de S Carlos
LA Lamego, Arquivo da Sé
Mp Mafra, Palácio Nacional, Biblioteca
Pm Porto, Biblioteca Pública Municipal
Va Viseu, Arquivo Distrital
Vs ——, Arquivo da Sé
VV Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
BA Barczewo, Kościóła Parafialny, Archiwum
CZ Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp ——, Wojewódzka Biblioteka Publiczna
GNd Gniezno, Archiwum Archidiecezjalne
GR Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz ——, Muzeum Narodowe, Biblioteka Czapskich
Kd ——, Biblioteka Studium OO. Dominikanów
Kj ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn ——, Muzeum Narodowe
Kp ——, Biblioteka Polskiej Akademii Nauk
Kpa ——, Archiwum Państwowe
Kz ——, Biblioteka Czartoryskich
KA Katowice, Biblioteka Śląska

KO Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk ——, Klasztor Ss Benedyktynek
Lw Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
LA Łańcut, Biblioteka-Muzeum Zamku
LEtpn Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu Łódź, Biblioteka Uniwersytecka
MO Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB Obra, Klasztor OO. Cystersów
Pa Poznań, Archiwum Archidiecezjalna
Pm ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R Raków, Kościół Parafialny, Archiwum
SA Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ Szalowa, Archiwum Parafialne
Tm Toruń, Książnica Miejska im. M. Kopernika
Tu ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm Warsaw, Muzeum Narodowe, Biblioteka
Wn ——, Biblioteka Narodowa
Wtm ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk Wrocław, Biblioteka Kapitulna
WRu ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno ——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba Bucharest, Academiei Române, Biblioteca
BRm Braşov, Biblioteca Judeteana
Cu Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb ——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
KAg ——, Gosudarstvennaya Biblioteka
KAu ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl Moscow, Rossiyskiy Gosudarstvennïy Arkhiv Literaturï i Iskusstva (RGALI)
Mcm ——, Gosudarstvennïy Tsentral'nïy Muzey Musïkal'noy Kul'turï imeni M.I. Glinki
Mim ——, Gosudarstvennïy Istoricheskïy Muzey
Mk ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva
Mm ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg ——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt ——, Gosudarstvennïy Tsentral'nïy Teatral'nïy Musey im. A. Bakhrushina
SPan St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia ——, Gosudarstvennïy Tsentral'nïy Istoricheskïy Arkhiv
SPil ——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit ——, Rossiyskiy Institut Istorii Iskusstv
SPk ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc ——, Rossiyskaya Natsional'naya Biblioteka
SPtob ——, Gosudarstvennïy Akademichesky Mariinsky Teatr, Tsentral'naya Muzïkal'naya Biblioteka

S: SWEDEN

A Arvika, Ingesunds Musikhögskola
B Bålsta, Skoklosters Slott
Gu Göteborg, Universitetsbiblioteket
Hfryklund Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ Härnösand, Länsmuseet-Murberget
HÖ Höör, Biblioteket
J Jönköping, Per Brahegymnasiet
K Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm ——, Länsmuseet
L Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB Leufsta Bruk, De Geer private collection [in *Uu*]
LI Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N Norrköping, Stadsbiblioteket
Sdt Stockholm, Drottningholms Teatermuseum
Sfo ——, Frimurare Orden, Biblioteket
Sic ——, Svensk Musik
Sk ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma ——, Statens Musikbibliothek
Sm ——, Musikmuseet, Arkiv
Smf ——, Stiftelsen Musikkulturens Främjande
Sn ——, Nordiska Museet, Arkivet
Ssr ——, Sveriges Radio Förvaltning, Musikbiblioteket
St ——, Kung. Teatern [in *Skma*]
Sva ——, Svenskt Visarkiv
STr Strängnäs, Roggebiblioteket
Uu Uppsala, Universitetsbiblioteket
V Västerås, Stadsbibliotek, Stiftsavdelningen
VIl Visby, Landsarkivet
VX Växjö, Landsbiblioteket

SI: SLOVENIA

Lf Ljubljana, Frančiškanski Samostan, Knjižnica
Ln ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna ——, Nadškofijski Arhiv
Lng ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls ——, Katedral, Glazbeni Arhiv
Nf Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk ——, Kolegiatni Kapitelj, Knjižnica
Pk Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa Bratislava, Štátny Oblastny Archív
BRhs ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm ——, Archív Mesta Bratislavy
BRmp ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm ——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa ——, Slovenský Národný Archív
BRsav ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu ——, Univerzitná Knižnica, Narodné Knižnične Centrum, Hudobńy Kabinet
BSk Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms Martin, Matica Slovenská
Mnm ——, Slovenské Národné Múzeum, Archív

MO Modra, Štátny Okresny Archív Pezinok
NM Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN Trenčín, Štátny Okresny Archív
TR Trnava, Štátny Okresny Archív

TR: TURKEY

Ino Istanbul, Nuruosmania Kütüphanesi
Itks ——, Topkapi Sarayi Müzesi
Iü ——, Üniversite Kütüphanesi

UA: UKRAINE

Kan Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km ——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu Ann Arbor, University of Michigan, Music Library
AB Albany (NY), New York State Library
AKu Akron (OH), University of Akron, Bierce Library
ATet Atlanta (GA), Emory University, Pitts Theology Library
ATu ——, Emory University Library
ATS Athens (GA), University of Georgia Libraries
AU Aurora (NY), Wells College Library
AUS Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm ——, University of Texas at Austin, Fine Arts Library
Ba Boston, Athenaeum Library
Bc ——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa ——, Museum of Fine Arts
Bgm ——, Isabella Stewart Gardner Museum, Library
Bh ——, Harvard Musical Association, Library
Bhs ——, Massachusetts Historical Society Library
Bp ——, Public Library, Music Department
Bu ——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep Baltimore, Enoch Pratt Free Library
BAhs ——, Maryland Historical Society Library
BApi ——, Arthur Friedheim Library, Johns Hopkins University
BAu ——, Johns Hopkins University Libraries
BAue ——, Milton S. Eisenhower Library, Johns Hopkins University
BAw ——, Walters Art Gallery Library
BAR Baraboo (WI), Circus World Museum Library
BEm Berkeley, University of California at Berkeley, Music Library
BER Berea (OH), Riemenschneider Bach Institute Library
BETm Bethlehem (PA), Moravian Archives
BL Bloomington (IN), Indiana University Library
BLl ——, Indiana University, Lilly Library
BLu ——, Indiana University, Cook Music Library
BO Boulder (CO), University of Colorado at Boulder, Music Library
BU Buffalo (NY), Buffalo and Erie County Public Library
Cn Chicago, Newberry Library
Cp ——, Chicago Public Library, Music Information Center
Cu ——, University, Joseph Regenstein Library, Music Collection
Cum ——, University of Chicago, Music Collection
CA Cambridge (MA), Harvard University, Harvard College Library
CAe ——, Harvard University, Eda Kuhn Loeb Music Library
CAh ——, Harvard University, Houghton Library
CAt ——, Harvard University Library, Theatre Collection
CAward ——, John Milton Ward, private collection [on loan to *CA*]
CF Cedar Falls (IA), University of Northern Iowa, Library
CHua Charlottesville (VA), University of Virginia, Alderman Library
CHum ——, University of Virginia, Music Library
CHAhs Charleston (SC), The South Carolina Historical Society
CHH Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp ——, Public Library
CIu ——, University of Cincinnati College – Conservatory of Music, Music Library
CLp Cleveland, Public Library, Fine Arts Department
CLwr ——, Western Reserve University, Freiberger Library and Music House Library
CLAc Claremont (CA), Claremont College Libraries
COhs Columbus (OH), Ohio Historical Society Library
COu ——, Ohio State University, Music Library
CP College Park (MD), University of Maryland, McKeldin Library
CR Cedar Rapids (IA), Iowa Masonic Library
Dp Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu Dallas, Southern Methodist University, Music Library
DAVu Davis (CA), University of California at Davis, Peter J. Shields Library
DMu Durham (NC), Duke University Libraries
DN Denton (TX), University of North Texas, Music Library
DO Dover (NH), Public Library
E Evanston (IL), Garrett Biblical Institute
Eu ——, Northwestern University
EDu Edwardsville (IL), Southern Illinois University
EU Eugene (OR), University of Oregon
FAy Farmington (CT), Yale University, Lewis Walpole Library
FW Fort Worth (TX), Southwestern Baptist Theological Seminary
G Gainesville (FL), University of Florida Library, Music Library
GB Gettysburg (PA), Lutheran Theological Seminary
GR Granville (OH), Denison University Library
GRB Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm ——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs ——, Connecticut State Library
Hw ——, Trinity College, Watkinson Library
HA Hanover (NH), Dartmouth College, Baker Library
HG Harrisburg (PA), Pennsylvania State Library
HO Hopkinton (NH), New Hampshire Antiquarian Society
I Ithaca (NY), Cornell University
IDt Independence (MO), Harry S. Truman Library
IO Iowa City (IA), University of Iowa, Rita Benton Music Library
K Kent (OH), Kent State University, Music Library
KC Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm ——, Kansas City Museum, Library and Archives
KN Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu Lawrence (KS), University of Kansas Libraries
LAcs Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky ——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs ——, The Arnold Schoenberg Institute Archives
LAuc ——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum ——, University of California at Los Angeles, Music Library

LAur ——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc ——, University of Southern California, School of Music Library
LBH Long Beach (CA), California State University
LEX Lexington (KY), University of Kentucky, Margaret I. King Library
LOu Louisville, University of Louisville, Dwight Anderson Music Library
LT Latrobe (PA), St Vincent College Library
M Milwaukee, Public Library, Art and Music Department
Mc ——, Wisconsin Conservatory of Music Library
MAhs Madison (WI), Wisconsin Historical Society
MAu ——, University of Wisconsin
MB Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED Medford (MA), Tufts University Library
MG Montgomery (AL), Alabama State Department of Archives and History Library
MT Morristown (NJ), National Historical Park Museum
Nf Northampton (MA), Forbes Library
Nsc ——, Smith College, Werner Josten Library
NA Nashville (TN), Fisk University Library
NAu ——, Vanderbilt University Library
NBu New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh ——, Yale University, Oral History Archive
NHub ——, Yale University, Beinecke Rare Book and Manuscript Library
NO Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm New Orleans, Louisiana State Museum Library
NORtu ——, Tulane University, Howard Tilton Memorial Library
NYamc New York, American Music Center Library
NYbroude ——, Broude private collection
NYcc ——, City College Library, Music Library
NYcu ——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo ——, University, Gould Memorial Library [in *NYu*]
NYgr ——, The Grolier Club Library
NYgs ——, G. Schirmer, Inc.
NYhs ——, New York Historical Society Library
NYhsa ——, Hispanic Society of America, Library
NYj ——, The Juilliard School, Lila Acheson Wallace Library
NYkallir ——, Rudolf F. Kallir, private collection
NYlehman ——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin ——, Laurence Libin, private collection
NYma ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp ——, Public Library at Lincoln Center, Music Division
NYpl ——, Public Library, Center for the Humanities
NYpm ——, Pierpont Morgan Library
NYpsc ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq ——, Queens College of the City University, Paul Klapper Library, Music Library
NYu ——, University Bobst Library
NYw ——, Wildenstein Collection
NYyellin ——, Victor Yellin, private collection
OAm Oakland (CA), Mills College, Margaret Prall Music Library
OB Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX Oxford (OH), Miami University, Amos Music Library
Pc Pittsburgh, Carnegie Library, Music and Art Dept
Ps ——, Theological Seminary, Clifford E. Barbour Library
Pu ——, University of Pittsburgh
Puf ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci Philadelphia, Curtis Institute of Music, Library
PHf ——, Free Library of Philadelphia, Music Dept
PHff ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc ——, Gratz College
PHhs ——, Historical Society of Pennsylvania Library
PHlc ——, Library Company of Philadelphia
PHmf ——, Musical Fund Society [on loan to *PHf*]
PHphs ——, The Presbyterian Historical Society Library [in *PHlc*]
PHps ——, American Philosophical Society Library
PHu ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs Princeton (NJ), Theological Seminary, Speer Library
PRu ——, Princeton University, Firestone Memorial Library
PRw ——, Westminster Choir College
PROhs Providence (RI), Rhode Island Historical Society Library
PROu ——, Brown University
PRV Provo (UT), Brigham Young University
R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su Seattle, University of Washington, Music Library
SA Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm Santa Barbara (CA), Mission Santa Barbara
SFp San Francisco, Public Library, Fine Arts Department, Music Division
SFs ——, Sutro Library
SFsc ——, San Francisco State University, Frank V. de Bellis Collection
SJb San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL St Louis, St Louis University, Pius XII Memorial Library
SLug ——, Washington University, Gaylord Music Library
SLC Salt Lake City, University of Utah Library
SM San Marino (CA), Huntington Library
SPma Spokane (WA), Moldenhauer Archives
SR San Rafael (CA), American Music Research Center, Dominican College
STu Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY Syracuse (NY), University Music Library
SYkrasner ——, Louis Krasner, private collection [in *CAh* and *SY*]
TA Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U Urbana (IL), University of Illinois, Music Library
Uplamenac ——, Dragan Plamenac, private collection [in *NH*]
V Villanova (PA), Villanova University, Falvey Memorial Library
Wc Washington, DC, Library of Congress, Music Division
Wca ——, Cathedral Library
Wcf ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg ——, General Collections, Library of Congress
Wcm ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu ——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

Contents

C

[continued]

Canon (i) (from Gk. *kanōn*: 'rule', 'precept'). As a musical term, 'canon' originally referred to an inscribed formula or instruction which the performer would implement in order to realize one or more parts from the given notation. Among the many possible instructions provided by a verbal 'canon' was that of extracting a second voice from the given voice at a specified intervallic and temporal distance. Strict ('canonic') imitation was so common and useful a procedure that the word 'canon' eventually came to mean the polyphonic texture of two or more voices created by the procedure, which is its primary meaning today.

1. Terminology. 2. Up to 1460. 3. 1460 to 1600. 4. 1600 to 1750. 5. 1750 to 1900. 6. After 1900.

1. TERMINOLOGY. The word 'canon' began to be used with its modern meaning only in the 16th century, almost three centuries after the first canonic works (in the modern sense) had been written. Use of the term 'fuga' to describe this strict imitative texture predates use of the word 'canon', and 'fuga' remained the more precise and common term for canonic texture well into the 18th century. The history of the FUGUE is thus inextricably linked with that of canon, especially during the 16th century in the formulations of Zarlino and Vicentino. A number of other terms for canonic textures were used before the term 'canon' became common: the 14th century saw the rise of the terms 'rondellus', 'chace', 'caccia' and 'caça', all used to describe what are today called canons.

The term 'canon' came into common use in musical sources before it was widely discussed in theoretical treatises. Three different terms occur in the rubric accompanying Du Fay's chanson *Entre vous, gentils amoureux*: 'Canon: Iste rondelus de se facit tenorem fugando duo tempora'. 'Canon' indicates that the following rule must be applied in order to perform the work; 'rondelus' is the form or genre; and 'fugando' describes how the voices will relate to one another, the use of this verbal instruction suggesting the improvisatory tradition from which such notated and canonically prescribed imitation emerged.

With the exception of a few remarks in the Berkeley manuscript (*US-BEm* 744), the first significant discussion of the term 'canon' was by Tinctoris, who defined it in his *Terminorum musicae diffinitorium* (1475): 'A canon is a rule showing the purpose of the composer behind a certain obscurity'. The practice of writing down music in such a way as to require 'resolution' received increasing attention from theorists beginning with Ramis de Pareia (*Musica practica*, 1482), until in the 16th century a chapter devoted to canon was expected in theoretical treatises. Canonic instructions sometimes altered a given line without creating a new voice. Thus, the phrase 'Canon: Revertere' directs the singer to perform the part in retrograde motion; 'De minimis non curat pretor' directs the singer to sing the tenor leaving out any note smaller than a semibreve. But the most common form of canonic writing was imitative, in which two or more voices of a composition were resolved or drawn from a single given part. Imitative canonic writing settled into discrete categories, following the principles of imitation at different distances (e.g. *canon ad minimam*, *ad semibrevem*) and of imitation at different upper or lower intervals (e.g. *canon ad epidiapente*, *in subdiatessaron* – canon at the upper 5th, lower 4th etc.). More complex are the 'mensuration canons': canon by augmentation, diminution or by proportional changes of note values (*see* NOTATION, §III, 3) and canon by inversion or retrograde motion. In the canon by inversion (*canon per motu contrario per arsin et thesin*) the direction of melodic progression is inverted in successive entrances, but in the canon by retrograde motion (*canon cancrizans*, *canone al rovescio* – 'crab canon') the canonic imitation is produced by reading the original melodic line backwards, so that the imitating part starts at the end rather than at the beginning of the piece. The combined principles of inversion and retrograde motion (*canone al contrario riverso*) produce the 'mirror canon' in which the canonically imitating voice is obtained through a reading that requires turning the page upside down. The intricate joining of various canonic procedures often went hand in hand with the combination of several canons in one work: different pairs of voices presenting different melodic lines, a procedure referred to in later terminology as 'group canon'. Customary English designations for particular group canons follow a pattern that can be described as an '*x*-in-*y*' formula, meaning that *x* parts present *y* melodies: a 'four-in-two' canon is a double canon where four parts present two melodies, 'six-in-two' indicates that six parts present two melodies, and so on.

2. UP TO 1460. The procedure of strict imitation considerably antedates the use of the term 'canon', and probably stems from improvised forms of music in oral tradition, just as rounds continue to circulate today without reliance on notation. Canonic principles can be seen in 13th-century works relying on voice-exchange. The RONDELLUS, first described by Walter Odington

(*c*1300) as a technique for coordinating three polyphonic voices, was a voice-exchange style that may have been described a century earlier as a typically Welsh or English style of singing in the *Descriptio Kambriae* of Giraldus Cambrensis (Burstyn, 1983). In the 14th century, canonic writing began to flourish in specific genres whose names reflect both poetic content and contrapuntal technique. The CHACE, one of the principal forms of the French Ars Nova, was a hunting-song written for two voices that 'chased' each other; its Italian counterpart was the CACCIA, whose two canonic vocal parts were accompanied by an untexted tenor.

These canonic prototypes of the Ars Nova lived on in the English CATCH and ROUND, and their names also suggest the two basic types later recognized in the categories of 'concluded' and 'perpetual' canon. The former, stressing the principle of linear pursuit and 'capture', is most conspicuously represented by the Latin equivalent for caccia, the term FUGA, which was first used about 1330 by Jacques de Liège and remained the chief designation for canonic compositions until Bach's time. The latter, representing the principle of circular return, is expressed by the Latin 'rota' and its German equivalent 'Radel' ('wheel', 'roll'). 'Rota' appears in the original manuscript of the famous canon *Sumer is icumen in* (*GB-Lbl* Harl.978; *see* ROTA) which, probably antedating all other works of the kind, stands as the classical example of early canonic art. 'Radel' appears in a somewhat later manuscript (*A-Wn* B.4696) of a three-voice canon in honour of St Martin. A culmination of 14th-century canonic technique was reached in the works of Machaut, whose triple ballade *Sanz cuer m'en vois* is a three-part canon with a different text in each voice, and whose rondeau *Ma fin est mon commencement* is the earliest known piece based entirely on retrograde procedures, a technique whose roots can be traced as far back as the late 12th century.

The first use of canon at intervals other than the unison occurred at the end of the 14th century. While canons at the octave appeared sporadically as variations of unison canons, canon at the 5th required a completely new orientation, and a subtle control of pitch material. Francesco Landini and Johannes Ciconia were among the first composers to write canons at the 5th. Landini's *Dè, dimmi tu* bears some resemblance to French models, and shows signs that it caused the composer some difficulty. Ciconia's *Quod jactatur*, on the other hand, is a puzzle canon that has never been satisfactorily solved; although it appears to call for a three-voice solution, only two voices at a time fit together convincingly. Both the Landini and Ciconia canons at the 5th are exact in their intervallic content, and thus conform to the definition of *fuga* offered by Tinctoris some 75 years later: 'Fuga is the identity of the parts of a melody with regard to the value, name, shape, and sometimes even place on the staff, of its notes and rests'. As Parrish pointed out in his edition of Tinctoris's *Diffinitorium* (1963), 'name' (*nomen*) here means solmization name. Canons at the 5th were first accomplished by the follower voice duplicating the solmization of the leader. In such canonic works by Du Fay, Hugo de Lantins and Guillaume de Faugues, and in many works by Josquin, Willaert and even Byrd, composers expected performers to use the same solmization in the leader and follower voices, for the canons are arranged to be intervallically 'exact'. On the other hand, beginning with two canonic works by Ockeghem from the mid-15th century, *Prenez sur moi* and *Missa prolationum*, another kind of canon was explored, in which identity of solmization was not intended. Ockeghem was also the first composer to write canons at the imperfect intervals of the 2nd, 3rd, 6th and 7th, a development made possible only by dropping the requirement for identical solmization.

3. 1460 TO 1600. Ockeghem's invention of non-identical or 'diatonic' canon was immediately seized by the next generation of composers, and quickly became the more important canonic technique. Franco-Flemish composers such as Compère, Josquin, Mouton, Brumel, La Rue, Isaac and Willaert wrote mass movements using canon, works based on four-in-two canons, canons composed of stacked 4ths or 5ths, and large-scale sacred and secular works supported by canonic scaffoldings of two or more parts. In addition to exact canons at perfect intervals, composers explored with increasing frequency 'diatonic' canons both at the perfect intervals of the 4th and 5th and at the imperfect intervals of 2nd, 3rd, 6th and 7th. Among the theorists who reflected on this explosion of interest in canonic procedure a few decades later, Giovanni Spataro (in a lost treatise quoted in a letter of October 1529 to him from Giovanni Del Lago), Aaron (*Lucidario*, 1545), Vicentino (*L'antica musica*, 1555) and Zarlino (*Le istitutioni harmoniche*, 1558) made reference to the new kind of diatonic canon, using a variety of terms: *fuga*, *fugatio*, *consequentia*, *imitatio*, *reditta* and, for the first time with this meaning, the word 'canon' itself. Vicentino in particular expressed his preference for canon at the imperfect intervals over those at the perfect intervals, which he described as 'non moderno'. Furthermore, he preferred *fugae* that would cease their imitation after a few notes; thus the technique of what today is called free imitation was in the 16th century subject to the same terminology and theoretical description as the canon; the term *fuga* served for both.

Zarlino responded to the variety of terms for canons in his time by both clarifying and revising their usage. He carefully distinguished between the older 'exact' canon and the newer 'diatonic' canon by using the terms *fuga* and *imitatione* respectively. The adjectives *legata* and *sciolta* could be attached to both terms to indicate that the canonic imitation either lasted throughout the work or would break off into free writing after a strict beginning (Haar, 1971). Thus *legata* was used to describe works that we would call canons, whereas *sciolta* described works that began with fugal imitation. Zarlino relegated the term 'canon' to its older meaning of the verbal rule, and criticized the 'musicians of lower intelligence' who used the term 'canon' loosely to describe what ought to have been called *fuga*. 'Canon' was already beginning to change in meaning, however, and some of Zarlino's distinctions were not fully sustained by the many theorists who studied and followed him over the next 150 years. Nevertheless, Zarlino's definitions are important for an understanding of the evolution of the term 'canon'. His use of the terms *fuga* and *imitatione* does not correspond with the use of 'fugue' and 'imitation' today, for both could be canonic if *legata* or freely imitative if *sciolta*. His term *imitatione sciolta* fits everything we might describe as fugal or imitative, while the other three combinations, *fuga legata*, *fuga sciolta* and *imitatione legata*, describe distinctions that are rarely imagined today.

The intertwining of canon and fugue in 16th-century usage reflects the continuing fertility of canonic composition. Canon had not yet been separated off into a separate genre, but instead was intimately connected to freer forms of composing. Franco-Flemish canonic art was continued by conservative composers such as Palestrina, whose many canonic movements and complete masses have received little scrutiny. Practical treatises of the 16th century regularly included compendia of canonic devices, not simply as intellectual curiosities but as pure forms of the kind of imitation that could be used in freer styles of composition. Sebald Heyden's *De arte canendi* (1537) deals at length with the process of canon resolution. A decade later Glarean, writing in praise of the accomplishments of Josquin and his contemporaries, equated mastery of canonic technique with a fundamental proficiency in composition whereby the craftsmanship of a composer could be tested; his *Dodecachordon* (1547) contains a veritable anthology of canonic art. Its concluding chapter, entitled 'Concerning the skill of symphonetae [polyphonic composers]', offers resolutions and commentary for canons by practically all of the outstanding composers of Josquin's era, among them Obrecht, Isaac, Brumel, La Rue, Mouton and Senfl. Zarlino, in the third edition of his *Istitutioni*(1573), added a section dealing with instructions for improvising two-part canons on a plainchant. Similarly Sethus Calvisius discussed in his *Melopoeia* (a Latin condensation of Zarlino's work, 1592) the procedure of extemporizing canonic exercises on a Lutheran hymn – vocal improvisation intended, to be sure, only for 'especially skilled singers'.

Despite this evidence that an improvisatory tradition continued to sustain the use of canon up to the end of the 16th century, the heyday of its use by composers was coming to a close. A more didactic attitude can be seen to emerge in the great summaries of polyphonic art by theorists such as Artusi (*L'arte del contraponto*, 1598), Pontio (*Dialogo*, 1595), Cerone (*El melopeo y maestro*, 1613), Zacconi (*Prattica di musica*, 1622) and Picerli (*Specchio secondo*, 1631), as canon came to represent an older form of polyphony that was being augmented, if not supplanted, by the more fashionable harmonic approach of the Baroque.

4. 1600 TO 1750. In postulating the concept of a modern 'practice' of composition, a *seconda pratica* radically different from the *prima pratica* representing the polyphonic tradition, Monteverdi's generation assigned to the latter a role of increasingly conservative and doctrinal character. Canon became a symbol of the *prima pratica*, yet at the same time it entered the new literature of instrumental music. A group of canons concludes the first part of the keyboard collection *Tabulatura nova* (1624) by Samuel Scheidt, one of the first in a long line of 17th-century German organ masters connected with the Zarlino tradition through the teachings of Zarlino's pupil Sweelinck. In this group two canons 'ad decimam sine pausis' are noteworthy. The *canon sine pausis* ('canon without pauses' – duplication of the original melodic line in 3rds, 10ths or 6ths by simultaneous commencement of the voices) suggests the strengthening of vertical harmonic thinking that characterized the contrapuntal technique of the High Renaissance and its theory of double counterpoint. Here, as in other examples of the time, canonic writing is linked to a cantus firmus upon which the canonic parts form contrapuntal lines whose placement is interchangeable. The trend reached a peak with the 'polymorphous' canons of P.F. Valentini, one of which, published in 1629 (*Canone ... sopra le parole del Salve regina ... con le resolutioni a 2, 3, 4, e 5 voci*), offered more than 2000 solutions; it became a model for numerous similar and equally astounding feats. At this point in the development of canonic literature the original use of the word 'canon' in the sense of a specific verbal precept directing the polyphonic realization of a single melodic line had largely been supplanted by the modern understanding of a texture of two or more lines in strict imitation. The word 'canon' was applied to the melodic line itself, for it served in all solutions as the rule or guide. Theorists of the 17th century such as Picerli (1631) and G.M. Bononcini (*Musico prattico*, 1673) continued to promote Zarlino's use of terms, but with diminishing clarity and purpose, as contemporary practice moved towards modern usage.

The teaching of contrapuntal discipline found a special expression during the 17th century in carefully organized collections of which the *Musikalisches Kunstbuch* by Johann Theile, a pupil of Schütz and teacher of Buxtehude, has become the best-known example. Though designed to summarize the technique of the past, these collections dealt extensively with modern forms. G.B. Vitali's *Artificii musicali* (1689) combines with examples of canon and double counterpoint *Inventioni curiose, capricii e sonate* as well as a *Sinfonia in canone*. The juxtaposition of canon and sonata is even more pronounced in Theile's *Kunstbuch*, which survives in a manuscript copy (1691) by Bach's cousin J.G. Walther. Bach doubtless became acquainted with the work, and Theile's compendium of canonic art points directly to Bach's great canonic collections.

While the 17th century prepared the ground for the crowning achievements of instrumental canonic literature, the vocal round saw a significant revival in the English catch collections. The first of these, Thomas Ravenscroft's *Pammelia* (1609), contains 100 works, some of them by Ravenscroft himself, that continue the vocal tradition of the Middle Ages and the Renaissance while at the same time representing a revival of the ancient traditions of popular canonic song, since their primary function was social rather than artistic. As the English madrigal declined, its place in the musical entertainment at gatherings and festivities was largely taken by a 'mixed Varietie of pleasant Roundelays, and delightfull Catches' (Ravenscroft's subtitle). Ravenscroft's *Pammelia* was followed by his catch collections (1611, 1618) and by numerous later publications, the most successful of which were issued by John Playford. This resurgence of the popular round must be understood in connection with broader developments in Baroque music, with the strengthening of harmonic consciousness and with the tendency towards structural periodization guided by harmonic functions. The erudition of 17th-century canon merged naturally with its more informal applications, as is illustrated in the immense canon output of Antonio Caldara. A two-volume manuscript collection of his canons compiled, as the title indicates, for outdoor entertainment (*Divertimenti musicali per campagna*, 1729) includes a series of pieces representing the fashionable contrapuntal *solfeggiamento*, methodical scale studies cast in increasingly complicated polyphonic garb. The combination of learned and sociable aspects of canon

found a favourite expression in the type of canonic message or motto that traditionally embellished dedications, titles and engravings. One of the best-known examples of the kind was written by Bach.

The famous Bach portrait by Elias Haussmann (1746; *see* BACH, fig.4) shows the composer holding the manuscript of this work, a *canon triplex* (BWV1076). Carefully reproduced in the painting, it was composed at Bach's initiation into the Society of the Musical Sciences founded by his pupil L.C. Mizler. While characteristic of the occasional and dedicatory purposes for which composers had used the canon as emblem of the craft since the Renaissance (it lived on in such examples as the exchange of canons between the two teachers of Beethoven, Haydn and Albrechtsberger, and Beethoven's canonic messages to his friends), Bach's portrait canon dates from the time of his most concentrated interest in the form. As an early canon (BWV1073, 1713) suggests, Bach had explored the canonic technique in discussions with J.G. Walther and, like his contemporaries J.F. Fasch and Telemann, included some extensive canons in chamber music works (e.g. the Violin Sonata BWV1015 and Suite for flute and strings BWV1067). The use of canon and double counterpoint in Bach's *Orgelbüchlein* reflects an unbroken tradition of polyphonic organ music to which the cantus firmus canons in Bach's chorale cantatas are closely related. But the bold blending of freest and strictest form (recitative and canon) that Spitta pointed out in the opening chorus of Bach's A major Mass (BWV234) is representative of a new orientation in the last two decades of Bach's life, a conscious return to Renaissance ideals that became a decisive influence on Bach's style (see Wolff, 1968). The most significant examples of canonic writing from this period are contained in the Goldberg Variations, the *Musical Offering*, the canonic variations on *Vom Himmel hoch* (BWV769) and the *Art of Fugue*. In addition, the rediscovery in 1975 of the 14 canons appended to Bach's personal copy of the Goldberg Variations more than doubled the number of known presentation or theoretical canons by him (Wolff, 1976). In all these works Bach pursued the canonic procedure to its limits; no longer serving merely to lend emphasis or cogency to the composer's part-writing, canon now resumed a primary role of artistic design and expression. The plan of the Goldberg Variations, which extends from a canon at the unison to one at the 9th, recalls the canonic plan of Palestrina's *Missa 'Repleatur os meum'*, which in turn stems from Ockeghem's canonic *Missa prolationum* employing canon at every imitative interval. Indeed, Bach's writing is as retrospective as it is modern in these last monuments of his creative career. In the *Musical Offering* the *canon per augmentationem contrario motu* stands next to the *canon per tonos*. The latter variety – referred to also as 'spiral' or 'modulating' canon, since the harmonic structure of its melody prompts a winding course 'through the keys', eventually returning to its point of departure – reflects the newly won harmonic scope that also guided the plan of Bach's *Das wohltemperirte Clavier* and that is characteristic of the theoretical achievements of the Baroque period. As is particularly evident from Bach's *canon per tonos* and from the series of canons in the Goldberg Variations, the highest ensemble and keyboard virtuosity merges in this final phase of Bach's work with ultimate mastery of composition.

5. 1750 TO 1900. Bach's unique achievement stands isolated in a period characterized by a general decline of the polyphonic ideal, in fact, by passionate expressions of opposition to contrapuntal art. F.W. Marpurg, the theorist who presented the first discussion of Bach's fugal technique (*Abhandlung von der Fuge*, 1753–4), had to admit in the preface of his work that the very mention of the word 'canon' was apt to be greeted with 'a cold shudder'; the great canonic heritage was now considered 'barbaric'. In view of the changes of attitude towards canon in the 18th century, there can be little doubt that the natural ease with which Bach and Handel had absorbed elements of the *stile antico* had simply vanished in their own era. Counterpoint became an academic discipline. The set of canonic studies that Handel wrote some time before the composition of *Messiah* and eventually incorporated into the oratorio's concluding 'Amen' chorus seemed so alien to later generations that the editor of Handel's complete works (Chrysander) mistook them for Renaissance works that Handel had copied (see appendix to the facsimile edition of the autograph score of *Messiah*, 1892). There seems little justification, however, for regarding them or the canonic duet in Handel's Utrecht *Jubilate*, for example, as exercises in a 'learned' style, one foreign to the idiom of the composer.

The canons that the young Mozart wrote under the influence of Padre Martini, as well as the canonic inscriptions that decorated Martini's own treatises, marked a radical departure from the style of composition prevalent in their time. That the contrapuntal heritage could no longer be recaptured without conscious effort is borne out by Haydn's and Mozart's string quartet fugues of the 1770s, and it was only in the later works of the two Viennese masters that polyphony again rose to stylistic significance. The 'Menuetto al canone' with a trio in double canon by inversion, from Mozart's wind serenade K388/384*a*, is one of the early indications of this change. In Haydn's and Mozart's work, canon returns on the whole to smaller forms than those cultivated in the early 18th century. Nevertheless, the entire scope of canonic literature is represented in the writings of both masters, ranging from sacred works and complex structures to miniatures and drinking-songs on coarse texts that (especially in Mozart's canons) vie with those of the English catch literature. In his work as a teacher, Mozart followed the predominantly German *Kunstbuch* tradition in a set of canonic studies apparently written for his pupil Thomas Attwood. Yet his approach to canonic writing is entirely bound up with his early studies in Italy, whereas the impetus for Haydn's canonic compositions was provided by his journeys to England in the 1790s. In his canon collection *The Ten Commandments* (1791, first published 1809) Haydn related the canonic procedure once more to the musical allegory of the Baroque period ('command and I shall follow'; cf Bach's 'Dies sind die heilgen zehn Gebot', *Clavier-Übung*, iii). The humorous round, on the other hand, found its way in Haydn's writing even into a string quartet (op.76 no.2) as well as some earlier symphonies (e.g. no.44).

The title given to the edition of Beethoven's 20 canons published for the Beethoven bicentenary, *Ludwig van Beethoven's Canons, from Letters, Cards, Album Leaves, and Other Personal Documents*, describes the nature of a canonic output that is extremely modest compared with

the canonic writing of 18th-century masters. Neither the fulfilment of the symphonic ideal nor the rise of Romantic song and opera in the 19th century offered a favourable climate for the canonic art, and the literature of canon remained limited to small occasional pieces and academic examples. The latter, however, achieved relative importance, especially in the works of Schumann, through the reawakened interest in the art of the Baroque period. Indeed, such works as the six canonic pieces in his op.56 (*Studien für den Pedal-Flügel*) had a decisive influence on the role of canon in the works of Brahms. More genuinely interested in canon than any other 19th-century composer, Brahms emulated Bach's canonic keyboard variations in his opp.9, 21 and 24, and there are numerous canonic pieces in his fine choral settings, including a *canon per tonos* (*Mir lächelt kein Frühling*). Brahms's predilection for canonic writing was kindled not only by his interest in Baroque music but also by his studies of the works of Renaissance masters; this widened historical grasp foreshadows the role that canonic technique was to assume in the 20th century. Yet the most conspicuous function of canon in the Renaissance and Baroque eras remained that of theoretical discipline. As is shown by titles of an abundance of didactic works (notable among them Salomon Jadassohn's *Kanon und Fuge*, 1884), the textbook canon dominated the 19th-century attitude towards canonic writing.

6. After 1900. Typical of this pedagogic interest in canon is Reger's requirement of '1000 harmony exercises, 500 canons, and 100 fugues'. Conversely, with his early 111 'Canons for piano through all major and minor keys' Reger gave the first suggestion of a commitment to Bach that was no longer purely Romantic, and the model of Bach's *Das wohltemperirte Clavier* inspired a number of similar modern keyboard works (e.g. Hindemith, *Ludus tonalis*, and Bartók, *Mikrokosmos*) in which the contrapuntal technique resumed a didactic role decidedly more sophisticated than that of mere exercise. The specific use of canon in Bartók's *Mikrokosmos* is paralleled in various ensemble collections by Hindemith, in which elementary instrumental instruction is raised to an artistic level through the strict imitative texture. The use of imitative polyphony in pieces composed for practical use (Hindemith's term *Gebrauchsmusik*) is characteristic of the 20th-century's estrangement from Romantic sensibilities and the search for contrasting musical resources. These trends led to the use of canon in chamber and orchestral works, and also gave rise to a revival of choral art in which the singing, collecting and writing of canons served an important function. The essentially retrospective cultivation of choral canon is illustrated by a wealth of publications ranging from Fritz Jöde's anthology *Der Kanon*, issued in 1937 (the compiler referred to it in his preface as 'an outline history of music, or even history of thought, as reflected in canons'), to Stravinsky's choral-orchestral arrangement of Bach's canonic variations on *Vom Himmel hoch* (1956). Examples of canonic writing abound in the music of Schoenberg, in the later works of Stravinsky and, above all, in those of Webern, who was perhaps influenced by historical models through his work on Isaac's music. In Webern's Concerto op.24 the germinating 12-note row is made up of three-note segments in the pattern original or prime form–retrograde inversion–retrograde–inversion, so that essential canonic principles serve for the very construction of the series, which has itself assumed the function of the 'rule' or 'precept' by which the composition unfolds.

While a number of revivals of canon in the 20th century may be related to interest in earlier musical procedures, it would be a mistake to claim that the resurgence of canon in that century was due primarily to historical awareness of the canonic heritage. For instance, mensural canon appeared in many of Messiaen's compositions, and Messiaen's pupil Boulez enlarged his notion of 'rhythmic canon' in a number of early works, writing canons in which one voice is the rhythmic retrograde of another, or in which the voices contain different arrangements of the same rhythmic cells. The 'rhythmic canons' of both Messiaen and Boulez are not necessarily canons in melodic structure, however, and therefore differ markedly from canonic procedures of the past. Similarly, music by 12-note composers employs the devices of retrograde motion, inversion and retrograde inversion, devices first exploited widely by composers before 1500. However, in serial composition such canonic procedures are more often presented without maintaining the rhythmic element, which again differentiates it from earlier styles. There were deeper musical reasons for 20th-century composers to return to ancient musical procedures such as canon than antiquarian interest. Canon provides a composer with a procedure for exploring melodic and harmonic space without relying on functional harmony as a guide. Canon creates its own harmonic functionality, resulting directly from melodic and contrapuntal considerations. Even minimalism, a style in many ways antithetical to serialism, was founded in part on the principle of canon. Certain early works by Steve Reich, such as *Piano Phase* (1967) or *Clapping Music* (1972) depend wholly on a continuously adjusting canon. Here the musical development may not rest with melodic or harmonic elements, but simply with the time intervals of imitation, and the continually changing polyphony that results. The example of minimalism, when contrasted with serialism, suggests that the resurgence of canon in the late 20th century was a completely natural development, a reassertion of the most basic elements of music: melody and repetition.

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For further bibliography *see* FUGUE.

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Canon (ii) [canun] (Fr. *canon*; Ger. *Kanon*; It. *canone*; Sp. *canon*, *canno*, *caño*). Names used in western Europe between the 12th and 14th centuries for various derivatives of the Arab-Persian plucked zither, the QĀNŪN. The Latin *medius canon*, Spanish *medio canon*, Italian *mezzocanone*, German *Metzkanon* and French *micanon* denoted half trapeziform psalteries as opposed to the



Woman playing a mezzocanone: detail from 'The Triumph of Death' by the Master of the Triumph of Death (?Buffalmacco), fresco, mid-1330s (Camposanto, Pisa)

rectangular psaltery (Sp. *canon entero*) and the symmetrical trapeziform psaltery. No depictions with these names attached are known. They may have been singly strung (as shown by a miniature in the *Cantigas de Santa Maria* in *E-E* b.I.2, fol.71*v*), or strung with multiple courses like the Middle Eastern originals (see illustration). Little is known of their total area of diffusion, their specific use or their tuning. Since depictions and references occur chiefly in southern European sources, they may have had complete or modified Arab-Persian tunings and may have been used for western Asiatic and Arab musical items and for western European genres with some oriental elements; in the case of European melodies a diatonic tuning with B♭ next to B may have been employed. The names are cognate with the Greek word 'kanōn' ('rule'); this had denoted a monochord used for demonstrating acoustical principles.

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Canon (iii). A term used to describe a list of composers or works assigned value and greatness by consensus. The derivation is ecclesiastical, referring to those biblical

books and patristic writings deemed worthy of preservation in that they express the fundamental truths of Christianity. Some connotative values associated with this derivation, notably claims for ethical qualities and a universal status, occasionally cling to the term in its aesthetic applications.

Music sociologists such as Walter Wiora have demonstrated that certain differentiations and hierarchies are common to the musical cultures of virtually all social communities; in short, such concepts as Ars Nova, Ars Subtilior and Ars Classica are by no means unique to western European traditions. Perhaps the most extreme formulation of an Ars Classica would be the small handful of pieces comprising the traditional solo *shakuhachi* repertory of Japan, where the canon stands as an image of timeless perfection in sharp contrast to the contemporary world. But even in performance- and genre-orientated musical cultures such as those of sub-Saharan Africa, or the sub- and counter-cultures of North American and British teenagers since the 1960s, there has been a tendency to privilege particular repertories as canonic. Embedded in this privilege is a sense of the ahistorical, and essentially disinterested, qualities of these repertories, as against their more temporal, functional and contingent qualities. A canon, in other words, tends to promote the autonomy character, rather than the commodity character, of musical works. For some critics, the very existence of canons – their independence from changing fashions – is enough to demonstrate that aesthetic value can only be understood in an essentialist way, something we perceive intuitively, but (since it transcends conceptual thought) are unable to explain or even describe.

It is above all within the traditions of western European music that a sense of the canonic has been built centrally and formally into an unfolding history of music. A newly consolidated bourgeois class began to define itself artistically in the late 18th century, institutionalizing its musical life in a manner independent of sacred and courtly life. It established its principal ceremony – the public concert – in the major cities of England, France and central Europe, and it began to create a repertory of classical music, with related concert rituals, to confirm and authenticate the new status quo. By the mid-19th century it had already established much of the core repertory of the modern canon, in the process giving itself cultural roots, 'inventing' tradition and creating a fetishism of the great work which is still with us today. This process of canon formation was aided, moreover, by taste-creating institutions such as journals and publishing houses. The history of the *Revue et gazette musicale* is indicative. So too is the series of collected editions produced by Breitkopf & Härtel in the late 19th century. These editions further illustrate the integral link between canon formation and the construction of national identities. The rise of the canon was by no means unique to Germany (indeed it began in England and France rather earlier), but it was above all in Germany that it became associated with a dominant national culture, perceived as both specifically German and at the same time representative of universal values, a paradox in tune with German classical art and the new philology.

The practical and ideological force of the canon, the German canon in particular, was already apparent in the 19th century. Practically, it allowed the significant to push into obscurity the only marginally less significant (the Brahms symphony obscures the Bruch symphony), and this authoritarian quality became increasingly pronounced in the early 20th century, as 'classical' repertories were placed in a polarized relation to avant-garde and commercial repertories. (The institutionalization of musical scholarship did much to reinforce this separation.) Ideologically, it manipulated an innocent repertory to confirm the social position of a dominant group in society. It is this ideological quality, the 'constructedness' of the canon, that has especially interested critics in recent years. The canon has been viewed increasingly as an instrument of exclusion, one which legitimates and reinforces the identities and values of those who exercise cultural power. In particular, challenges have issued from Marxist, feminist and post-colonial approaches to art, where it is argued that class, gender and race have been factors in the inclusion of some and the marginalization of others.

In a postmodern age, an age determined to expose the ideological and political character of all discourses, the authority of the canon as a measurement of quality in some absolute sense has proved increasingly difficult to sustain. It is threatened above all by a growing sense (it may be disillusioning or cathartic) that any notion of a single culture, of which the canon might be regarded as the finest expression, is no longer viable. Hence the democratic embrace by scholarship of the non-canonic repertories of a consumer-orientated and media-conscious society. Hence, too, the acceptance that disparate musics can apparently co-exist without antinomies or forcefields, that nothing need be peripheral. Despite these challenges, the canon has not been at all anxious to lie down and die in the interests of cultural democracy. For many critics, notably Harold Bloom and George Steiner, its continuing value to our culture lies in its celebration of those qualities (of the work and of the art) which refuse to yield to contingent explanation, which take their stand, in other words, on presence and greatness. Yet one may argue, with Steiner, that 'a canon, a syllabus, sifts and winnows so as to direct our time and resources of sensibility towards certified, plainly-lit excellence', while at the same time recognizing that projects of greatness are themselves historically produced. It is this recognition above all which gives the canon new significance in a postmodern world – less a self-confirming demonstration of universal value (if not truth) than a model of the privilege attaching to one corner only of a plural cultural field.

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Canova, Francesco. *See* FRANCESCO DA MILANO.

Canso [canzo, chanzo]. One of several Old Provençal words literally meaning 'song' (others include *chan*, *chantar*, *chantaret*, *son* and *sonet*). From the end of the 12th century it was used by the troubadours primarily, but not with complete consistency, for strophic songs about courtly love, in contrast to the political or moralizing songs known as 'sirventes'. These two terms gradually replaced the word 'vers' which was used by the earliest troubadours for strophic songs of almost any content, and it appears that the only substantial difference between *vers* and *canso* is that the *canso* is restricted to topics about courtly love. The *vida* of Peire d'Alvernhe observes that 'he did not make a single *canson*, for at that time no songs [*cantars*] were called *cansos*, but *vers*; it was Giraut de Bornelh who made the first *canson* that was ever made'. Troubadours in the period of transition (e.g. Bernart de Ventadorn and Peire Vidal) used both terms for songs very similar to one another in form and content.

It is unrealistic to refer to the *canso* as a song in a fixed form, for the *cansos* vary in form from one another as much as is possible within the restrictions of a strophic song; indeed, originality in rhyme scheme and metrical form was particularly prized. The troubadours, however, showed a preference for the tripartite stanza form now often called CANZONE form, regardless of content. The stanzas, which average between five and seven in number, are, more often than not, linked by rhyme. A common scheme is for all stanzas to share the same rhyme endings (*coblas unisonans* or 'like-sounding stanzas'); alternative possibilities include pairs of like-rhyming stanzas (*coblas doblas*) (*see* COBLA (i)). Most pieces end with one or more *tornadas* – short stanzas whose form normally matches the last part of the main stanza. The *tornada* is equivalent to the *envoi* in French poetry, and usually contains a veiled address to the author's patron and/or an apostrophe to the poem itself, which is seen as the poet's 'messenger'.

The *canso* is the most prestigious of all the troubadour genres, which is why modern commentators have coined the term 'grande chanson courtoise' to describe it. Its language and subject matter are highly formalized, and much recent scholarly writing on the troubadours has been devoted to exploring its formal conventions. According to medieval treatises, every *canso* should have a newly composed tune, in contrast to the sirventes, which normally borrowed a pre-existing tune and metrical scheme. Comparison of surviving pieces seems to confirm that this rule was generally observed.

For bibliography *see* TROUBADOURS, TROUVÈRES.

HENDRIK VAN DER WERF/STEPHEN HAYNES

Cansoneta. *See* CHANZONETA.

Cantabile (It.: 'singable'). A word used in musical contexts to mean 'in a singing style' and thus representing an ideal in certain kinds of performance. Zarlino (*Le istitutioni harmoniche*, 1558/*R*) expressed the opinion 'che le parti della cantilena siano cantabile: cioè che cantano bene', and by the late 17th century the word had found its way into German: the title-page of Bach's three-part inventions offers to aid 'eine cantabile Art im Spielen zu bekommen'. As a direction in tempo and expression marks it appears from the beginning of the 18th century, also in the forms *cantando* (Boccherini) and *cantabbile* (Domenico Scarlatti), and was a particular favourite with Beethoven, who marked the slow movement of his First Symphony, for instance, *andante cantabile con moto*. Cantabile was presumably also intended in the marking on the second movement of his E minor Piano Sonata op.90: *nicht zu geschwind und sehr singbar vorgetragen*. Koch's *Musikalisches Lexikon* (1802) mentions its use as an independent tempo mark for a moderately slow speed: Domenico Scarlatti used it in this sense, but it is rare. As a title, it is used in 19th-century Italian opera for the slow first section of the double aria, followed by *tempo di mezzo* and cabaletta.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Cantando. *See* CANTABILE.

Cantata (It.; Fr. *cantate*; Ger. *Kantate*). A work for one or more voices with instrumental accompaniment. The cantata was the most important form of vocal music of the Baroque period outside opera and oratorio, and by far the most ubiquitous. At first, from the 1620s in Italy, it was a modest form, but at its most typical it consists (notably in Italy in the later 17th century) of a succession of contrasting sections which by the early 18th century became independent movements, normally two arias, each preceded by a recitative. Most Italian cantatas of this period are for a solo voice, but some were written for two or more voices. Up to the late 17th century the cantata was predominantly a secular form, but the church cantata, which included choral movements ranging from simple chorale harmonizations to complex, extended structures, was a major feature of Lutheran music in early 18th-century Germany. The standard form of accompaniment gradually expanded from continuo alone in the mid-17th century to an orchestra, including obbligato instruments, in the 18th. Cantatas, mainly secular, were also fairly widely cultivated elsewhere, especially in France and Spain and to a lesser extent in England. Both the secular and the sacred cantata sharply declined in importance after the middle of the 18th century. In contrast to the previous 100 years and more, the cantata has enjoyed no consistent independent existence since then, and the term has been applied, somewhat haphazardly, to a wide variety of works which generally have in common only that they are for chorus and orchestra.

I. The Italian cantata to 1800

From the early 17th century to the late 18th the cantata was the principal form of Italian vocal chamber music. During this period, when practically every composer of standing in Italy cultivated it – some, notably Marazzoli, Alessandro Scarlatti and Benedetto Marcello, extensively – it grew from a comparatively short piece, accompanied only by continuo, into an extended, orchestrally accompanied complex of movements reflecting contemporary operatic music.

The poetical texts of the Italian cantata, throughout its lifespan, are typically pastoral or amatory, but some are historical or mythological, and a few humorous or satirical, while a significant proportion deal with moral or devotional subjects; the latter may resemble contemporary motets, but motets are settings of Latin words and meant for use in church. Cantata texts are also normally lyrical monologues, i.e. the direct expression of a named or unnamed personage, articulated by a poet and

composer and delivered by a singer; dialogues and other cantatas for two or more characters inevitably incline toward the dramatic, but works intended for staging fall outside the scope of the chamber cantata, as does the SERENATA. The Italian cantata was cultivated in all courts and cities of the peninsula and by Italians and others north of the Alps, especially at Catholic courts such as Vienna and Munich; it was also cultivated in England and, to a lesser extent, in France.

1. Emergence. 2. *c*1620–*c*1725: (i) Rome, *c*1620–75 (ii) Rome, *c*1675–*c*1725 (iii) Bologna, Modena and Ferrara (iv) Venice. 3. *c*1725–1800: Naples. 4. The Italian cantata north of the Alps.

1. EMERGENCE. Accompanied song was cultivated in Italy in the 16th and early 17th centuries, long before the word 'cantata' was common or had acquired a stable meaning. The term is first encountered, so far as is known, in the *Cantata pastorale fatta per Calen di Maggio in Siena* (Siena, 1589) marking the wedding in 1586 of Cesare d'Este and Virginia de' Medici; the contents of this libretto – 'azioni sceniche e coreografiche', 'rime per musica pastorali e ninfali', an 'egloghetta' and two substantial madrigals for eight voices – immediately relate the cantata to the pastoral and to musical drama. The word appears also in Michelangelo Buonarotti the younger's *La Tancia* (Florence, 1611) to denote Pietro's plea for inspiration from the Muse (Act 1 scene iii); unlike the surrounding lines (spoken ottavas), his 'cantata' is composed of *ottonari* (eight-syllable lines) that were meant to be sung.

The cantata emerged during a period of experimentation and change in Italian poetry. The *settenari* and *endecasillabi* (seven- and eleven-syllable lines) of the Renaissance madrigal survived into the 17th and 18th centuries and became the basis of the accompanied madrigal and of recitative. The influence of the Pléiade was reflected in Italy in the formal and metrical innovations of GABRIELLO CHIABRERA (1552–1638), whose strophic canzonettas provided the words of many early arias and paved the way for others based on verse of various kinds (e.g. *quaternari*, *quinari*, *senari*). Refrains became increasingly common and were paralleled by rondo-like structures in music. The cantata was essentially a musical genre, but it fathered a substantial corpus of verse that was specially designed to be sung (*poesia per musica*).

In the early 17th century cantata-like compositions were often settings of madrigal or aria texts or published under such titles as 'musiche', 'arie', 'madrigali' or 'scherzi'. The earliest example of the word in an exclusively musical collection occurs in the first set of *Cantade et arie* by Alessandro Grandi (i), of which only a reprint of 1620 is known; the first edition doubtless appeared shortly before. Grandi adopted the term to define three pieces for which he seems to have found the word 'aria' inadequate. They are essentially STROPHIC VARIATIONS in common time, but they differ in that the bass now generally moves regularly in crotchets and the varying vocal lines for each strophe are more aria-like than madrigalian. The term 'strophic-bass cantata' has been applied to such pieces, which form a small, well-defined group at the very outset of the history of the cantata. *Oh con quanta vaghezza* (1624) by G.P. Berti is a particularly fine example, and Monteverdi's *Ohimè ch'io cado* (published by Carlo Milanuzzi in 1623 or 1624) is another. The latter was not described as a cantata, and a comparable piece by Pellegrino Possenti, *Ecco Filli, o pastori* (1625), is simply headed 'canzonetta'.

There was clearly no agreement, therefore, among composers or publishers that such pieces should be called cantatas. At the same time the term began to be applied to other solo vocal pieces, usually more ambitious than the madrigal or the simple strophic aria. For example, the 'cantata ... in stile recitativo' in Francesco Turini's *Madrigali ... libro secondo* (1624) is simply a *lettera amorosa*; the three similarly designated pieces in Francesco Negri's *Arie musicali* (1635) are settings of a lament for a pet, a scena for an enraged lover and a madrigal respectively; and the 'cantata' in Giovanni Rovetta's *Madrigali concertati* (1629) is an arioso setting of five ottavas, and in effect a lament. There are also signs that the term was being used rather indiscriminately and becoming a vogue word attaching to any vocal piece. For instance, most of the contents of Domenico Crivellati's *Cantate diverse* (1628) are elementary strophic songs, the status of which seems to have been elevated through one or two more cantata-like elements elsewhere in the book. Even so late a book as Rinieri Scarselli's *Cantate* (1642) consists mainly of straightforward strophic songs, the title apparently being prompted by the three laments that make up the rest of the book.

There are in fact hardly any strophic-bass cantatas in the four books of *Cantade et arie* by Grandi up to 1629 (insofar as they can be assessed) or in the two by Berti (1624–7), and there are only a handful, by composers such as Lazaro Valvasensi (1634) and Milanuzzi (1635), after 1630. Grandi and Berti or their publisher, Alessandro Vincenti, may also, however, have thought of some of the more ambitious strophic arias as cantatas, especially those by Berti that divide into recitative and aria. The alternation of recitative and aria is a prominent feature of most later cantatas, anticipated in the 1620s by other composers besides Berti – for example D'India and Landi – in books in which the word 'cantata' does not appear.

Two volumes of 1633 – the two parts of Sances's *Cantade*, the first for solo voice, the second mainly for two voices – are crucial in the early development of the cantata. At least 11 of the 19 very varied items in the two parts are typical of the comparatively ambitious vocal works, both through-composed and strophic, to which the term was henceforward increasingly applied. They include older forms such as strophic variations (the 'cantata ... passeggiata' *Altre le vie* in Part i) and the madrigal (*Filli, mirando il ciel*, i), as well as newer ones such as the passacaglia (*Usurpator tiranno*, i) and chaconne (*Lagrimosa beltà*, ii), both interrupted by arioso sections. The most significant form, however, is the type of extended work, represented by *Presso l'onde tranquille* (i), in which recitative, arioso and aria-like writing (including here a substantial section on an ostinato bass) succeed one another at the dictates of the text and for which 'cantata' is the most appropriate – indeed the only plausible – term. A few pieces similar to this by other composers are also called cantatas. They include two by Martino Pesenti, one of which, *Quanto t'inganni, Amor* (1636), is a hybrid combining the newer varied form with elements of the strophic-bass cantata. Three of the five strophes (the first, third and fourth) adhere to the latter type, the music of the third and fourth being almost identical; the second verse is aria-like and in triple time, and the last is set as recitative; the three middle strophes are all followed by ritornellos. The first two verses and

the last, and the first two ritornellos, are in C, the remainder in A minor. A further development, anticipated in a madrigalian duet in Rovetta's *Madrigali concertati*, occurs in a few works in Nicolò Fontei's *Bizzarrie poetiche poste in musica* (1635–9). This is the introduction of rondo or refrain forms to unify and articulate hybrid, cantata-like structures; for details *see* FONTEI, NICOLÒ.

See also MONODY.

2. *c*1620–*c*1725.

(i) Rome, c1620–75. Although many of the earliest cantatas were printed in Venice, the principal centre of cantata composition throughout the 17th century was Rome. Rome provided ideal conditions for the cultivation of vocal chamber music, including a large, wealthy aristocracy willing and able to support composers and performers. Most of the leading musicians associated with the cantata in Rome were employed, permanently or temporarily, by at least one prominent Roman family (e.g. the BARBERINI, Borghese, Chigi, Pamphili, Colonna, Ottoboni, Ruspoli), or by the diplomatic representative of a foreign power, or by one of the many other foreign residents, of whom by far the most important as a patron was Queen CHRISTINA of Sweden. Singers, organists, harpsichordists and composers also frequently held posts in the papal chapel or in one of Rome's many churches; some idea of a singer's training may be gained from Bontempi's account of the school run by VIRGILIO MAZZOCCHI. The authors of cantata texts were often noble amateurs or educated professionals such as secretaries, lawyers or clerics; the most prominent poets of mid-17th-century Roman cantatas were FRANCESCO BALDUCCI, Domenico Benigni, Francesco Melosio, Antonio Abati, Giovanni Lotti and GIOVANNI FILIPPO APOLLONI. Cantatas in Rome were typically performed at weekly or occasional *conversazioni* in private palaces before audiences of cognoscenti who appreciated displays of erudition, technical skill (in the composition and performance of both poetry and music), topicality and spontaneity. Each occasion required a new composition, so cantatas were normally copied by hand and rarely committed to print. Nevertheless, Roman cantatas were known throughout most of Italy and much of Europe and set an example for many 'non-Roman' composers.

The earliest Roman cantatas probably antedate the latest music discussed in §1 above, but because the repertory survives largely in undated manuscripts it is impossible to be entirely certain about chronology. According to Murata (1987), the manuscripts are of four main kinds: autograph copybooks (rare), which belonged to the composer and passed to his patron after his death; miscellanies of pre-existing fascicles, which may contain music originating from diverse periods and places (including arias from Roman operas); formal anthologies or single-composer collections (most prominent in the late 17th century), which contained a particular repertory and helped to disseminate it north of the Alps; and, most unusual, fascicles of single works.

Given the nature of the sources, it is also difficult, in the present state of knowledge (which, however, is much fuller than it was), to sketch the history of the cantata as a form in any but rather general terms. Holzer (1991) defined the 17th-century cantata as 'a piece of vocal chamber music whose text combines *versi sciolti* [(generally) unrhymed lines of seven or eleven syllables] and canzonetta verses [strophic poems composed of rhymed lines of any length] and whose music generally sets these elements with recitative and aria; it can also be a series of unrelated canzonettas set in recitative and/or aria style'. Among the earliest composers of such pieces in Rome were Orazio Michi and Luigi Rossi; cantata-like works by Michi were copied by about 1635, and precedents for them can be found in manuscripts associated with the patronage of Alessandro Peretti, Cardinal Montalto. Montalto's repertory also suggests that the multipartite Roman cantata owed something to the earlier Roman and Neapolitan villanella and aria, and that it did not depend entirely on Florentine monody.

The most prolific composers in the early history of the cantata were Rossi, who served Marc' Antonio Borghese and Cardinal Antonio Barberini, and Marco Marazzoli, most of whose 379 cantatas date from about 1640–60 and survive in a dozen autograph manuscripts in the Chigi collection in the Vatican library. Two main types of cantata have been distinguished in Rossi's output: works consisting more or less of a single aria, described by Caluori (1971) as *ariette corte* ('short ariettas'), and works in which a number of sections in recitative, arioso and aria styles follow one another according to the demands of the text (*arie di più parti*: 'arias in several sections'). A large majority of Rossi's and Marazzoli's cantatas are *ariette corte*, the form that appears to have dominated the Roman repertory in the first half of the 17th century.

Rossi's ariettas really are quite short: the text normally consists of two or three strophes, set to music (rarely more than 60 bars) in binary, rondo, ternary or rounded binary form. In binary cantatas the music may embrace the entire text or accommodate the first strophe only and be repeated to subsequent strophes (strophic binary, sometimes with a closing refrain). The *B* section is often marked by a change of musical metre, normally (but not always) prompted by a similar change in the text – a trait shared by the rondo and ternary cantatas. The rondos are settings in three strophes, the first of which is repeated after the second and again after the third (*ABAB'A*). In some cases the *B* sections use strophic variation rather than straightforward strophic repetition, and in others the second and third strophes have different music altogether (*ABACA*). Moreover, some rondos include two or more internal restatements of the refrain, and these may be varied or truncated. The rounded binary cantatas differ from the ternary in that the reprise is not a separate closed section: it is based on only the first line of the text and is incorporated into the second or both of the two main sections (*AB/CA'* or *ABA'/CA'*).

The same types of form predominate in the cantatas of Marazzoli and Mario Savioni. As in most cantata composers of the period, changes of metre between and within sections are a principal means of articulating structure. Marazzoli's treatment of the forms is very similar to Rossi's, though he preferred more extensive variation in the repeats in strophic, rondo and ternary cantatas, while in Savioni's ternary and rondo cantatas the *B* section is often composed as strophic variations and occasionally set over an ostinato bass. Although strophic variation is thus to be found in Roman cantatas of the mid-17th century, it was not one of the commonest methods of organization and it died out altogether by about 1670. Its place was taken, in one sense, by shorter, ostinato basses. These were particularly favoured in *arie di più parti*, possibly because they brought a degree of

order to these settings of longer and more varied texts: even in Rossi's cantatas, ostinatos appear more frequently in *arie di più parti* than in *ariette corte*.

The formal principles of the solo cantata also governed the composition of the relatively small proportion of works for two or more voices, of cantatas with sacred (Italian) texts and of cantatas with instruments other than continuo. Most of the duets by Rossi and his contemporaries are *ariette corte*; although they make use of imitative points, these are rarely pursued at any length and the texture is predominantly homophonic. Rossi's three cantatas with instruments (two violins, in two cases with lute) are all five-part settings of sacred texts bordering on oratorios. The same combination of instruments is used in most of Marazzoli's accompanied cantatas, which, however, include secular settings and are for three to six voices; these were probably composed in the later 1650s, when he was closely associated with Fabio Chigi. His solo cantata celebrating Chigi's election in 1655 as Pope Alexander VII (*Salutate il nuovo Aprile*) is one of the few works by him that are more heavily scored (in this case for two *violette piccole*, viola alta, viola bassa and continuo) and offers an example of an occasional text, a type encountered throughout the history of the cantata, though in comparatively small numbers.

A significant change of emphasis can be seen in the cantatas of Carissimi. Although about a quarter of these are *ariette corte*, and a further tenth are strophic variations, the largest single group of cantatas, representing about a third of the total, comprises *arie di più parti*. This cannot automatically be taken as a sign of historical development, because Carissimi's cantatas (at least those from 1640–72) overlap in date with those of Rossi, Marazzoli and Savioni. But the cantatas of the later 17th century can be regarded as *arie di più parti* in all but name and certainly appear to be descended from this earlier type of work.

Although the distinction between recitative, arioso and aria is generally fairly clear, the *arie di più parti* are characterized by the ways in which these styles are blended and juxtaposed. At the prompting of the text a recitative may become more lyrical and transform itself almost imperceptibly into an extended section in aria style, or an aria may be interrupted by a brief passage of recitative. The cantatas often embrace two or more arias, and these alone display a variety of forms, including those of the *ariette corte* and the ubiquitous extended binary (*ABB′*). Recitative frequently appears at the beginning of a cantata but less frequently at the end, and tonal unity throughout the work is normally secured by starting and finishing in the same key. Some of Carissimi's *arie di più parti* are further unified by means of repetition. In most of these the opening section is repeated, with or without variation, at the end (*AB* ... *A*), and in the remainder it is restated at least twice, in the manner of a refrain (*ABAC* ... *A*). In both cases section *A* is an aria, while sections *B* and *C* may include any combination of styles. The sections are longer and more varied than those in, for example, Rossi's *ariette corte*, so it would be inappropriate to consider these as works of that type; but it is permissible to see in them the application of organizational principles typical of *ariette corte*. The adoption of these procedures would have been a natural step – a similar purpose is served by an arioso refrain in most of Rossi's laments – and may have been prompted in part by the growing dimensions of *arie di più parti*.

Carissimi's duets also differ from those of the composers discussed above. Only a third of them are simple strophic arias. According to Rose (*MQ*, xlviii, 1962, pp.204–15), most are settings of dialogue-like texts in which each singer represents a distinct and sometimes named character. Most of the texts (e.g. *Chi fugge d'amor gl'affanni* for Thyrsis and Phyllis) are pastoral or amatory in nature and thus are typical of cantata poetry in general, but others (e.g. *Alma, che fai, che pensi?* for Alma and Corpo) have a moral flavour and one (*A piè d'un verde alloro*) is a philosophical debate between Heraclitus and Democritus. The characters sing as individuals in the recitatives and arias for solo voice, but generally lose their identity in the duets. These movements, which display a variety of homophonic and contrapuntal textures, including recitative *a due*, serve to set the scene and provide comment during the course of a work and at the end. Similar texts and techniques are to be found in Carissimi's cantatas for three voices, which may be considered secular equivalents of his oratorios.

Most of the features of Carissimi's cantatas also appear in the works of slightly younger composers such as A.F. Tenaglia, Carlo Caproli and Antonio Cesti. Cesti's cantatas, which are relatively few in number and probably date mainly from about 1656–61, when he was associated with Alexander VII, are noteworthy partly for the prevalence of languorous arias in 3/2 time, of the kind so frequently encountered in Venetian operas of the period. They are also, so far as is known, among the earliest cantatas in which the final couplet or *endecasillabo* of a recitative stanza is regularly set in aria style in *AA′* form. This type of concluding arioso, or CAVATA, recalls Rossi's predilection for setting off the last part of a section, but by the time of Cesti this practice had led to a most distinctive design. The melody of the cavata is first stated in the dominant, the key in which the recitative normally ends, and is then repeated, sometimes with decoration or extension, in the tonic. Such cavatas are extremely common in cantatas of the late 17th century and in those by 18th-century Venetians such as Albinoni and Benedetto Marcello.

Cesti's mastery of the cantata is perhaps most thoroughly displayed in his *Aspettate! adesso canto*, a setting of a satirical text, probably by the composer himself, which pokes fun at many of the clichés of mid-17th-century song. Among the topics held up to ridicule are the typical amatory subject matter of most cantatas, the preciosity of the language in which it is couched and the standard range of musical effects by which it is illustrated. There follows an extended aria, combining strophic and rondo elements, in which the popularity of the genre is attributed to these features, and the cantata ends with a brief recitative in which the audience is twitted for having sat through the performance.

Cesti's few cantatas for two or more voices are varied in form and are among the finest examples of his art. One of the duets (*L'amoroso veleno*) is labelled 'dialogo', but at least one other (*Pria ch'adori*, described as a 'canzonetta amorosa morale') is also a setting of a dialogue text. Most of the cantatas for two voices, however, are chamber duets in which both singers have the same words. *Lacrime mie* may be counted as an *aria di più parti*, but *Quante volte* is in *ABB′* form, and *Disperato morirò* is a strophic aria in which both strophes are followed by a ritornello for two violins and continuo. *Disperato morirò* displays a greater variety of textures than the duets of Carissimi and other composers discussed above; they range from

more persistent imitation to affective, halting sequences in parallel motion, similar to those in Cesti's Viennese operas of the 1660s.

To the cantatas of the late 17th and early 18th centuries the terms *arie di più parti* and *ariette corte* become increasingly inappropriate. The distinction between recitative and aria grows unmistakably clear, and rapid alternation from one style to the other far less common. Recitative occupies a smaller proportion of the cantata as a whole, while arias expand into longer, separate movements. In short, cantatas tend from now on to comprise a smaller number of sections or movements, each of which is more clearly defined. These changes reflect similar developments in opera and instrumental music and are due partly to trends affecting the style of Italian music in general in the late 17th century. Formal definition in the aria, for example, is related partly to the more systematic use, including repetition (possibly with transposition or extension), of thematic material, and partly to the rise of the Classical system of key relationships. The changes in the cantata were also affected, however, by the increasingly important role of the continuo. By supplying more introductions, codettas and ritornellos in arias and cantatas, the continuo helped to articulate the structure; and by echoing and anticipating the vocal material it was frequently drawn into a contrapuntal relationship with the voice. As a corollary, perhaps, the style of vocal writing in the late 17th century was increasingly affected by instrumental idioms.

All these trends may be seen in the work of Alessandro Stradella, who worked in Rome between 1667 and 1677. The three arias in *Ombre, voi che celate*, for example, are clearly defined and well contrasted in metre, key, style and form. In two of them the repetition of phrases is underlined by means of echo effects, and the second is constructed over a bass that moves almost entirely in quavers. This type of bass is closely related to the ostinato, a common feature in Stradella's works and one that he treated with great freedom and resource. The third aria is an example of what Jander (*Alessandro Stradella and his Minor Dramatic Works*, diss., Harvard U., 1962) called an 'aria-pair': it is in two halves, each of which is in *ABB'* form. Similar structures, along with other more complex multi-sectional arias, occur in cantatas by Carissimi, Cesti, Steffani and their contemporaries. This one is exceptional in that section *A* is the same in each half (the form is *ABB'/ACC'*) and in having the tonal layout of a cavata, which is not, however, to be found in the cavata at the end of the first recitative.

Since Stradella is one of the few outstanding Italian composers of the 17th century to occupy an important position in the history of instrumental as well as of vocal music, it is hardly surprising that cantatas with instruments form a larger part of his output than of that of his predecessors. The normal requirement is a pair of violins, but two cantatas call for four-part strings and three are scored for larger and more varied ensembles. Most of the accompanied cantatas are also for two or three singers; of the few for solo voice, two are settings of moral or sacred texts (*Crudo mar di fiamme orribili*: 'Sopra l'Anime del Purgat[ori]o' and *Da cuspide ferrate*: 'Crocifissione e morte di N[ostro] S[ignor] Giesù Christo').

One of the most ambitious examples is the serenata *Qual prodigio è ch'io miri?*, which is scored for two sopranos and bass voice, two concertinos, each of two violins and continuo, and a concerto grosso of four-part strings and continuo. The arias are all accompanied by one or other of the concertinos, but some of them are supported also by the concerto grosso, of which the main function is to provide ritornellos. The duets, on the other hand, are accompanied by continuo alone. The fact that each group of instruments should be mounted on a separate carriage, together with a reference halfway through to the opening of a window, indicates that some kind of staging may have been envisaged for this work – which, together with the dramatic nature of the text, places it outside the realm of the chamber cantata.

A dramatic element is also to be found, however, in a considerable proportion of Stradella's continuo cantatas. Some historical or legendary subjects appear to have been chosen specifically for their dramatic potential, and the cantatas based on them often have titles such as 'Il Seneca' or 'Seneca svenato' (*Se Nerone lo vuole*); 'Il Nerone' or 'Incendio di Nerone' (*Sopra un'eccelsa torre*); and 'La Medea' (*Già languiva la notte*). Schmitz, who coined for works of this kind the term 'Sujetkantate', thought that they first appeared in Bolognese sources of the 1670s–90s, but those by Stradella may be somewhat earlier. In any case, similar cantatas were composed by Cesti, who also set 'Il Nerone', and they are probably related to the historical laments of earlier composers such as Marazzoli (e.g. *A pena udito havea*: 'Lamento di Cleopatra', and *Già celebrato havea la regina*: 'Lamento d'Artimisia'). Despite these precedents, however, historical and dramatic cantatas seem to be commoner in Stradella than before, and they continued to appear sporadically in the later 17th century and beyond.

(ii) Rome, c1675–c1725. The quite profound changes that took place in the development of the chamber cantata at the end of the 17th and beginning of the 18th centuries are best observed in the works of Alessandro Scarlatti, the greatest and most prolific exponent of the genre. His extant cantatas (excluding those that fail to satisfy the most stringent tests of authenticity) number about 600, more than 500 of which are for solo voice (usually soprano) and continuo. They cover every period of his creative life and are as remarkable for their quality as for their number. Many were composed for aristocratic patrons in Rome, including Cardinals Ottoboni and Pamphili, or for meetings of the Arcadian Academy, of which Scarlatti became a member in 1706; others were no doubt written to flatter or recompense singers who took part in his operas.

Scarlatti's earliest cantatas date from his first Roman period (1672–84) and show the influence of older composers active in Rome at that time, including Carissimi (who was possibly one of his teachers), P.S. Agostini, Savioni and Stradella. They are extremely varied both in their subject matter (which includes incidents from Roman history and classical mythology, as well as the ubiquitous amatory situations) and in their construction. Some are quite short, while others are in as many as 12 or more distinct sections. Unity is achieved partly by distributing the keys of the arias around a central tonality in which the cantata begins and ends, and sometimes (particularly in longer works) by repeating an aria or a passage of arioso at various points in the cantata, as Rossi and others had done. While the division between recitative and aria is clearly made from the start, the transition from one to the other is frequently softened by quite long stretches of arioso or by cavatas. Some of these passages involve a change of time signature to 3/2, as in the cantatas of

earlier Roman and Venetian composers, but more often they are *a tempo* extensions of the simple 4/4 recitative in which the bass plays an active, usually imitative part. In either case textual repetition is involved. *Correa nel seno amato*, one of the most attractive of Scarlatti's early cantatas, includes both types of arioso.

The arias of the early cantatas are correspondingly diverse in structure. Da capo form appeared quite early, but until the last decade of the 17th century it remained less important than other structures, particularly the ground bass and extended binary form (*ABB′*). The early da capo arias are mostly rudimentary and very brief, with mainly short vocal phrases, much exact repetition within each section and an unadventurous key scheme. A second strophe is often set to the same music, as had been the case in binary and ground-bass arias as well. As Scarlatti's mastery of the new form developed, the da capo arias became longer and tonally more ambitious. Second strophes occurred less often, and in the 18th century they virtually disappeared altogether, along with other aria forms.

The last decade of the 17th century brought with it other changes, which tended to standardize both the musical structure and the expressive content of the cantata. To a considerable extent this uniformity resulted from – or perhaps resulted in (since it is difficult to separate the priority of poet and composer in the reforms) – a new strain of lyrical poetry expressly designed for musical setting and consisting of two or three rhymed strophes in contrasting metres separated by unrhymed lines of seven or 11 syllables (*versi sciolti*). The former were designed for arias, the latter for recitative and arioso passages. This kind of cantata verse had already been used extensively by mid-17th-century composers; what is new in the late 17th-century cantata is the small number of text sections, the relatively regular alternation of recitative and aria, and the greater brevity of the aria texts, allowing the music to expand over a greater canvas. Occasionally cantata texts were printed, but they mostly circulated in manuscript, the majority appearing anonymously in musical sources. Their subjects are almost exclusively Arcadian, describing the thoughts and feelings of a contented or (more often) unrequited lover in an idyllic pastoral setting. The jealousy of the lover and the inconstancy of the beloved are recurrent themes, but although the sentiments are undistinguished and stereotyped, the verses are artfully designed to allow the composer every opportunity for the expression of human emotion and the portrayal of nature in its various moods.

The cantata also existed in a similar form, though in much smaller numbers, as a sacred work, distinguishable from the solo motet by virtue of its vernacular text and the circumstances in which it was performed. The *cantata spirituale* was cultivated above all in Rome. Crescimbeni reported that during the summer the priests of S Maria in Vallicella (the Chiesa Nuova) were in the habit of listening to *cantate spirituali* in the garden of the church of S Onofrio and that Cardinal Spinola had them performed 'con bella splendidezza' each Wednesday at his palace. Crescimbeni added that *cantate spirituali* also were heard every year on Christmas Eve at the pontifical palace in the presence of the sacred college of cardinals. It was quite possibly for a Christmas meeting of the Arcadian Academy that Scarlatti wrote the cantata by which he is best known today, *Oh di Betlemme altera*, for soprano, strings and continuo. The text celebrates the good fortune of the shepherds in being the first witnesses of Christ's birth, a favourite theme among members of the Academy, who had chosen the infant Jesus as their tutelary deity.

The Arcadian Academy was founded in Rome in 1690 by participants in the former *conversazioni* of Christina of Sweden, who had died the previous year. Colonies were soon established in other Italian cities, and existing academies quickly became affiliated to the parent body in Rome. Pastoral conventions had dominated Italian literature since the appearance of Sannazaro's *Arcadia* at the dawn of the 16th century, and still prevailed in the 18th. The Academy held meetings in the spring and summer at which cantatas were performed and even improvised; at one such meeting, according to Crescimbeni, Scarlatti composed music to verse by G.B.F. Zappi as quickly as the latter, a lawyer, could write it. Crescimbeni, the first historian of the Academy, also provided the classic definition of the cantata in the early 18th century:

> Certain other types of poetry were introduced for music, which are commonly known as cantatas. They are made up of long and short lines without regular rhyme scheme [*versi, e versetti rimati senza legge*], mixed with arias [*ariette*]. Some are for a single voice, some for more than one, and they were and still are written with an admixture of dramatic and narrative elements. This kind of poetry was an invention of the seventeenth century; previously madrigals and other regular verse forms served for music.

Crescimbeni described the cantata as a kind of poetry that was both written for music and recognized as a literary genre in its own right. He also seems to have regarded it essentially as recitative into which arias were inserted. Dramatic or narrative elements (including, on occasion, reported speech) were normally confined to recitative; arias were concerned with lyrical expression. Except in France, the 18th-century cantata normally comprised two da capo arias, each preceded by recitative (R–A–R–A); the most usual alternatives were R–A–R–A–R–A, A–R–A–R–A and A–R–A (cantatas ending in recitative or arioso, quite common in the 17th century, became increasingly rare after 1700). The literary historian F.S. Quadrio wrote that it was natural for the poet to begin with a recitative, as this allowed him to set the scene and introduce the subject (Quadrio, 1741). This arrangement also suited the singer, who could use the recitative to warm up for the first aria.

The last decade of the 17th century and the first 20 years of the 18th were the heyday of the late Baroque cantata in Rome, in terms of quantity and quality. Scarlatti composed his finest cantatas there during this period; so, too, did Gasparini, Bononcini, Handel, Domenico Scarlatti, Caldara and a host of lesser figures. Most of these cantatas are for solo voice (predominantly soprano) and continuo and could have been performed by a single person, as were those of Astorga; some, however, are scored for two or more voices, some for one or more obbligato instruments (predominantly violins) and others for orchestra (usually strings).

The composer usually respected the structure provided by the poet, setting *versi sciolti* as recitative and rhymed stanzas as arias. Tonal unity was normally created by setting the final aria in the key in which the cantata began. If the first movement was a recitative, it could modulate widely and lead to an aria in a key far removed from the opening. The two arias would then be contrasted in key and could – and should – be further contrasted in tempo, metre and style. In addition to conveying the dominant 'affection' of the words, the music of the arias was often designed, it appears, as an exhibition of the composer's harmonic or contrapuntal technique or as a vehicle for

the display of the singer's *virtù*. If the poetry of cantatas presents countless variations on well-worn themes, the music places a similar emphasis on style rather than content.

Scarlatti's second Roman period (1703–7) was a particularly fruitful one for the composition of cantatas. Of those that can definitely be assigned to these years the vast majority are in R–A–R–A form. Standardization of form was encouraged by stylistic features observable in opera and oratorio as well as in the cantata. Arioso sections in 3/2 time disappeared entirely, while the other type of arioso described above (in the second paragraph of this section) became less common and, like the recitatives themselves, shorter. Recitatives are now punctuated by stereotyped cadential formulae, while the ubiquitous da capo aria proceeds along tonal paths whose main outlines rarely change.

Although they are to a certain extent predictable in these areas, Scarlatti's later cantatas are nevertheless remarkably varied in the minutiae of their design and in the range of their expression, and they exhibit a new richness of harmonic resource and a greater freedom of incidental modulation. The F♯ minor setting of *Andate, o miei sospiri*, which figured in a famous exchange of cantatas with Francesco Gasparini in 1712, is a tour de force of chromatic harmony and extreme modulation, but it was by no means the only cantata that earned for Scarlatti the reputation of an 'extravagant und irregulair' harmonist (as Heinichen described him in *Der General-Bass in der Composition*, 1728). *Al fin m'ucciderete* (1705), one of his best-known cantatas to judge from the large number of surviving copies, is very typical in the wide-ranging modulations of its recitatives and in the harmonic richness of its two arias. The arias also demonstrate a degree of contrapuntal artifice, another hallmark of his mature chamber style and one that is used in some works on even more formal lines. *Farfalla che s'aggira* (1706), *Nel dolce tempo* (1712) and *Qui dove al fin m'assido* all contain arias in which voice and bass proceed entirely in canon at the octave, and the duet cantata *Questo silenzio ombroso* (1707) ends with what is in effect a two-part fugue above a continuous quaver bass.

Questo silenzio ombroso is one of a relatively small number of duet cantatas in which the singers share the same text, rather in the manner of Steffani's chamber duets (see §4 below). The form is that of the solo cantata, except that the recitatives are replaced by arioso movements in which both voices join, as in Francesco Durante's once popular arrangements of recitatives from Scarlatti's solo cantatas. Another type of duet cantata takes the form of a dialogue in which the singers share roughly the same feelings but not the same text. Usually rather longer than the solo cantatas, these dialogues are composed of alternate recitatives and arias evenly divided between the two 'characters', and they end (and often begin) with a duet. A particularly fine example of this kind of duet cantata is Scarlatti's *Ahi che sarà di me?*, written at Urbino in 1707.

Among the many contemporaries of Scarlatti who cultivated the solo cantata, one of the most prolific was the influential and much-travelled Giovanni Bononcini, who left 283 examples of the genre along with 37 cantatas and serenatas for two or more voices. Most of his solo cantatas and half of his serenatas were composed in Rome in 1692–8; a handful date from his years in Vienna (1698–1713), and he published 12 cantatas and two duets in London in 1721.

Bononcini's cantatas may be musically inferior to Scarlatti's, but in many ways they represent the mainstream of the genre in the first quarter of the 18th century. In them an assured, fluent technique is allied to a gift for inventing pleasing melodies, even if their working-out relies too frequently on exact or sequential repetition. There is little sign of the more expansive phrases of Scarlatti, and in some arias designed to exhibit vocal technique melisma is mechanically applied to the final or penultimate syllable of a phrase regardless of its appropriateness to the text – a practice that became even more widespread in the vocal writing of the succeeding generation. The figuration in Bononcini's bass parts occasionally shows the hand of an experienced cellist, but as a rule the bass line merely echoes or supports the vocal phrases in the conventional manner. The opening recitative of *Ecco Dorinda il giorno* has sometimes been singled out for its modulations through 12 different keys. This is in fact an exaggeration, although Bononcini's recitatives are often quite adventurous in their chromaticism. He was also one of the few composers to attempt the recherché procedures of Scarlatti's mature cantatas. His *Era la notte e lo stellato cielo*, if it is indeed by him, was probably written to test Handel's powers of sight-reading when the two composers met in Berlin. Its notational complexities are far removed from the harmonic audacities of Scarlatti, but it does exemplify the role often played by the cantata as a vehicle for the kind of experimentation that might appeal to the connoisseur.

Perhaps the only composer who succeeded in matching the suave sensuality of Scarlatti's most characteristic melodies and the intellectual beauty and power of his counterpoint is Handel. The exact number of his cantatas is uncertain – some survive in a fragmentary state, others in two or more versions – but they probably total about 100, not counting his two dozen chamber duets and trios. Nearly half of them were composed for the Marquis Francesco Maria Ruspoli, whom Handel served in Rome between 1707 and 1709; some were written for other Roman patrons, such as the cardinals Benedetto Pamphili and Pietro Ottoboni, or for meetings of the Arcadian Academy (of which Handel was not a member); others were composed in Naples and probably elsewhere in Italy between 1706 and 1710.

The majority are for solo voice and continuo only. Most of these are for soprano, but there are at least 16 for alto and two for bass. These proportions seem typical of the Italian cantata in general in the 17th and 18th centuries. Tenors were no more favoured in the chamber than in the theatre. If a work for tenor was required, a cantata, according to Giovanni Legrenzi (*Cantate e canzonette*, 1676) and T.B. Gaffi (*Cantate da camera*, 1700), could be sung an octave lower. It also seems clear from Legrenzi and Gaffi, however, that cantatas for alto were not to be sung an octave lower by a bass, a voice for which a special style of writing, combining melodic and harmonic features, was developed in the Baroque.

The forms of Handel's continuo cantatas resemble those already encountered in Scarlatti. Nearly half of them comprise two arias, each preceded by recitative (R–A–R–A); a further fifth dispense with the initial recitative (A–R–A), and one cantata, *Sarei troppo felice*, appears to consist of only a single recitative and aria. A number of works end with recitative, among them the remarkable

Udite il mio consiglio, in which the final passage is a resetting of words heard near the beginning of the cantata. The scale of this work is comparable to that of *O numi eterni* ('La Lucrezia'), the form of which might be summarized as R–A–R–A–R–Arioso–R–Arioso. The historical subject of this cantata recalls similar themes in works by Stradella, and Handel's extraordinarily dramatic setting fully deserves its reputation as the finest of his continuo cantatas.

O numi eterni is untypical of Handel, however, in that it ends in the key in which it begins: this characteristic of most cantatas by most composers of the period is contradicted in the majority of Handel's works. The arias, nearly all of which are in da capo form, begin and end in the same key, of course; but the recitatives often move quite swiftly from one key centre to another, and there is occasionally a tonal hiatus between the end of one movement and the beginning of the next. Even in a cantata of standard design, the closing key is frequently far removed from that of the opening: *Lungi da voi, che siete poli* (1708), for example, begins in F minor, which is also the key of the first aria; the second recitative, however, begins in C minor and ends in A minor, and the ensuing (final) aria is in D major. One of the few other composers of 'modulating' cantatas was Alessandro Marcello; 12 of his cantatas were published at Venice in 1708, and Handel may have seen and been influenced by them.

The cantatas for solo voice and intruments may be divided into two groups: those with a single obbligato movement, and those with orchestral accompaniment. Two cantatas have obbligato parts for flute, one a part for violin, one for 'cembalo concertato' and one, on a Spanish text, for guitar. In those with orchestral accompaniment the ensemble consists essentially of strings. Wind instruments are added in some of these cantatas, e.g. *Ah! crudel, nel pianto mio* and *Da quel giorno fatale* ('Delirio amoroso'), but the two greatest of them, the quasi-operatic scenas *Dietro l'orme fuggaci* ('Armida abbandonata') and *Dunque sarà pur vero* ('Agrippina condotta a morire') rely solely on strings. These are used most resourcefully, especially, in *Dietro l'orme fuggaci*, in the accompaniment of recitative, a function rarely served by the orchestra in the generation before Handel.

Most of Handel's cantatas for two and three voices are chamber duets modelled on those of Steffani (a predecessor of his as Kapellmeister at Hanover); like his solo cantatas, most are relatively early works, but six were composed in England in 1741–5. Although they resemble Steffani's duets, they differ from them in three important respects: they prefer open key schemes, shun solo movements and, with one exception, avoid overall formal designs involving repetition. Handel's few complete cantatas for two or more voices and instruments, on the other hand, are more akin to Scarlatti's dialogue-like duet cantatas; indeed they represent a cross between them and Handel's own accompanied solo cantatas. *Arresta il passo* ('Aminta e Fillide') is scarcely less impressive than the better-known *La terra è liberata* ('Apollo e Dafne'). The unexpected interruption of the *furioso* section of the overture by the first line of recitative would make a tremendous impact in any context; here it also serves to underline the fact that by 1708, when it was probably first performed, the Italian cantata could command the dramatic power and expressive means of contemporary opera and, by presenting them in a more concentrated format, make a proportionately deeper impression.

(iii) Bologna, Modena and Ferrara. The types of cantata developed in Rome were also cultivated in practically every other musical centre in Italy. One of the most prominent of these centres in the 17th century was the university city of Bologna, which lay within the Papal States and boasted a large number of churches and musicians. Some Bolognese composers appear to have thought of themselves as offshoots of the Roman school: G.P. Colonna was a pupil of Carissimi, while G.A. Perti, in his *Cantate morali e spirituali* (1688), described Rossi, Carissimi and Cesti as 'the three greatest lights of our profession'. Most of the leading composers in the city were associated with the basilica of S Petronio or the Accademia Filarmonica (founded in 1666), of which the aristocratic members formed one of the principal cantata audiences.

Unlike the Roman repertory, cantatas in Bologna were frequently printed, alongside instrumental and sacred vocal music, at the presses of the Monti and Silvani families. Between 1659 and 1720 these publishers issued approximately 60 books of vocal chamber music, some of it by composers active elsewhere. In addition to 'cantate amorose', 'morali' and 'spirituali', some with parts for violins, this repertory includes arias and canzonettas for one or more voices, and madrigals for two to four, all with basso continuo. A distinctively Bolognese quality is suggested by the fact that the authors of the poetical texts, many of whom are named in the books, were lawyers or doctors in the locality.

The first important composer in Bologna during this period was Maurizio Cazzati, who published at least nine books of secular vocal music between 1649 and 1677. Most of them contain cantatas, arias and canzonettas for solo voice, but one of them comprises madrigals and canzonettas for two and three voices, while another, of 1677, is entitled *Duetti per camera* and is thus the earliest printed source to bear this designation. Cazzati seems also to have pioneered the 'spiritual' cantata in Bologna, for his *Cantate morali e spirituali* op.20 (1659) was apparently the first work of its kind to have been published there. His successor as *maestro di cappella* of S Petronio, G.P. Colonna, wrote very few cantatas, but Perti, who followed Colonna in 1696, left over 140 in manuscript in Bologna and Assisi. Another prolific Bolognese composer of cantatas was the noble dilettante Pirro Albergati, who published four collections between 1685 and 1714 and a further single cantata (*Corona de pregi di Maria* op.13) in 1717; he also patronized other composers and mounted cantata and serenata performances in his palace.

Albergati's *Cantate spirituali* op.9 (1702) were published not at Bologna but in the neighbouring town of Modena, where enthusiastic musical patronage was provided in the second half of the 17th century by the ruling Este family. Two books of cantatas by Bononcini's father, G.M. Bononcini, were published at Bologna in 1677–8, but they were clearly a result of his employment in Modena (from 1671). Domenico Gabrielli often worked in Modena during his brief career, but his *Cantate a voce sola* were published at Bologna (posthumously) in 1691. Although G.B. Vitali composed several large-scale cantatas for the Accademia de' Dissonanti, founded in 1683 with the encouragement of Duke Francesco II, there appear to be no comparable works by his son, Tomaso Antonio. Cantatas by the long-serving *maestro di cappella*

Antonio Giannettini, and by his successor A.M. Bononcini, survive in manuscript and, like so many other examples of the genre, remain virtually unknown.

Perhaps the most prolific cantata composer in northern Italy during the late 17th century was G.B. Bassani. Although he held posts at various times in Modena, Bergamo and elsewhere, he worked mainly in Ferrara, where the cantata was fostered by the Accademia della Morte and the Accademia dello Spirito Santo. Between 1680 and 1713 he published 13 volumes of 'cantate amorose', to most of which he gave fanciful collective titles such as *L'armonia delle sirene* (op.2), *Il cigno canoro* (op.3), *Eco armonica delle muse* (op.7) and *Languidezze amorose* (op.19). The contents display several features found in Scarlatti's cantatas of the same period, including, in many of the arias, both the da capo form and the motto opening (*see* DEVISENARIE). Two of the cantatas in op.2, *Se tu parti io morirò* and *In traccia del suo bene*, are in fact attributed to Scarlatti in certain manuscript sources. A few of Bassani's cantatas call for instruments other than continuo, and one of his books, *La moralità armonica* (op.4), is devoted to *cantate spirituali*. Other cantata composers who were active in Ferrara include Cazzati, Legrenzi, Mazzaferrata and G.F. Tosi. That the works of such composers were normally printed in Bologna or Venice is a sign that there was no music publisher in Ferrara at the time. The same is true of Mantua, where M.A. Ziani and Antonio Caldara served the Gonzaga family between 1686 and 1707, but not of Florence and Lucca, where eight books of cantatas were published between 1686 and 1704; those of Vinaccesi (1688, lost) and Albinoni (1702) were dedicated to members of the Medici family.

(iv) Venice. The majority of mid- to late 17th-century Venetian composers appear to have made only a lesser contribution to the history of the cantata. This may be due partly to a variety of social factors, such as the lack of a single ruling dynasty with a court, though vocal chamber music was cultivated in academies and in the palaces of the Venetian nobility. The comparative neglect of the cantata may be due also to the success in Venice of opera. Arias from operas were copied without orchestral parts or recitative and performed out of season as chamber music. This may help to explain why relatively few cantatas were written by such regular opera composers as Cavalli, Sartorio and Pallavicino. On the other hand, the style of Venetian opera was known throughout Italy and exerted an influence on that of the cantata in all parts of the peninsula.

The most important figure for the history of the cantata in mid-17th-century Venice was the singer and composer Barbara Strozzi. Although a pupil of Cavalli, she appears to have written no opera. Between 1644 and 1664, however, she published at least seven books of secular vocal music; the first comprises madrigals for two to five voices and continuo, but the others contain cantatas, arias and ariettas, most of them for solo voice, some for two and three voices. She was the first composer anywhere to publish cantatas in such quantity. Her *Cantate, ariette e duetti* op.2 (1651) was the first printed book to include the word 'duetti' in the title, and her *Sacri musicali affetti* op.5 (1655) was the earliest published volume of 'cantate spirituali'. In these respects she could have been a model for Cazzati, who pioneered these genres in Bologna.

Strozzi's cantatas should be viewed against the background of Venetian publications of the earlier 17th century (see §1 above) and in relation to the cantatas of Rossi, Carissimi, Cesti and their contemporaries in Rome (see §2(i) above). Her 1651 book alone embraces an impressive range of pieces, including strophic arias in 3/2 and common time, two of them (to texts from librettos by her adoptive father) with instrumental accompaniment and ritornellos; an aria in strophic rondo form (*ABAB′A*); a dialogue set for solo voice; an extended, multi-sectional wedding cantata; and a long and deeply felt lament (*Sul Rodano severo*) on the execution at Lyons in 1642 of Henri de Cinq Mars, a piece evidently so popular that Strozzi included it also in her *Cantate e ariette* op.3 (1654).

The Venetian cantata is represented in the next generation by P.A. Ziani, Carlo Grossi and, especially, Giovanni Legrenzi, who published two books for solo voice in 1676 and 1678 and one for two and three voices, also in 1678. The first book contains cantatas and canzonettas. The latter are strophic settings of brief strophic poems, and the canzoni in the solo book of 1678 appear to be identical in layout. The cantatas, on the other hand, are settings of longer, more varied texts; their forms are similar in kind to those already encountered in Roman works (see §2(i) above) and seem to be typical of the cantata at this stage in its history.

Around and after the turn of the century a number of Venetian composers achieved a degree of individuality in their cantatas, among them Caldara, Albinoni, Lotti, Vivaldi and the Marcello brothers. Gasparini also worked at Venice for a time: his exchange of cantatas with Scarlatti (see §2(ii) above) occurred during his period as *maestro di cappella* of the Pietà (1701–13). Some of Caldara's and Albinoni's cantatas were written for patrons elsewhere (e.g. Mantua and Florence, respectively), but those of their Venetian compatriots appear to have been destined mainly for local consumption. If Vivaldi's cantatas sometimes betray the growing influence of opera in the settled structure of their large-scale da capo arias, their elaborate vocal writing and intricate bass-line figurations, the best of Lotti's works display a closely woven contrapuntal texture based on a small amount of motivic material. In this respect they adhere to an older tradition that is reflected, also, in the bracing fugal cavatas of Albinoni's cantatas. At the same time, the dominance of major keys in Lotti's arias is a sign of the changes that were to transform the style of Italian vocal music from the 1720s onwards.

Born into a patrician family, Alessandro and Benedetto Marcello wrote cantatas in which occasional unorthodox or daring procedures show the true hallmark of the dilettante. As noted in §2(ii) above in connection with Handel, the 12 published by Alessandro in 1708 include some rare examples of cantatas that begin and end in different keys. The general level of attainment is high enough for one of them, *In fra notturni orrori*, to have been attributed elsewhere to Scarlatti. More important, however, are the cantatas of Benedetto Marcello, of which there are about 360 for solo voice and 80 for two voices, mainly with continuo accompaniment, and about a dozen serenatas. The cantatas are mostly of the conventional Arcadian type, but he seems to have excelled in larger-scale works of a dramatic nature built around a central heroic figure such as Andromache, Cassandra or Lucrezia (the cantata concerning the last-named is based on the text used by Handel in *O numi eterni*). These often contain bold gestures of expression or technique (for

example the huge and frequent leaps in the vocal part of *Dalle Trojane all'Africane rive*, a version of the Dido and Aeneas story). In *Stravaganze d'amore* he set out to mystify the reader (but not the listener) by writing the voice part in one key and the figured bass in its enharmonic equivalent. A full appraisal of his importance in the history of the cantata must await a more thorough investigation of the field as a whole, but it is possible to see his works, together with the attractive and well-written examples of the Sicilian baron Emanuele Astorga, as representing the final phase of the cantata as a genuinely *da camera* form, still in some respects stylistically independent of opera.

3. *c*1725–1800: NAPLES. It was during the 18th century that Naples became a major centre for the cantata. Many of Scarlatti's works were written there in 1684–1702, 1708–18 and 1722–5, when he was *maestro di cappella* to the Spanish viceroy, but few of his predecessors had shown much interest in the genre. Francesco Provenzale, generally regarded as the founder of the Neapolitan school, left only about a dozen cantatas, of which those discussed by Riemann display a clear distinction between recitative and aria, the latter in da capo form with motto. Cataldo Amodei's *Cantate* op.2 (1685) is the only book of cantatas to have been printed in Naples before Pergolesi's *Quattro cantate da camera* (?1736): the bulk of the repertory is manuscript.

The most prolific cantata composer among Scarlatti's contemporaries was Francesco Mancini (1672–1737), who served the Neapolitan court from 1704 and also directed the Conservatorio di S Maria di Loreto from 1720. Mancini composed 206 solo cantatas, of which eight are accompanied by orchestral strings and two by obbligato instruments (in addition to continuo); a similar proportion of instrumental accompaniments is found in the 76 cantatas of his contemporary, Domenico Sarro. Most of Mancini's cantatas comprise normal combinations of recitative and aria; eight display irregular groupings; some incorporate a cavata; three end with recitative. His arias seem transitional in approach: da capo form is standard from about 1700, when strophic, rondo and ground bass structures disappear, and is expanded after about 1716 by the development of contrasting themes composed of longer, more balanced phrases.

It was in the cantatas of Scarlatti's successors at Naples that four-part strings with continuo became the standard form of accompaniment and that the instruments played continuously during the arias. The scoring itself is identical in style and layout with that of contemporary opera arias. It should not be assumed for this reason that cantatas were accompanied by orchestra as a matter of course, though the fact that they were so accompanied, even in Scarlatti's lifetime, at some of the larger musical establishments is evident from the Ottoboni archives in Rome.

This new type of cantata can with some justification be called Neapolitan, since it was cultivated most significantly by composers born, trained or otherwise active at Naples, including Porpora, Leonardo Vinci, Leonardo Leo, Johann Adolf Hasse, Pergolesi and Jommelli. Many such composers were associated, as pupils or as teachers of composition or singing, with one or more of the four Neapolitan conservatories, which provided a foundation for the city's music throughout the century, much as did the four *ospedali* in Venice. Since cantatas combined both recitative and aria, they furnished appropriate and valuable study material for singers wishing to embark on a career in opera. This is one reason why they were cultivated in such numbers: according to Quadrio (1741), nothing but cantatas was to be heard in halls ('sale'), theatres, oratorios or churches.

In 18th-century Italy the cantata was also the poetical form 'di più intensivo consumo' (Folena). The greatest cantata poet of the age – perhaps of any age – was PIETRO METASTASIO, whose first serenata (1720) and first opera libretto (1723) were both set for Naples, by Porpora and Francesco Feo respectively. Metastasio's cantatas inhabit the same Arcadian world as those of his predecessors and contemporaries, but his poetry is altogether superior in quality, possessing greater invention, dignity, elegance and grace. Furthermore, his letter of 14 February 1735 to the young Calzabigi gives the ultimate explanation for the standard cantata form (R–A–R–A):

> Now, a cantata of this kind [for solo voice] with four arias cannot be performed, because there is no musical organ so indefatigable as to be able to sing four arias, and as much recitative, without a break; and a cantata that cannot be sung is no less reprehensible than a tragedy that cannot be staged. If you were to remove the first and third arias and abridge the last recitative, the composition would be of the standard length.

Of Metastasio's 34 cantata texts, 21 are in R–A–R–A form and nine in A–R–A.

Although the R–A–R–A scheme remained the norm, it became increasingly common in the second quarter of the century for cantatas to dispense with an opening recitative. According to Quadrio, this development was due partly to *maestri di cappella*, who hated setting 'so much rubbish' ('molta roba') to music, and partly to audiences, who, caring little for recitative, encouraged composers to reduce it. In 1751 Telemann informed the composer and tenor C.H. Graun, who had sung his own cantatas to Frederick the Great, that the form had gone out of fashion in Germany because of an aversion to recitative.

If the rise of A–R–A form was symptomatic also of the growing importance of the aria, the omission of an introductory recitative carried both poetical and musical disadvantages. The poet was no longer able to set the scene but was forced to plunge straight into lyrical expression, like an orator 'who begins a speech with an exclamation or some other *affetto*' (Quadrio). The composer was obliged, if overall tonal unity was to be created, to write both arias in one and the same key; since the arias were expected to be contrasted in character, the differences between them had to be achieved by other means, which made the composer's job more difficult.

The musical style of the Neapolitan cantata is virtually indistinguishable from that of contemporary opera. There is, for example, a preference for major over minor keys (in Scarlatti's works the reverse applies), and accompanied recitative is frequently used in a 'broken', agitated style. The da capo structure (*ABA'*) is still used in the arias, but the *A* sections are given more material while the *B* section is proportionately reduced and is often separated from the others by a change of time signature and speed. The texture tends to be melody-dominated – a simple bass line, with slow harmonic rhythm, supporting an ornamental melody, often based on arpeggios, providing scope for vocal display. Lombard rhythms and other melodic syncopations typical of the period in general invade the vocal line, which is frequently doubled or 'shadowed' by violins, while the bass takes on the functional role that it had performed in the cantatas of Benedetto Marcello and

others. Melisma, which in Scarlatti's hands had been a powerful agent for expressive or picturesque word-painting, now fulfils the quite different purpose of creating climax: in the *A* section of an aria a passage of elaborate coloratura, on an open 'a' or 'o', sound, is nearly always found in the bars leading to the central (dominant) cadence and is balanced by a similar, but still longer, treatment of the same word immediately before the final vocal cadence in the tonic. Further opportunities for display are provided by pauses that invite cadential improvisation.

The bulk of Porpora's 132 solo cantatas (including 11 with instruments) were probably composed in about 1710–22, though 12 of his Metastasio settings were published in London in 1735. Most are in the standard form, but as many as four in ten lack the initial recitative. In two-thirds of his cantatas, also, the second aria is faster than the first, reflecting the gradual intensification of feeling and acceleration of metre that often run through a cantata text. His London works are a poignant illustration of early 18th-century stylistic change; though rooted in the Baroque, they employ carefully sculpted lines for voice and bass and include the only non-da-capo aria in his cantatas – a binary structure in which both sections cadence in the tonic key.

The cantatas of the somewhat younger Niccolò Jommelli are comparatively few in number but more symptomatic of mid-18th-century developments. Dating from the 1740s to the early 1770s, they include works for one, two and three voices and settings of devotional texts. Most of his solo cantatas are accompanied by strings; one has strings (included divided violas) with pairs of oboes and horns. Those for two voices range from simple chamber duet with continuo to large-scale dialogue with orchestra. Four of his large-scale sacred *cantate a tre* were performed on feasts of the Virgin in 1749–52 at the Collegio del Nazareno in Rome; similar cantatas were performed there almost annually from 1681 to 1784 and were often referred to as oratorios. His later cantatas display a growing use of *recitativo accompagnato* and of arias not in da capo form, developments that may be attributable to his 16 years (1753–69) in Stuttgart.

The adoption of such operatic features as coloratura display and orchestral accompaniment, in both recitative and aria, combined with social and institutional changes to bring about the decline of the solo cantata in Italy in the mid- to late 18th century. A large-scale cantata characterized by such features was no longer private chamber music on an appreciable literary base but a public concert piece in which poetry was of little account. So closely did it resemble an operatic scena that before the end of the century the solo cantata as an independent form had virtually ceased to exist, a fact lamented by Rousseau in his *Dictionnaire* (1768) and by Burney in his *General History of Music* (1789). A few Italian composers such as Girolamo Crescentini, Ferdinando Paer and N.A. Zingarelli continued to use the conventional Baroque structure for solo cantatas until well into the 19th century, but by that time the genre had been almost entirely transformed into the scena or concert aria, or supplanted by a different kind of work for solo voices, chorus and orchestra.

4. The Italian cantata north of the Alps. The Italian cantata was cultivated in many other parts of Europe, especially, but by no means exclusively, in Catholic courts and countries. The most important centres were Vienna and Munich, Paris and London. Cantatas were written there by both Italian and native musicians. The general form and style of their works paralleled the development of the cantata in Italy, though composers north of the Alps were more strongly influenced by French music than their contemporaries on the peninsula.

At the Catholic court of Vienna Italian music was actively encouraged by all four Habsburg emperors between the accession of Ferdinand III (1637) and the death of Charles VI (1740), each of whom was also a composer. The cultivation of opera, oratorio and cantata was assisted, furthermore, by the appointment of Italian librettists as court poet, a prestigious post that was held by such eminent figures as Nicolò Minato (from 1669), Donato Cupeda (from 1698), Pietro Pariati (from 1714), Apostolo Zeno (from 1718) and Metastasio (from 1730). The main exponents of vocal chamber music before the reign of Leopold I (1657–1705) were Antonio Bertali and G.F. Sances (see §1 above).

Although Leopold was the best of the emperor-composers and the most interested in music in general, he did little to encourage the chamber cantata and wrote only a handful of examples himself. Apart from the output of C.A. Badia, fewer than 500 cantatas were composed in Vienna during the second half of the 17th century, and most of these were by such minor contributors to the genre as Antonio Draghi, Filippo Vismarri, Carlo Capellini and G.B. Pederzuoli (ten *accademie*, 1685). Badia alone wrote 53 cantatas and duets, many to texts by Cupeda, and was the only composer in Vienna at the time to have a book of cantatas printed (*Tributi armonici*, Nuremberg, ?1699).

Leopold did, however, contribute to the cultivation of vocal chamber music by introducing, from 1659, larger-scale cantatas (*componimenti*) to celebrate the birthdays and namedays of members of his family. The introduction of these cantatas came shortly after the composition of similarly occasional works by Strozzi and Marazzoli (see §§2(iv) and (i) above). Further occasions were added to the list in later years, and the custom was maintained in the 18th century. A similarly domestic dimension is present in the nine *complimenti*, each comprising a single recitative and aria, written by Metastasio and set to music, in some cases by Gassmann, for performance by the Habsburg children.

The most prominent composers of vocal music during the reigns of Leopold, Joseph I and Charles VI (1711–40), apart form those mentioned above, were all Italians: the violinist G.B. Viviani (1650s and 70s), P.A. Ziani (1660s), Giovanni and Antonio Bononcini (1697/8–1712/13), M.A. Ziani (1700–12), the theorbist F.B. Conti (1701–32), Attilio Ariosti (1703–11), the singer P.F. Tosi (1705–11) and Antonio Caldara (1716–36). Most of these musicians wrote cantatas in Vienna, as did such relatively transitory visitors as Astorga (*c*1711–14) and possibly Porpora (1714, 1718 and 1753–8/9). Texts by Metastasio were set by later composers including Hasse, Reutter (ii) and Bonno, but not in the cantatas of Salieri, the last Italian Kapellmeister of the court.

The Bavarian court at Munich was introduced to opera in 1651, but the first important composer of Italian vocal chamber music there was Agostino Steffani. Apart from a period of study in Rome (1672–4), he remained at Munich from 1667 to 1688. At least one cantata can be assigned to his Roman years, and in Munich he probably composed his 12 cantatas with instruments – six for solo voice

(*scherzi*) and six duets. He specialized, however, in both Munich and Hanover (from 1688; see §2(ii) above), in chamber duets with continuo alone, of which he wrote about 80. These masterly works, which combine the best of late 17th-century bel canto style with the most elegant of counterpoint, were as influential as Corelli's trio sonatas. Most of them include solo movements, but the singers do not become separate characters. Over half of them exhibit the shape of an extended aria in ternary (*ABC ... A*), rondo (*ABACA*) or strophic rondo (*ABABA*) form. Those without solos, about a third, are essentially continuo madrigals. The remainder, settings of more varied texts, comprise a series of duet and solo movements of which none is repeated; these are best considered as a textural expansion of the solo cantata, to which they are thus closely related.

Steffani was followed at Munich by G.A. Bernabei, Pietro Torri and Giovanni Porta. When the elector Maximilian II Emanuel became governor of the Spanish Netherlands in 1692, Torri went with him to Brussels. His output of solo cantatas and chamber duets was closely modelled on Steffani's, and some of his duets are sufficiently polished to have been attributed to his mentor in contemporary manuscripts. Steffani's duets were performed both in Brussels and in Berlin, when Giovanni and Antonio Bononcini briefly joined Ariosti there in 1702.

The Italian cantata was cultivated also, from time to time, at nearly every other court in the empire. Since, however, it normally depended on the interest of the ruling prince or a member of his court, its fortune could rise and fall quite unpredictably. One of the more consistent centres of Italian music was the Saxon court of Dresden, where cantatas were composed between 1654 and 1680 by Vincenzo Albrici and after 1747 by G.A. Ristori; others may have been written there by Lotti (1717–19), Hasse and Porpora (1747–52). Cantatas and duets were also composed at Ansbach, Düsseldorf, Kassel, Würzburg and elsewhere by such lesser figures as F.A. Pistocchi, C.L. Pietragrua, Ruggiero Fedeli and Fortunato Chelleri.

Although opera was taken to Paris in the mid-17th century, and Rossi, Marazzoli and Atto Melani may have composed and performed cantatas there during the same period, it was not until the 1690s that Italian music gained a foothold in the French capital. The progress of vocal chamber music may be charted from the publications of the Ballard family. These were preceded, however, by the *Airs italiens* (1695) of Paolo Lorenzani, who worked in Paris from 1678 to 1694 and also left cantatas in manuscript, and by the *Recueil d'airs italiens* (1696) of Theobaldo di Gatti, a composer and bass viol player active in Paris from about 1675. These two publications helped to create a demand for Italian vocal music that was met by Christophe Ballard's *Recueil des meilleurs airs italiens* (five books, 1701–8), by the few Italian items in his *Recueil d'airs sérieux et à boire* (six books, 1701–10) and by isolated pieces in J.-B.-C. Ballard's *Meslanges de musique latine, françoise et italienne* (eight books, 1725–32).

Lorenzani and Gatti helped pave the way also for the nine books of Italian vocal chamber music published between 1691 and 1726 in Amsterdam and Hamburg. The first of these collections, after Jan van Geertsom's isolated *Canzonette amorose* (Rotterdam, 1656), was Amédée Le Chevalier's *Scielta delle più belle ariette* (Amsterdam, 1691), dedicated to the princess of Soissons. Roger entered the lists in 1698/9 with a volume of *Scherzi musicali* by Pistocchi and went on to publish cantatas by Scarlatti, Caldara, Carlo Francesco Pollarolo, Albinoni and C.A. Marino (three books, 1701–2); a few Italian pieces also appeared in his *Recueil d'airs sérieux et à boire* (1707, 1711). Two years later, in Hamburg, Keiser published his *Divertimenti serenissimi delle cantate, duette ed arie diverse senza stromenti* (1713). The next volume of cantatas to be published in Amsterdam, Le Cène's *Recueil de cantates françoises et italiennes et d'airs sérieux et à boire* did not appear until 1726 and was the last in this phase of the history of the genre. The number of cantata books published in northern Europe was not very large, but they indicate that there was a demand for such music in commercial centres outside Italy and that the cantata did not depend exclusively on the patronage of a court.

Different conclusions are to be drawn from the printing of Italian cantatas in London. After the (again) isolated publication by Godbid and Playford of Girolamo Pignani's *Scelta di canzonette italiane* (1679), there was a gap of 42 years before the appearance, in quick succession, of books of cantatas by Bononcini (1721), Ariosti (1724), Chelleri (1727), P.G. Sandoni (1727), Mauro D'Alay (1728), Carlo Arrigoni (1732) and Porpora (1735). Most of these composers came to London to work on Italian opera (Chelleri's dedication speaks of his returning to the court at Kassel) and all of them dedicated their works to a royal or noble patron or director of one of the opera companies. For these composers the cantata was related to the opera and retained its original aristocratic associations, from which they hoped to profit. That they also wished to maximize the appeal of their publications is suggested by the inclusion in Ariosti's, Sandoni's and D'Alay's books of instrumental works for viola d'amore, harpsichord and violin respectively. Italian cantatas and duets were also composed in London by Handel; one, at least, was sung on stage in 1721 in a benefit performance by Margherita Durastanti, who was joined by Senesino in some Steffani duets, and another was performed, with Arrigoni on lute, between the parts of *Alexander's Feast* (1736). Such use of the cantata sums up its transformation during the two centuries of its history.

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L. Landshoff: *Alte Meister des Bel Canto* (Leipzig, 1912–27)

F. Vatielli: *Antiche cantate d'amore* (Bologna, 1916–20)

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II. The German cantata to 1800

The German cantata stands apart from that of other countries, above all because it was cultivated primarily as a sacred genre and because its origins and development were largely independent of Italian models. The heterogeneous nature of its texts and musical structures is also in marked contrast to the more straightforward constituents of the Italian form, and a correspondingly complex vocabulary is needed to describe it.

1. TERMINOLOGY. In modern usage the German word 'Kantate' refers both to the secular Baroque type and to the form of Protestant church music that reached its highest point of development and attainment in the cantatas of Bach. The term was first applied generally to Bach's works of this kind in the 19th century by the editors of the Bach-Gesellschaft, and Spitta extended it to cover older analogues of the genre from the time of Schütz onwards. It is not found in German church music before 1700, however, and only rarely in secular music. After that date it was reserved primarily for the solo cantata, both secular and sacred, and its transference to other multi-sectional forms took place only when the traditions and functions of the genres became less rigid. Both before and after 1700, and even into the 19th century, the church cantata was referred to as a *Kirchenstück* or as *Kirchenmusik* – terms that emphasized its function rather than its form. Borrowed terms, notably 'concerto' and 'motetto', were common. These referred primarily to the first section and are to be understood as *pars pro toto*, the other sections having designations of their own, such as recitative, aria and chorale. It would be an act of terminological purism to attempt to do away with the term 'cantata' for such works.

German theorists after 1700, including Walther, Mattheson and J.A. Scheibe, defined the cantata mainly in terms of the Italian type. That Mattheson was against using the term for the *Kirchenstück* shows that he was aware of the affinity between it and the Italian cantata. When Erdmann Neumeister introduced madrigalesque poetry into church music after 1701 (together with the modern recitative and aria) he likened the cantata to 'a piece out of an opera', and C.F. Hunold defined the genre similarly in 1706. The term itself did not gain currency with the Neumeister 'reform', though some have argued that it should be used exclusively for those compositions of the Bach period that are characterized by madrigalesque poetry. To do so, however, would be to ignore the similarities that exist between the 'older' and 'more recent' church cantata (to use Spitta's terminology) – similarities that were already obvious to contemporaries such as Walther and Mattheson.

The church cantata, then, may be defined in terms of its function as the principal music of the Lutheran service, and in terms of its structure as a vocal work comprising a number of relatively independent movements. This definition covers both the older (17th-century) type with its mainly heterogeneous textual origins, and the newer type using mainly madrigalesque poetry. This section of the article deals mostly with the older type of Protestant church cantata, which is much more accessible in editions and studies than the cantata of the Bach period, the secular cantata or analogous forms of Catholic church music, and which occupied a central position in the history of German church music.

2. Types. The differentiation of types within the genre presents few problems as far as the 18th-century cantata, with its madrigalesque texts, is concerned; recitative and aria formed the basis of the secular form, to which, in the church cantata of the Bach period, choruses and arioso sections to biblical or chorale texts might be added. The less stable forms of the older church cantata are more problematic. In contrast to Blume's somewhat makeshift labels, such as *Erbauungskantate* ('devotional cantata'), *Predigtkantate* ('sermon cantata') and *Perikopenkantate* ('pericopean cantata'), together with the adjectives 'lyrical', 'contemplative' or 'dramatic', Georg Feder (*MGG1*, §D) proposed a distinction on the basis of the type of text used. These are the *Spruch* (scriptural text), the *Ode* (modern poetic text) and the *Chorale* (Protestant hymn), which can be combined to form, for example, the *Spruchodenkantate*. But this conveys only the textual basis and not the musical form, and therefore the terms 'concerto', 'aria' and 'chorale' may be usefully introduced; these terms were current when the works were written and appeared as headings to individual movements. 'Concerto' was used for vocal and instrumental settings of mainly scriptural texts, but also of aria and chorale texts (the 'aria concerto' and 'chorale concerto' respectively); stylistically these movements combine concertato and contrapuntal (motet) elements to form what was sometimes referred to as the 'motetto concertato'. 'Aria' signifies the strophic song and its variants, ranging from strictly strophic settings and others with melodic variations over a repeated bass to episodic and other forms approaching the 18th-century aria. The term 'chorale' was applied to a movement in which a borrowed chorale melody was worked out in one of several compositional methods. (A musically free setting of a chorale text would be called an aria or concerto, rather than a chorale.)

This scheme does not cover the (predominantly solo) arioso settings of biblical texts, which parallel the later recitative and are in fact derived from Italian monody and the few-voiced concerto. These arioso sections were not given a designation of their own, and they usually defy formal characterization; they figure prominently in certain types of work (multi-sectional dialogues, psalm compositions and Gospel settings) which cannot be allocated a place in the typology of the cantata.

3. The church cantata: sources, background. From about 1660, when large manuscript repertories were being formed in the leading German musical centres, the printing of complex music became increasingly difficult, partly because of the restricted market and the technical limitations of printing from type. Simpler pieces with few parts, including some by Hammerschmidt, J.R. Ahle and Briegel, continued to be printed, but in many cases the music is inferior or conventional, and there are only rare instances of true cantatas. The exceptions are some volumes printed shortly before 1700 containing genuine cantatas, some of them of good quality, by G.C. Wecker (1695), Georg Bronner (1696), J.P. Krieger (1697) and Nicolaus Niedt (1698). The printed repertory virtually came to an end with these works, however, and for a long time after 1700 only occasional music was printed, and no cantata collections except for some by Telemann.

The decline in publication was complemented by an increase in the manuscript repertory, in which varying characteristics reflect local and regional conditions and requirements. Approximately 50 manuscript collections are known, of which about a fifth survive, and they indicate a repertory whose variety helps to account for the limited market for printed works. Contrary to what has sometimes been thought, it was not the regional differences in the people themselves that brought about this striking variety. More important were the differences in the structure and organization of musical life resulting from varying reactions to the new impulses of reform orthodoxy and Pietism. In the central Lutheran areas (especially Saxony), where the organization of the school Kantoreien remained intact under the unbroken sway of orthodoxy, figural music could draw on a concentration of forces under the leadership of the Kantor, as in Leipzig. Where the ties with the schools had been loosened, *Ratskapellen* were formed, making smaller and rather more expert ensembles available to the municipal Kapellmeister, as in Danzig and the imperial cities of south Germany. Again, if a central Kantorei was unable to provide a constant supply of figural music to all churches, the gap was filled by the work of individual organists, as at Lübeck, Hamburg and other north German cities.

By contrast court musicians, instead of being part of a stable bourgeois tradition, were dependent on the changing tastes and requirements of a noble master who could determine the texts of their compositions and the use to which they were put. Court musical establishments (and hence the music itself) varied a good deal, while the organists also tended to vary their texts and structures in settings for smaller forces. Figural music in the centralized municipal Kantoreien, on the other hand, was usually bound by liturgical traditions and the resources of school choirs. When the organists wrote vocal music they tended to compose few-voiced concertos, arias and mixed forms for Communion and special occasions, rather than music linked to the sermon. The figural music of municipal Kantors and Kapellmeister, on the other hand, was devoted principally to the cantata placed between the Gospel (or Credo) and the Credo hymn just before the sermon, and related to the pericope and its interpretation.

All these factors, together with the nature of the texts and the forces used, affected the structure of the music itself. The vocal music of north German organists, with their independent status, showed a predilection for non-schematic forms and intense expression; that of the central German Kantors tended to perpetuate well-established structures, often in annual cycles; and the music of court musicians, despite its variety, revealed a common interest in newer developments, such as extended aria forms, inserted recitatives and virtuoso solo sections. After 1700 these differences disappeared, or at least became less apparent. Following Neumeister's textual reforms, the standard recitative and aria began to characterize the cantatas of municipal and court composers, and the composition of annual cycles, often with a uniform structure, cancelled out the differences even more after organized and somewhat commercial methods had been established for the interchange of musical works.

4. The 17th-century Protestant cantata.

(i) Origins. It would be one-sided to attribute the formation of the cantata solely to the process of textual mixing, and short-sighted to describe it only in terms of musical structure. The two factors belong together. If the structural aspect alone is studied it might appear that the German cantata merely developed from the Italian. Italian influence was certainly important (in the concertato style and the recitative, as well as in aria forms and the use of

instruments), but the independence of the German church cantata is beyond dispute, and this is borne out by a consideration of the texts. The literary aspects of Caspar Ziegler's treatise *Von den Madrigalen* (1653) did not go unnoticed, but it was not until the Neumeister reform that its musical consequences were felt. And although Caspar Kittel had published a volume of *Arien und Cantaten* as early as 1638, subsequent developments were not analogous to those in Italy. The German and Italian genres have common origins in the madrigal, motet and vocal concerto, along with their hybrid forms; and yet there are distinct differences. In the Lutheran tradition the biblical text, as the only basis for the words, required interpretation and elucidation; whether this was achieved by rhetorical expansion or by an illuminating juxtaposition of different texts, the result paralleled the development of closed forms within the cantata. Also, the aria retained a closer link with the regular strophic pattern of the *Ode* than was the case in Italy, and a tendency towards latent periodic structures was contained in the metrical uniformity of the texts. In its basic form of a strophic song the aria's affinity with domestic music made it a good vehicle for the expression of personal piety and of a new kind of simplicity, and it became important as a counterpart to the chorale, the specifically Lutheran portion. The chorale shared with the aria a strophic text, but it was at the same time associated with a corpus of traditional melodies; elaborations of it could take various forms, and this provided an early impulse for the development of works in several movements.

Some writers have traced the origins of the German church cantata to the chorale-based works of Praetorius, Scheidt and Schein rather than to Italian precursors. But although Praetorius's *Polyhymnia caduceatrix* (1619) in particular contained multi-strophic chorale concertos, their influence was not felt until some time after the Thirty Years War because of the large forces involved. Moreover, the repetition and ritornello elements in them were paralleled only to a limited extent in the later cantata, and the same applies to Scheidt's few-voiced concertos (1631–40), where the textual units and the musical structure do not always coincide. The concertos in Schein's *Opella nova* (1618, 2/1626) are mostly in a single movement to one stanza of text. Where emphasis is placed on the rhetorical heightening of words, as in Schütz's works, the textual dependence of the music hinders the development of independent sections. One requirement of the cantata is that emphasis should be placed on the 'Affekt' rather than on individual words, so that the textual pattern and the musical structure may coincide.

(ii) The printed repertory. Since it was easily accessible, the printed repertory for a long time shaped accepted views about 17th-century music; it is, however, somewhat different from the manuscript tradition and played a different role in the history of the cantata. Textual mixing is found in the mid-17th-century printed collections of Andreas Hammerschmidt, J.R. Ahle and W.C. Briegel, but genuine cantata forms occur only in exceptional cases. Instead of an amalgam of independent movements, the dominant form is a complex mixture of textually different but musically undifferentiated sections; this occurs more frequently with Hammerschmidt than with Ahle, and is particularly common with Briegel. Genuine cantatas of any substance are the exception also in the printed works of Rosenmüller, Bernhard, Weiland, Martin Köler, Werner Fabricius, Zeutschner and others, the dominant forms being the traditional motet and vocal concerto. These existed alongside Gospel pieces (W.C. Brückner, J.C. Horn), occasionally with the text in a poetic form. Isolated examples of the early concerto-aria cantata are to be found in Christoph Bernhard's *Geistliche Harmonien* (1665; ed. in EDM, lxv, 1972) and more numerous ones in collections by C.C. Dedekind (1672–4). After this printed collections relevant to the development of the cantata became increasingly infrequent and eventually disappeared altogether.

Manuscript sources relevant to the period before 1700 are mostly difficult to date, and the survey that follows is therefore organized according to type, rather than in chronological order.

(iii) Genres without mixed texts. Among works using only biblical texts, those that came closest to the cantata were, on the one hand, settings of passages from the Gospels (more rarely the Epistles), and, on the other, settings of the psalms. The first category is characterized by a tendency to alternate commentary and dialogue, situation and maxim, and leans towards a fluid structure in which expansion into separate sections is made difficult by the continuity of the story. Settings tended to divide into small and frequently contrasted sections rather than independent movements. The development towards the musical form of the true cantata can be seen more clearly in psalm compositions, particularly in large-scale works, but also in solo and few-voiced compositions. The character of many psalms was such that verses could be set as independent sections, since they were not part of a continuous narrative. They could be expanded musically as fugatos or fugues, ariosos or concertos, and later as recitatives and arias. Every important composer of the period contributed to the Latin or German-texted 'cantata-like psalm-concerto': in north Germany Tunder, Matthias Weckmann, Geist, Kaspar Förster, Christian Ritter, Buxtehude, J.V. Meder, Bruhns and Hanff; in central Germany Rosenmüller, Sebastian Knüpfer, Johann Schelle, C.A. Schulze, Kuhnau, Pohle, Clemens Thieme, Johann and Johann Philipp Krieger; and in south Germany Bockshorn (Capricornus), J.A. Kress, J.M. Nicolai, Strattner, Pachelbel and others (for editions of some of their music see DDT, iii, vi, xiv, liii, liv, lviii, lix; and EDM, xlviii).

Among the earliest types of Protestant compositions to show unmistakable features of the cantata were those based on the chorale. From about the mid-century isolated works of this kind by J.E. Kindermann, J.A. Herbst, Tunder and others demonstrated the possibilities of using a closed form for each stanza, and Knüpfer created a standard pattern in which basically identical though varied tutti movements formed a framework for imitative or canonic solo and ensemble sections. Standard procedures were also established for outer and inner movements; they included the line-by-line alternation of a contrapuntal setting with a chordal repetition, cantional settings with instrumental figuration, and the canonic working-out of ornamented line-incipits. The younger central German Kantors, including Schelle and Schulze, continued to write works of this kind, but in a simpler style, and the form also spread to north and south Germany with Gerstenbüttel, Förtsch and J.S. Welter. Younger composers, such as Österreich, Bronner, Zachow and Kuhnau, filled the large-scale framework with aria-like movements. Expressive solos and complex tutti movements reached their climax in works by Tunder and

more especially in the large-scale chorale cantatas by Buxtehude.

The chorale cantata was less widely cultivated among court composers, such as J.P. Krieger, Georg Österreich and Emanuel Kegel, but where it did occur its composers either were influenced by the central German types or adopted Pachelbel's methods. These corresponded largely to those in Pachelbel's organ chorales, but were more varied. The 'pure' chorale cantata virtually disappeared after 1700, except in the works of Bach. (For further discussion of the form *see* CHORALE SETTINGS, §I, 4 and 5.)

From 1670 until after the turn of the century the aria cantata (not a solo work, but the setting for various forces of a modern, poetic text) occupied a central place. Initially both Latin and German texts were used, but later only German. The form was particularly favoured by the organists and the court composers, somewhat less by the municipal Kantors, but virtually all composers of the period contributed to it. The borderline between the strophic aria and its cantata-like extensions is vague, and the differences are not so much formal as qualitative. Rather than the strophic variation technique of the early 17th-century Italian cantata (see above, §I, 1), settings of German 'odes' cultivated metrical and melodic parallels between the strophes. The use of instrumental introductions and ritornellos foreshadowed the later single-strophe aria, especially where lines and words were separated or repeated. Suggestions of the DEVISENARIE and the da capo aria are present in those instances where the text of the first line is used as a motto or where the last line flows into a repeat of the first. A tendency towards internal symmetry (a feature of the strophic and linear structure of the aria text) finds expression in musical (and sometimes textual) correspondences between the outer sections of a work and in the layout and scoring of the inner movements. Rondo-like forms may result from the use of choral refrains or from the regular alternations of solo and tutti movements.

Since the interpretation of individual words became subordinate to the general affect, the aria contributed a good deal towards establishing a cantata structure made up of separate movements. This applied to the cantata-like extensions of the aria by Kapellmeister from south and central Germany (Bockshorn, Kress, Pohle, J.P. Krieger and others) and to the melismatic lines of the hymn cantatas of north German organists (Tunder, Geist, Buxtehude, Bruhns and others). The various stages in the development of the genre can be seen side by side in the cantatas of Buxtehude, which range from works in several sections with identical stanzas and concerto-like through-composed pieces, via an alternating or rondo-like arrangement of the strophes, to large-scale cantatas with independent, well-differentiated movements.

(iv) Simple hybrid forms. Hybrid forms combining chorale texts with biblical or aria texts do not occur frequently, and neither the concerto–chorale cantata nor the aria–chorale cantata became established types. After 1660 chorales did occur more frequently in biblical concertos and dialogues, but the combination of biblical and chorale texts became standard only after 1690, as in the annual cycles of Christian Liebe and C.F. Witt. These can be called cantatas only in a limited sense, the biblical settings still largely following the multi-sectional design of Gospel dialogues. Witt used chorales for final movements but only rarely for internal ones, while in Liebe's works a short tutti movement to a biblical text was followed by a series of chorale verses or free song strophes (with occasional hybrid forms). The combination of aria and chorale was even rarer, the two textual forms being apparently considered to be too strongly opposed.

The combination of aria and biblical texts was much more important and the possibilities were greater (dialogues and Gospel settings had often incorporated aria tropes of various kinds). The concerto–aria cantata (what Feder called the *Spruchodenkantate*) became the most important of all 17th-century cantata types because it combined the required interpretation of the biblical text with a clearly arranged formal plan. In 1665 D.E. Heidenreich, in a text which might be called the 'birth certificate' of this kind of cantata, referred to the settings of the Halle Kapellmeister, David Pohle, using the terms *Sprüche* ('maxims') and *Oden* ('odes') for the text and *Concerten* and *Arien* for the music. The concerto–aria cantata normally began and ended with a concerto to a biblical text for the combined forces, and the middle part consisted of a strophic aria or a series of hymn stanzas set for either soloist or a small ensemble. The biblical settings used the usual compositional techniques of the 'motetto concertato' and the aria embodied the principles valid for the strophic song and its variants. Each component was not basically different from the corresponding forms without textual mixing, except that they tended to be shorter. The concerto–aria cantata is similar in structure to the chorale cantata, with external tutti movements and aria-like internal movements, but it can also be said to resemble the aria cantata with a large-scale concertante framework and intermediate stanzas using smaller forces.

The development of the concerto–aria cantata still requires close study, but its form seems to have remained standard until after 1700. While there are no examples of the genre by older composers such as Tunder, Weckmann and Bütner, works of this kind were written by Pohle, Clemens Thieme (*d* 1668) and Knüpfer (*d* 1676). After 1670 the form was cultivated by important composers of all social and regional groups: in the north by municipal musicians such as Buxtehude (e.g. *Herr, auf dich traue ich*, *Ich habe Lust abzuscheiden*, *Eins bitte ich vom Herrn*), Gerstenbüttel, Meder and Bruhns, and by the court composers Köler, Ritter, Förtsch and Österreich; in central Germany by Schelle, Schulze, Kuhnau, Liebe and others in the towns, and by Krieger, Erlebach, Garthoff and Eberlin at the courts; and in the south by Kress, Nicolai, Strattner, Pachelbel, Weltner and others. Formal differences in the cantatas of these composers are less significant than differences in quality and technique. The basic prototype was eventually discarded when extra internal movements or final chorales were added.

(v) Multiple hybrid forms. It is clear that the number of textual components was not the only decisive factor in the formation and development of the cantata; this is shown by multiple hybrid types (i.e. works containing more than two textual sources), some of which are less like cantatas than are the forms with no textual mixing at all. The complex mixing of textual elements was often based on a setting of a Gospel text which was then troped with other biblical fragments, aria stanzas and chorale lines. Because the multiple hybrid texts drew on such a variety of sources, it is difficult to categorize their structures; yet it was settings of this type that, because of their reference to the pericopes, were produced in annual cycles. The beginnings of this development can be seen in

the printed works of Hammerschmidt, J.C. Horn, Briegel and others. A few annual cycles rich in tropes exist in manuscripts, mainly from the central German area (the most important area for printed works, too). The fact that Buxtehude wrote very little music for the Gospel is typical of the north German organists – such works are absent also from the music of Tunder, Weckmann, Geist, Hanff and Bruhns; even the works of this type that were written in north Germany were largely by composers such as Georg Böhm and J.P. Förtsch who came from central Germany. The interlocking of brief textual sections in the annual cycle by Augustin Pfleger (who was only temporarily active in north Germany) is not representative of north German practice. There is also a Breslau cycle by M. Mayer and others by central German musicians such as Liebe and Witt which are closely related to the standard 17th-century cantata types. Only a few examples are known of the more interesting Gospel pieces by Schelle (preceded in Leipzig by some of Knüpfer's) and of those by Krieger, C.L. Boxberg and others. There are a great many similar pieces by little-known central German Kantors.

Although these works do not share the clear sectional form of the cantata, they nevertheless embody, in their use of illuminating tropes, the element of contrast that characterizes cantata forms. By reducing the number of textual sections and increasing the length of their musical treatment, composers achieved a clearer formal arrangement, while at the same time dialogue features invaded the cantata in its aria, chorale and concerto–aria forms. Gospel cantatas with a clearly defined structure were written by Kantors and Kapellmeister, especially in central Germany but also in the north and south (Gerstenbüttel, Meister, Förtsch, Meder, J.P. Krieger, Erlebach, Boxberg, Kuhnau, Zachow, Künstel, Strattner, Pachelbel); simultaneously cantatas of the psalm, hymn, chorale and concerto–aria types were further modified by the addition of extra movements. The numerous possibilities make strict systematization impossible, but the variants never gained the general validity of the standard types.

In its expanded forms the older cantata approached very closely the threshold of the 18th-century form. Arioso movements or chorales were introduced into hymn cantatas, biblical and aria texts were added to chorale cantatas, final chorales were appended to concerto–aria cantatas, and so on. Precise examples are afforded by the large-scale, probably late cantatas of Buxtehude (such as *Gott hilf mir*, *Alles was ihr tut*; ed. in DDT, xiv, 1903, 2/1957), and by similar pieces written about 1700 by Meder, Meister, Bruhns, Schelle, Krieger, Kuhnau, Erlebach, Zachow, Pachelbel and Strattner. In the gradual transition to the more modern cantata the principle of textual mixing can be recognized also in the adoption of madrigalian textual elements; its effects can still be felt in Bach's cantatas (BWV106, 131, 196).

Although the Neumeister 'reform' after 1700 was an important turning-point, it did not find the genre totally unprepared. Admittedly Caspar Ziegler's effort (1653) to introduce madrigal poetry had few musical consequences, and there are hardly any musical compositions to match the literary cultivation of the madrigal by Kongehl (1683) and Christian Gryphius (1698), apart from isolated settings of 'strophic madrigals', by Bruhns, for example. But musical considerations are at least as important as the texts. The decline of the pure chorale cantata, which was clearly the inspiration behind the division of works into several independent sections, took place at the same time as the crystallization of multifarious tropes in cantata-like forms. While chorale elaborations became simpler, the aria expanded formally in many ways. In solo settings of biblical texts a sharper distinction was drawn between arioso and recitative (the term 'Rezitativ' is found even before 1700 in works by Krieger, Kuhnau, Bronner and Österreich). Concertante movements for large forces showed increasing signs of internal structuring and of contrasting closed sections. The part played by instruments in this process is particularly important; instead of merely supporting the text, they played their own part in the composition, unifying it with motifs and providing a basis for the large-scale forms of the new cantata. The development of the aria is also symptomatic of the new trends. The abandonment of the strophic pattern is manifest in the pairing of metrically different stanzas or in the stringing together of single-strophe arias, in the loosening of the ritornello framework and in the increased importance of the instruments. Such features are more important to the historical development of the form than the rather fortuitous occurrences of early da capo structures.

While these changes were taking place in the cantata, such genres as the psalm concerto and the biblical motet, which used either a single-section structure or a latent but undeveloped multi-sectional one, disappeared altogether, and there was also a decline in the use of Latin texts, which had previously been important. When Italian compositions were also ousted from the repertory denominational distinctions became more pronounced, and the Protestant cantata of the Bach era was characterized by its exclusively German texts.

The transition from the old to the new type of cantata can be observed in the works of composers such as Kuhnau, Zachow, Österreich, Jacobi, Aster and Liebhold, who wrote in both styles (for examples by Kuhnau and Zachow see DDT, lviii–lix, 1918/*R*, and xxi–xxii, 1905/*R*). Other composers (such as Krieger, Erlebach, Witt and Käfer) who played a leading part in disseminating the modern cantata left only a few cantatas in the older style, while composers of Bach's generation mostly turned directly to the modern type.

5. The 18th-century Protestant cantata.

(i) The madrigalian form. 'To put it briefly, I would say that the cantata resembles exactly a piece from an opera, composed of "Stylo Recitativo" and arias.' When Neumeister summarized his textual reform with these words he was probably thinking of German opera rather than of direct Italian precursors. *Stile recitativo* had been familiar to the Germans for a long time, but it was Neumeister who recommended the da capo form for the aria, without however proscribing other forms. Though the old and new types of cantata overlapped in many ways, it was the use of madrigalian recitative and mainly da capo arias that most distinguished the modern style.

The extent to which German cantata poetry is indebted to the Italian madrigal remains a matter for investigation, but even contemporaries referred to the textual principle as 'madrigalian'. Not only recitatives but also arias show the freedom of the madrigal in their length, linear structure and rhyme schemes. Neumeister restricted himself to recitatives and arias only in his first published annual cycle (1700–01), intended for the Weissenfels court and set to music by J.P. Krieger. In his next cycle (1708, for

Rudolstadt, set by Erlebach and others) he included short tutti movements, and in his 1711 and 1714 cycles (for Eisenach, set by Telemann and others) he incorporated biblical passages and chorale strophes, without however keeping to any fixed pattern. A further cycle, consisting once again of 'odes' and set by Krieger, appeared together with its predecessors in Neumeister's *Fünffache Kirchen-Andachten* (Leipzig, 1716–17), and two supplements (1726 and 1752) contained old as well as new texts (including the *Poetische Oratorien*, which Krieger had partly set in 1696–9). The mixed types were more important and influential than the pure madrigalian cantata restricted to recitative and arias. Most other cantata poets (Neukirch, König, Postel, Richey, Rambach, Lehms, Franck and others) cultivated mixed types, and it is these that are found in the vast majority of extant cantatas from Bach's time.

In mixed cantatas biblical passages were used either as *dicta* (i.e. as the basis for full-scale opening movements) or else as recitatives and ariosos corresponding to the solo movements of the specially written text. Except in Bach's works, chorales rarely appeared in elaborate settings; in most cases they were purely cantional, occasionally in combination with other texts. Later there was a return to the practice in the older cantata of repeating the opening movement at the end (this was done even by Neumeister). Many librettists, including J.G. Seebach (1718–19), G.C. Steinel (1728) and L. Reinhardt (1725), provided little opportunity for recitative, or continued to use the old 'ode' form for the arias, and this is reflected in musical settings with short recitatives and few da capo arias. Whether such works reflect the wishes of the poets or of the composers it is impossible to say. In any case the main tendency (even more marked towards the middle of the century) is for annual cycles to repeat the standard textual and formal patterns.

The new type did not bring with it any basic change in the function of the cantata, but whereas before there was no typological difference between the 'Hauptmusik' of the divine service and other figural music, cantata production after 1700 concentrated on music linked to the sermon, and cantatas in other positions were rare. The structures associated with the cantata also had a considerable influence on other genres, such as the mass and the *Magnificat*. With its freely changing metres and line lengths, madrigalian poetry provided a certain amount of variety in both recitative and arias, but the madrigalian cantata was nevertheless threatened with standardization, a danger to which the older type had not been exposed. The recitative and aria as a textual unit was universally dominant, and no matter how flexible the texts themselves might be, the musical structures were basically rigid; settings of biblical texts or chorales offered no fundamental alternatives. Along with this went a greater standardization in the forces employed – basically four-part choir and four-part strings, with additional wind instruments, usually in pairs.

As the madrigalian forms gained ever more dominant currency, the genre became still more standardized, and where a complete annual cycle followed the same textual pattern for each cantata the restrictions placed on composers (particularly the less gifted ones) were even greater. Moreover, the pressure on composers, especially those in important posts, to be productive was far greater than before. It is, of course, incorrect to think that every Kantor wrote his own cantatas. In Bach's generation the repertory was dominated by the cycles by famous Kapellmeister and Kantors that circulated widely, frequently with some kind of commercial exchange. The local musicians' works were used only for high festivals and special occasions. It was only later in the century, when the court composers devoted themselves to other tasks, that the cantatas of less prominent composers became widespread – a fact that speaks for the decline of the genre.

(ii) Bach and his contemporaries. More cantatas were composed during the first half of the 18th century than at any other period, but it is only recently that the work of Bach's contemporaries has begun to be made available in modern editions. Although many works have not survived, it is barely possible to survey the vast quantities that have. The development of the genre during this period can conveniently be observed in the extant cantatas (over 1400) of Christoph Graupner, which are carefully written and increasingly lean towards pronounced homophonic textures and standardized forms (see DDT, li–lii, 1926). The same applies to the church music of G.H. Stölzel, from whose 12 annual cycles, originally containing some 1150 works, about 450 cantatas survive. The tendency towards greater standardization is most noticeable in those cycles where a single textual and musical layout is constantly reproduced. Most widespread of all were the cantatas of Telemann, who is credited with three printed cycles and almost 1150 other works. His best-known works are the printed solo cantatas, *Harmonischer Gottesdienst* (1725–6, 1731–2), but there are also some remarkably fine ones in manuscript.

Other composers were almost as productive. J.T. Römhild composed at least 12 annual cycles, from which 235 works are known; J.F. Fasch wrote at least eight (and possibly 13) cycles, from which only 70 pieces can now be traced; and J.C. Frauenholz produced at least five cycles, from which about 50 works survive. As well as these, there were municipal musicians such as J.B. König, Georg Gebel (i), J.S. Beyer, M.D. Freisslich and J.B.C. Freisslich (and also J.G. Görner, C.G. Schröter, J.G. Ziegler, Gottfried Kirchhoff, Christoph Stolzenberg, Maximilian Zeidler and others, by whom only a few cantatas survive), and Kapellmeister such as Reinhard Keiser, G.C. Schürmann, J.D. Heinichen, J.A. Kobelius and Christoph Förster, in whose output the church cantata was subordinate to other genres. Although circumstances affecting the cultivation of the genre continued to vary from place to place, the general acceptance of madrigalian texts and their attendant musical forms meant that there were no longer sharp differences between local traditions.

The history of the genre undoubtedly culminates in Bach's cantatas. They took current texts and forms as their point of departure and, like those of his contemporaries, are adapted to local circumstances and are grouped together in annual cycles. In their structure, their high quality and their variety of formal combinations, however, Bach's works are unique. The few cantatas composed in Bach's early period (up to 1708) mainly reflect the central German tradition with which he was familiar. They include one chorale cantata and one psalm cantata (BWV4 and 195), settings of psalm texts with chorale verses or freely composed poetry (BWV131 and 150) and more extensive combinations of texts for a town council ceremony and a funeral service (BWV71 and 106). Chorale combinations also occur in the Weimar cantatas written

after 1714 (many of them to texts by Salomo Franck), which show new formal developments and, increasingly, involve a concertante instrumental part. The secular cantatas of the Cöthen period further emphasize such concertante features. During his first years in Leipzig Bach concentrated on church cantatas. For all its astonishing diversity, the first cycle (1723–4) shows remarkable unity of purpose. At the same time, Bach's systematic revival of his Weimar cantatas suggests a period of concentrated work, particularly apparent in the opening choral movements. The obbligato instrumental part is gradually extended (culminating in BWV67, 104 and 37); in three cases Bach reverts to strict motet setting (BWV179, 64 and 144), combines poetic texts with chorale quotations (BWV77, 25 and 48) and extends chorale settings with recitatives (BWV138, 95 and 73). While Bach's expressive style of cantional setting became established in the closing chorales with instrumental figuration, the arias and duets constantly explore new ways of combining the vocal and instrumental parts. His growing differentiation of the recitatives is particularly obvious in the *accompagnato*, which increasingly shapes the motivic writing of the instruments. The cantatas do not follow a single typical pattern, however, less because of the absence of homogeneous texts than out of Bach's dislike for anything schematic. The second cycle of chorale cantatas (1724–5) is particularly self-contained; it breaks off before Easter, but is partly completed by later works. This cycle, too, is without contemporary parallels. While Telemann's few chorale cantatas confine the use of chorale elaborations to the simple outer movements and do not use them in the inner movements, Bach's anonymous librettist adapted the texts of the chorale's stanzas to provide material for arias and recitatives, thereby fully realizing the possibilities of the genre's rich tradition; it is only in later additions that original chorale texts are used word for word. While concerto and chorale movements merge in the opening movements, many different combinations, including chorale quotations, occur in the inner movements, so that the format is constantly undergoing individual modification. There are analogous tendencies in the third annual cycle, which is less complete, and in further works here the first movements in particular achieve a very high degree of compositional independence. After about 1730 the number of works that can be dated, including both secular cantatas and the later chorale cantatas, is even smaller. Bach's obituary states that there were once five cycles, but the actual number lost to us remains uncertain, even if the setting of an annual cycle on texts by Picander (1728) is taken into account. However, the cantatas that have survived reflect an artistic diversity that is striking by comparison with Bach's contemporaries. Motet-like movements, chorale elaborations and canonic structures clearly hark back to older traditions, but there are no parallels elsewhere for the combinatory style of the tutti movements, concertante rather than fugal in structure, the thematic development of the arias and the sensitive word-setting in the recitatives. The close connection between Bach's music and its texts has its roots in his dense working out of themes; this is also a prerequisite for the practice of 'parody' (adapting the music to a different text), which entails the maximum freedom of arrangement, particularly in the later works. The process of 'parody' does not indicate a dismissive approach to the music, nor is it simply a labour saving device. On the contrary, it provides evidence of the richness of the structures that Bach thought worthy of reworking.

From the beginning the church cantata was subject to criticism, particularly from theologians. Before 1700 this was concerned less with the genre itself than with its technical complexities, its excessive use of coloratura and its obscuring of the text. Those whose criticisms were to some extent in line with early Pietism included Theophil Grossgebauer (1661) and J. Muscovius (1694), while those who advocated figural music (and were rather closer to reform orthodoxy) included J.C. Dannhauer (1642) and H. Mithobius (1665). Only after 1700 did discussion centre on the form of the cantata, and particularly on its adoption of 'operatic' recitative and aria. Criticism was voiced by theologians such as Christian Gerber (e.g. in 1703), by musicians such as J.H. Buttstett (1716) and by writers such as Joachim Meyer (1726, 1728). Defence of the new cantata as a modern form of textual interpretation was left to musicians such as Georg Motz (1703), Mattheson (1713, 1717 etc.) and later Caspar Ruetz (1750–53), rather than to theologians such as Neumeister and Tilgner (1716). The fact that the dispute was long-lasting does not merely indicate that the cantata had to make its way in the face of opposition. Although critical misgivings as to its function lacked any real justification, they did attest to its wide cultivation. In the later 18th century criticism was levelled more at the petrifaction of the structure and at the allegorical character of the texts, features that made the cantata seem outmoded and fossilized to the Enlightenment and the age of Sensibility.

(iii) After Bach. It would be wrong to assume that the history of the church cantata concluded with Bach. Initially, at least, cantatas were written and performed to almost the same extent in the succeeding period. The genre did, however, forfeit its central position in the second half of the 18th century, and this was due as much to changes in the intellectual climate as to purely musical developments. Because of its effect on the divine service and the liturgy, the Enlightenment indirectly affected the cantata as well. The language of madrigalian poetry, rich in metaphors, was considered to be as cold and irrational as the musical forms in which it was clothed. As Classical discontinuity replaced the Baroque unity of affect and structure as a basic principle of composition, the strict closed forms of arias and choruses were relaxed, and this in turn threatened the existence of multi-sectional structures. Thus the typical regularity of the cantata was discarded and replaced by occasional borrowings from other genres or reversions to the basic forms of the older cantata. Pure biblical texts and chorales became more common, new songlike and hymn-like poems also appeared, and with the ousting of madrigalian poetry the *recitativo semplice* and da capo aria lost their previous validity. The church cantata took second place to secular (especially instrumental) genres, while simple motets, hymns and so on became increasingly cultivated in the Church. Even where the Kantorei persisted and where the Hofkapelle continued to supply church music, competition came from the bourgeois collegium musicum, public concerts and opera. Figural music on a Sunday was no longer the chief manifestation of bourgeois and court music. This led to the disbanding of the boys' choirs and Kantoreien, the freeing of the school choirs and Kapellen from their duties to church music, and the combining of the previously separate offices of Kantor and organist.

C.P.E. Bach wrote some occasional and festival cantatas and W.F. Bach a series of *de tempore* works, but the main representatives of the church cantata immediately after J.S. Bach were the Thomaskantor J.F. Doles, and the Kantor of the Kreuzschule at Dresden, G.A. Homilius, each with some 160 extant works. There were also several prolific younger composers, including J.G. Hoffmann, J.P. Kellner, J.C. Seibert and Georg Gebel (ii), as well as J.W. Glaser, Johann Trier, G.F. Gessel and J.H. Rolle. The Kapellmeister now played a less prominent part; two annual cycles by C.H. Graun and three by Georg Benda are known, but relatively few works have come down to us by J.G. Graun, J.F. Agricola, J.W.F. Härtel, A.C. Kunzen, E.W. Wolf and others. It is characteristic that more and more cantata composers born after 1730 were active either in small towns or in minor posts. The widely known works of C.G. Tag or J.G. Vierling show competent craftsmanship, but those of F.V. Buttstett, Matthäus Rempt, J.G. Weiske, C.F.W. Nopitsch and others were restricted to a narrow circle, and the decline of the genre is patently obvious in the cantatas of composers such as Martin Wirbach and H. Wundsch.

Despite the fact that older texts continued to be set in many cases, the multi-sectional form was reduced to a rudimentary framework (e.g. tutti–recitative–aria–chorale), while more modern types of composition also came into use. As well as songlike poems, Doles, G.D. Türk and others cultivated 'figured chorales' (simple chorale settings with preludes and interludes) and also biblical texts (especially psalms) without textual mixing and frequently in new translations or in a recast form. In the choral writing mostly homophonic textures with tuneful upper parts and sentimental clichés were balanced by fugues which, with their schoolmasterly themes, tended towards plainness and brevity. While the recitative lost its declamatory intensity or moved towards a songlike expression, the aria was either modified in formal scheme to accommodate *galant* ornamentation and virtuoso coloratura or tended towards short, lied-like forms.

The features in this process that might appear as a return to earlier stages in the genre can be explained rather as a reaction against the stylized cantata types of the high Baroque period. These later forms, which dispense with textual mixing and revert to the setting of complete chorales or biblical passages, are less part of the history of the cantata than a symptom of its decline. The genre was increasingly expelled to the periphery of music history, and by the time of Mozart and Beethoven it had become almost an anachronism. Türk wrote a psalm cantata and several chorales with independent instrumental parts, as well as some traditional cantatas; J.H. Knecht set psalm paraphrases and other poems by Klopstock, Schlegel, Gellert and others; Moses Mendelssohn's versions of the psalms were set by J.F. Reichardt, who also, like J.A.P. Schulz, wrote hymn-like choral works with solo episodes. Between 1801 and 1805 J.R. Zumsteeg published a number of church pieces which, however, can hardly be considered as cantatas in the traditional sense. Features of the cantata's traditions and of its Romantic renewal overlap in the early chorale cantatas and later psalm compositions of Mendelssohn.

6. The Catholic repertory. The term 'cantata' was applied to Catholic church music (as to Protestant) comparatively late, and its use was rather sparse and irregular. The main liturgical genres of the Catholic Church – mass, *Magnificat*, psalm etc. – retained their primacy into the 18th century, and while names such as 'motet' and 'concerto' were often used for smaller works, they were largely subsumed under such liturgical headings as hymns, offertories and antiphons. There was hardly any reason to call such works cantatas, especially as the term was associated with the Italian solo cantata, particularly in south Germany. Since genres are identified by their function as well as by their structure, it is not possible to speak of a 'Catholic church cantata'. Even though the works in question might include recitative and aria, their texts are quite different and they are not, as the Protestant cantata was, the principal music of divine service. As the functional need was not present, the standard textual and musical pre-conditions of the Protestant cantata (Gospel dialogue and chorale elaboration) were also missing. Although no independent Catholic cantata developed, the formal principles of the cantata affected other genres, including the *Kantatenmesse*. The church music of both religious denominations in the early 17th century reflected the innovations of the *stile nuovo*, and textual mixing is found in Catholic music of the later 17th century. An example is J.M. Gletle's motets, *Expeditionis musicae classis*, i (1667) and iv (1677), which contain multi-sectional forms and passages designated 'Rezitativ', as well as simple aria cantatas and works with inserted arias that correspond in form to the concerto–aria cantata (see SMd, ii, 1959). By contrast, the motets of J.C. Kerll (*Delectus sacrarum cantionum*, 1669) show no clear distinction between the movements and do not, for the most part, use obbligato instruments. Carl Rosier (*Cantiones sacrae*, 1667–8) also preferred hybrid forms without textual mixing, although he freely altered his textual sources. These features are common also to the motets of Georg Arnold (1661), Fidel Molitor (1659–68), Valentin Molitor (1681, 1683), J.K. Heller (1671), J.G. Rauch (i) (1687) and J.M. Caesar (1690, 1691–2). It is, however, mainly in the offertories that a predilection for cantata-like elements is seen, and the custom arose of replacing these texts with new ones, or of interpolating passages into them.

The beginning of the 18th century brought no such turning-point in Catholic church music as that caused by the Neumeister reform of the Protestant cantata. The transition to secco recitative and the da capo aria was rather more gradual, and, although ritornello and da capo forms in a regular succession of recitatives and arias were used for example by J.C. Pez (1710) and R.I. Mayr (1681, 1702), it was only later, and probably in isolated instances, that entire collections were entitled 'Cantaten'. Examples include Eugen Willkomm's *Philomela sacra ... sive Cantatae* (1732), Isfrid Kayser's *Cantatae sacrae complectentes arias XVIII cum recitativis* (1741), and Marianus Königsperger's *Philomela benedictina, sive X. cantatae* (1763), which are, characteristically, solo cantatas in the true Italian fashion. On the other hand, many cantata-like works with secco or accompanied recitatives and da capo arias were designated motets. They include some 30 compositions by J.A. Hasse and about 50 by F.X. Richter, as well as numerous others by lesser composers. The liturgical functions of these shorter works (the nearest forms to the cantata) are not always clear, but their styles and structures influenced almost all genres (hymns, antiphons, litanies and particularly offertories).

7. The secular cantata.

(i) Definition. The German secular cantata retained closer links with the Italian form than did the church

cantata, and cannot be regarded in the same way as an independent form. Admittedly the German Baroque lied shared certain features with the sacred aria, but in the former there was no combining of different texts and compositional techniques, and as a result the lied did not tend towards cantata-like expansion. Exceptions were Johann Nauwach's *Arie passegiate* (1623) and Kittel's *Arien und Cantaten* (1638), which contained nine through-composed pieces, some of them polyphonic, and 21 strophic songs.

Heinrich Albert's arias (eight vols., 1638–50) combine recitative, arioso and cantabile melodies, but most are strophic in form; more rarely, different melodies alternate with each other (e.g. fifth book, no.8; eighth book, no.8; and second book, no.12), and the most cantata-like forms are found in some of the occasional pieces (e.g. fifth book, nos.9 and 11; fourth book, nos.10 and 13; and eighth book, no.10). A strophic layout was the rule, even where instruments were included in ritornellos and interludes. The same is true of Adam Krieger's *Arien* (1657) and *Neue Arien* (1667), in which strophic forms with ritornellos still predominate, while through-composed, cantata-like pieces occur only rarely (*Neue Arien*, first book, no.5, and fourth, nos.8 and 9). Cantata-like features are found mainly in polyphonic pieces rather than in solo songs, for example in works by Johann Martin Rubert (1647), J.C. Horn (1678), J. Kremberg (1689) and Johann Krieger (1684). The lieder of Erlebach (1697, 1710) approximated even more closely to the modern aria and expanded occasionally into cantata-like forms (1710, no.3, see DDT, xlvi–xlvii, 1914/*R*); but by that time the genuine solo cantata began to appear in Germany with Reinhard Keiser's works.

Although Ziegler had pointed out the advantages of madrigalian poetry in 1653, texts of this kind remained the exception and were reserved mainly for church music. It was only at the turn of the century that a secular counterpart to the church cantata came into being. C.F. Hunold ('Menantes') discussed the textual requirements of the opera and the cantata in his *Die allerneueste Art* (1707). He supported Neumeister's definition of the cantata (see above, §5, i), and the importance of the Italian model was emphasized also by Walther (1732), Mattheson (1713, 1739) and Scheibe (1745). The standard criteria mentioned were a restriction to recitative and aria, and to a solo vocal part, usually with continuo accompaniment but sometimes with concertante instruments. Also, the secular solo cantata, in contrast to the 'public' church cantata, was intended as domestic music or *Tafelmusik*.

An independent type of German secular cantata for solo voice did develop after about 1750, which must be distinguished from the compositions for several voices that were written for academic, municipal or court festivities. The most famous examples of this type are Bach's secular cantatas, which also show the close similarities between such works and the church cantata – similarities that made sacred parodies possible. Pieces like this by Bach's contemporaries (Telemann, Stölzel, Fasch, Graupner and others), as well as by south German and Austrian composers, continued to be written until the late 18th century. Despite their proximity to the church cantata it is not really sensible to include them under the heading 'cantata'. They were usually known by other names (most frequently 'serenata', but also 'oratorio' or 'dramma per musica'), whereas the term 'cantata' was reserved for the secular solo cantata, where a clear affinity to the Italian model was apparent.

(ii) The solo cantata to c1750. The fact that printed works with German texts at first predominated in the repertory of the solo cantata may be due to the requirements of domestic music. Keiser's *Gemüths-Ergötzung* (1698) contains seven *Sing-Gedichte* (words by C.H. Postel) for solo voice with instrumental accompaniment. These quite extensive works include at least four da capo arias as well as freer forms, and both *recitativo semplice* and arioso in the older style. Their non-schematic layout parallels the diversity of their structures and the intensity of their expression. By contrast Keiser's four *Moralische Cantaten* (1714), to words by Hunold, use only brief forms and continuo accompaniment. The two or three arias in each, usually in a da capo form, seem already to indicate a standard type. Keiser's *Friedenspost* (1715) contains mainly sections from festival compositions; his other solo cantatas survive in manuscript.

Telemann published *Moralische Cantaten* in three collections each containing six pieces (with concertante instruments, 1731; with continuo, 1735; and with solo instrument, 1736). They show a definite predilection for the short form of aria–recitative–aria; the arias are almost exclusively da capo, and the works tend towards a high degree of formal and textual standardization. A further 23 manuscript cantatas by Telemann to German texts have more varied layouts; only four similar works to Italian texts are extant. The 16 unpublished German solo cantatas by Stölzel use no obbligato instruments and contain for the most part only two arias. Only Bach's solo cantatas to German texts (BWV202, 204, 210) stand out for their instrumental and structural variety. A few German solo cantatas by other composers, such as the Graun brothers and J.H. Rolle, are also extant.

The solo cantata to Italian texts came increasingly to the fore, but remained exclusively a court genre stimulated by Italians active in Germany. It was an offshoot of the Italian cantata and is mentioned here only in passing, even though many more Italian than German solo cantatas were written. Once again, Keiser played a leading part and the rather brief forms in his *Divertimenti serenissimi delle cantate, duette ed arie diverse* (1713) are representative of the Italian type. Further examples of this period by Johann Fischer, Jakob Greber and J.C. Pez survive, but the principal representative was J.D. Heinichen, with some 50 cantatas. These are mainly for alto or soprano and usually have only continuo accompaniment, which is, however, sometimes an obbligato part. There are usually two (sometimes more) arias, and the voice part tends towards either a tuneful cantabile style or considerable virtuosity. In contrast to Handel, who wrote some 100 solo cantatas mainly during his Italian years, Bach and Telemann wrote few works to Italian texts; moreover, the authenticity of BWV203 and 209 is questionable. In his 20 cantatas J.A. Hasse frequently used concertante instruments (a German speciality), and in his aria forms, as well as in his arioso and accompagnato passages, he frequently sought to modify the standard types. While the solo cantatas of C.H. Graun are distinguished by colourful instrumental parts, technical artistry and expressive melody, J.M. Molitor's brief forms are rather more representative of the average composition. Only isolated contributions are known by J.G. Graun, J.H. Rolle, E.W. Wolff and J.C.F. Bach, and these already point towards the second half of the century.

(iii) The later 18th century. During the declining years of the Italian solo cantata in Germany J.G. Naumann occupied a special place by virtue of the structural freedom, rich instrumentation and sensitive melody of his works. Others worthy of note were the Dresden composers Joseph Schuster and Franz Seydelmann and the north German dilettantes Jacob Schuback and D.A. von Apell. The texts of Metastasio were frequently set, especially in south Germany, where Florian Gassmann, L.A. Kozeluch, G.C. Wagenseil and, to a lesser extent, Carl Stamitz, J.W. Michl and G.J. Vogler contributed to the genre. Although Haydn also wrote a few cantatas, including the famous *Arianna a Naxos* (1790) with piano accompaniment, the genre continued to decline until it eventually merged into the dramatic scena, of which Beethoven's *Ah perfido!* (1796) is a prominent example.

The German cantata was at first cultivated only sporadically in the second half of the century, for example by F.G. Fleischer (1756–7, 1763) and J.A. Hiller, whose *Cantaten und Arien* (1781) attempted to enrich the Italian form with features of the lied. Before this, however, a new type of cantata poetry which combined mythological and dramatic elements began to replace the traditional lyrical or moral texts. The initial impulse was given by such celebrated poets as J.E. Schlegel, K.W. Ramler and J.W. von Gerstenberg, who with J.J. Rambach, L.C. Lichtenberg and others enlisted the ideas of the Enlightenment with the aim of renewing the cantata as a national genre. One impressive example was Gerstenberg's *Ariadne*, Schlegel's main contribution was *Pygmalion* (set by J.C.F. Bach and F.W.H. Benda among others), and the most popular text of all was Ramler's *Ino* (set by J.C.F. Bach, Telemann, Kirnberger and Vogler). Just as these texts did away with the sharp contrast between recitative and aria, so composers made use of non-schematic layouts, frequent arioso and accompagnato passages, colourful instrumentation, cantabile rather than coloratura melody, and many interpolated interludes or transitional passages.

This new type of cantata, like the corresponding sacred form, tended towards a formal freedom which seems to echo earlier stages of the genre. J.A. Scheibe's *Tragische Kantaten* (1765, words by Schlegel and Gerstenberg) were significant not least because of the 'epistle' to Gerstenberg that preceded them. Rather surprisingly, Telemann also took up the new type of composition at the end of his life (*Ino*, DDT, xxviii, 1907/*R*). J.C.F. Bach's *Ino* is musically more important than other settings, and his cantatas as a whole represent a culminating point in the development of the type. They also included settings of Ramler's *Pygmalion* (1786) and Gerstenberg's *Amerikanerin* (1776), and are characterized by variety in their aria forms, long accompagnato passages and gradual transition between one and the other. Mention should also be made of C.P.E. Bach's *Die Grazien* (words by Gerstenberg, 1789), Anton Schweitzer's *Polyxena* (1774), E.W. Wolff's *Polyxena* (1776), Georg Benda's *Pygmalion* (1779) and other works, F.W.H. Benda's *Pygmalion* (1783) and *Die Grazien* (1788), and pieces by Naumann, Seydelmann, Kozeluch, Peter von Winter and J.H. Egli (*Sechs Schweizer Kantaten*, words by Lavater). Mozart's late *Freimaurerkantaten* (masonic cantatas), K623 and 619, both written in 1791, are particularly valuable contributions to the genre, and similar works were composed by Reichardt (*Ariadne*, 1780, etc.) and Zumsteeg (*Der Abschied*, 1803).

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III. The French cantata to 1800

The form known as the *cantate françoise* attracted almost every French composer during the first half of the 18th century. The resulting repertory amounts to well over 800 works, most of which were printed; some 150 printed works are no longer extant. Early scholars such as Fétis tended to underestimate the intrinsic worth of French cantatas. Yet though it would be wrong to claim too much for them, the best of them have a fresh and engaging eloquence. As few are available in modern editions, however, even these finest cantatas are not widely known.

1. Origins. 2. Early stages: J.-B. Morin. 3. Texts. 4. To 1730. 5. Decline of the cantata and cultivation of the cantatille.

1. ORIGINS. The French cantata was essentially an 18th-century form, for in the 17th century the salons had indulged above all in their literary interests, while the court had delighted in ballet and spectacle, leaving little opportunity for the cultivation of serious vocal music outside the *ballet de cour* and subsequently the *tragédie lyrique*. Cantata-like works may have been performed at private concerts before 1700, but little is known about them. It is highly unlikely that such works would have been called cantatas, since this term appeared relatively late in French music – even M.-A. Charpentier's *Orphée descendant aux enfers* (1683), which has often been cited as one of the earliest French cantatas, is not so called in the manuscript. Brossard did not apply the term to French music in the first edition of his *Dictionaire de musique* (1703) but used it only as a translation of the Italian word. Later editions, however, do include the term 'cantate française', mentioning that such works had been appearing in recent years. The French cantata thus arose as a distinct form nearly a century after its Italian counterpart.

It is significant that the first French cantatas appeared during the last years of Louis XIV's reign, when society was beginning to turn from the rather insular, sober-minded atmosphere of Versailles to that of more cosmopolitan Paris. A symptom of this change was the cultivation of Italian music in various quarters, including the household of the Duke of Orléans, the future Regent of France. Another lively source of Italian music in Paris was the presbytery of St André-des-Arts, where Abbé Mathieu gave fortnightly concerts of works by Carissimi, Alessandro Scarlatti and others. The Italian vogue was also reflected in the Italian arias issued by Ballard in the closing years of the 17th century and in the many manuscript copies of similar works (now in *F-Pn*) that are thought to date from this period. Some of the composers included in Ballard's Italian publications were in fact French, and they later became exponents of the French cantata. The merits of French and Italian music were long debated, but a number of works by French composers, such as Couperin's *Les nations* – published in 1726 but containing sonatas composed as early as 1692 – convincingly demonstrated that the two styles were indeed compatible. From their union the French cantata was born. The academies, societies and salons then beginning to proliferate in Paris and the provinces provided a further stimulus and created a demand for music of modest

proportions. With the example of the Italians before them it was natural that French composers should rise to the occasion and provide their patrons and public with French cantatas.

2. Early stages: J.-B. Morin. 18th-century sources unanimously named Jean-Baptiste Morin as the pioneer composer of the French cantata. His first book of *Cantates françoises à une et deux voix melées de symphonies*, dedicated to the Duke of Orléans, was published by Ballard in 1706, though he remarked that manuscript copies of the six works in it were already circulating. He declared in the preface his attempt to retain the sweetness of French melody while using both greater variety in the accompaniments and the tempos and modulations characteristic of the Italian cantata. His words provide a clue to the style not only of his own works in this genre but of French cantatas as a whole. It is mainly for this reason that his book is interesting, for the cantatas themselves are musically less impressive than those of many of the composers who followed him.

The sweetness of French melody consisted in a lyricism that avoided angular leaps and that, lacking the propulsion of the motivic development that lies at the heart of the mature Italian aria, moved with the graceful gestures of the dance, or else was inflected, like an arioso, by the shape of the text; delicate ornamentation imaginatively caught the nuances of the words. The retention of this melodic style gave the French cantata a certain independence of its Italian models. From the latter Morin borrowed an element of vocal bravura foreign to the Lullian tradition and such structural devices as the da capo form, anticipation of the first vocal phrase by the basso continuo, and the 'devise' opening. These, together with instrumental interludes, brought a sense of expansion to the simple French *air*. Ostinato-like figures in the accompaniment and often a nimble bass line gave an Italianate impetus to the music. In those works with obbligato instruments the influence of the Italian sonata is clear. In certain movements of *Enone*, scored for voice, two violins and continuo, the idiomatic string writing of a trio-sonata grouping supports the voice, in sharp contrast to the heavy five-part texture of traditional French operatic accompaniment. Morin's claim to have adopted modulations characteristic of Italian music is confirmed in *Circé*, but in his other cantatas the harmonic influence lies less in chordal vocabulary and modulation than in a generally bracing harmonic drive. Yet there are movements that show few traces of Italian influence; they are closer in style to the *airs sérieux et à boire* (*see* Air à boire) cultivated by French composers in the years preceding the heyday of the cantata. In his recitatives Morin achieved a compromise between French and Italian attitudes to declamation. He avoided changes of metre and tended to begin over sustained chords, thus frequently producing a freer and more rapid delivery of the text than was typical of the Lullian tradition. Yet once the recitative is under way the bass line is inclined to move more quickly than in *recitativo semplice*. Nor are there any instances in Morin, and very few in the entire repertory, of the 'delayed cadence' characteristic of the Italian school. Whether in recitative or *air*, however, the relative emphasis on French and Italian traits varied from movement to movement: to describe the form merely as an alternation of French recitatives and Italianate *airs* is a misleading oversimplification.

Morin's cantatas set a pattern that most French composers followed during the next two decades. The French cantata was characteristically a six-movement form of alternating recitatives and *airs* for solo voice, accompanied either by continuo alone ('sans symphonie') or with continuo and obbligato instrument ('avec symphonie'). The latter was usually violin or flute, and some large-scale works also include optional parts for trumpets, horns, oboes, bassoons and drums. Many pastoral cantatas call for the *musette*; there are occasional parts for the vielle; and the harp makes a unique appearance in Brossard's unpublished sacred cantata *Les trois enfants de la fournaise de Babylone*. Cantatas with obbligatos tend to be more demanding, and many may have been written with professional forces in mind. Almost no cantatas require a chorus. While duo and trio cantatas are to be found, solo works are much the commonest. Most cantatas are secular; the handful of sacred works are mostly by Bousset, Brossard and Elisabeth-Claude Jacquet de La Guerre.

3. Texts. If Morin set the style for the music of the cantata, Jean-Baptiste Rousseau set the style for its poetry. After some initial experiments with free poetic forms he gave shape to cantata poetry by presenting an incident from mythology in three recitatives and three *airs*, choosing events that lent themselves to allegorical interpretation. The subject was almost invariably amorous, and the final stanza, in which the allegory appeared, served as a kind of lovers' maxim. Rousseau's style ranged from the melodramatic (*Circé*) to the witty (*Les forges de Lemnos*). Such was his understanding of the special problems of combining words and music that his 26 texts provided composers with ideal material and other poets with ideal models. During the 18th century the cantata became a minor poetic form in its own right, and the *Mercure de France* regularly published cantata texts over a number of years. The cantata's popularity probably owed as much to the freedom of its verse structure as to the fancifulness of its subjects; both stood in sharp contrast to the mordant alexandrines of most French poetry of the time. Although mythology remained the main source for cantata texts, contemporary events and literature sometimes provided the stimulus. There are cantatas about coffee, freemasonry, Gulliver, Don Quixote, natural phenomena, battles and victories, royal births and convalescence and many in praise of patrons. Most of the poets were probably mere literary dabblers, whose names have not survived, but the reputable ones included (in addition to Rousseau) Danchet, La Motte and Roy. Cantata poetry is shot through with references to the island of Cythera (the reputed birthplace of Venus), which provided the setting for many an amorous encounter. Although the real Cythera was unknown to most Frenchmen, poetic imagination invested it with the sights and sounds of the Ile de France. Its rippling streams, concerts of birds, and clear skies smiling on a mischievous Cupid and his indulgent mother formed a romantic world in which the cantata found its true home.

4. To 1730. Cantatas by Nicolas Bernier, Stuck (who published his under the name Battistin), Thomas-Louis Bourgeois, Brunet de Molan and Campra soon followed Morin's volume of 1706. Bernier, with 39 works, was one of the most prolific of French cantata composers. As well as using all the procedures found in Morin's cantatas,

he included in his *airs* some of the earliest examples in French music of the new ritornello structure. His cantatas, often light and witty, are particularly attractive and include some of the finest early examples of the form. Among them are two large-scale works published (in his fifth book, 1715) under the title *Les nuits de Sceaux*; written for the famous nocturnal entertainments presented to the Duchess of Maine and subtitled 'cantatas in the form of divertissements', they are hybrid works containing dances and choruses as well as movements more typical of the cantata. Like Morin and Bernier, the Italian-born Stuck was in the service of the Duke of Orléans, a noted patron of Italian music. His first set of French cantatas (1706) are more overtly Italianate than those of his contemporaries. Whereas Morin had attempted to set French poetry to music displaying both French and Italian traits, Stuck, in the preface to this first book, claimed to have modified the Italian style to suit the particular genius of the French language. He allowed no compromise, however, in the very movements where it might have been expected: the recitatives bear all the hallmarks of Italian *recitativo semplice*. In his subsequent volumes, however, the Italianate declamation is gradually tempered until in the fourth (1714) it is sometimes indistinguishable from traditional French recitative. On the other hand, the three books of charming cantatas by Campra became perceptibly more Italianate. Yet even the most French of his cantatas are in striking contrast to his celebrated *L'Europe galante* (1697); a comparison of this *opéra-ballet* and his cantatas, together with Bernier's divertissement cantatas, provides an illuminating study of characteristic forms in 18th-century French vocal music.

Perhaps the most satisfying balance of national traits was struck by Louis-Nicolas Clérambault, whose cantatas are generally considered the finest of all in France. Like most of his compatriots he changed the stylistic emphasis from movement to movement, yet he was more successful than most in achieving an unforced, personal eloquence. All the elements that make up the French cantata are present in varying degrees in his 25 works (including one sacred cantata, *Abraham*), which were published between 1710 and 1742. They range from simple pieces such as *La musette* to powerful works such as *Orphée* (widely regarded as his masterpiece), while his *Soleil vainqueur des nuages* is a fine example of the spectacular occasional cantata; it was written to celebrate a royal convalescence and is scored for soprano, oboes, flute, violins, 'basse de violon', bassoon and continuo.

Other composers who wrote cantatas in France before 1730 were Montéclair, Courbois, André Cardinal Destouches, Charles-Hubert Gervais, Laurent Gervais, Jacquet de La Guerre, Collin de Blamont, Boismortier, Grandval and Mouret. Rameau also composed a handful of cantatas, of which six are extant. (Two others previously attributed to him, *Actéon* and *La musette*, are by Boismortier and Pierre de la Garde respectively.) They date from the decade before his first opera, *Hippolyte et Aricie* (1733), and he regarded them as prentice works for his operas. They decidedly bear the imprint of his technical resources and are far more Italianate than his stage works.

The popularity of the cantata reached its zenith in the 1720s. Although many of the favourite works had been written much earlier, the vogue for concert-giving was such that they, as well as later ones, had a better chance of being heard now than ever before. It was the time of the Concert Français (an offshoot of the Concert Spirituel), of the Concert chez la Reine, at which cantatas were often performed as operatic entr'actes, and of weekly or fortnightly concerts presented by well-known Parisian musicians. It was also a period when provincial *académies* flourished and some of them organized concerts along the lines of the Concert Spirituel. Two of France's finest singers, Mlles Le Maure and Antier, often sang cantatas, but few of these (as reported in the *Mercure de France*) were new; the popular cantatas came from the past.

5. DECLINE OF THE CANTATA AND CULTIVATION OF THE CANTATILLE. The decline of the French cantata coincided with Rameau's revitalizing of opera in Paris. The cantata had served its purpose: it had satisfied the appetite for Italianate music in the early years of the century, and in it composers had developed techniques that passed into the common coinage of French music. These techniques imparted more brilliance to both vocal and instrumental writing and enriched the harmony of the French Classical style. The history of the decline, stretching almost to the Revolution, is largely concerned with the cultivation of the *cantatille*.

The term 'cantatille' came into common use about 1730. As the name suggests, a *cantatille* is a short cantata, usually comprising two or three *airs* and one or two brief recitatives; yet the reduction in length was not matched by a reduction in instrumental forces nor in technical demands. The *cantatille* is the Rococo version of the Baroque cantata and is often richly embellished. It sought grace and charm in profusely ornamented melody instead of the intensity and drama characteristic of the earlier form. Mouret and Le Maire were its chief exponents; others included Charles Noblet (who suggested a further diminutive of the term by calling his works 'cantatillettes'), Louis Antoine Lefebvre, Légat de Furcy, Pierre de La Garde and the Chevalier d'Herbain. The later *cantatilles* of the last four of these composers show the marks of a new style, for after the middle of the century the form took two paths, both branching away from the Rococo into the early Classical style; neither path led to anything of lasting worth. On the one hand, the *cantatille* degenerated into a banal vocal piece with guitar accompaniment; on the other, it responded to the stimulus of the developing symphonic style, and it is significant that in these longer works with relatively large instrumental forces the term 'cantata' began to replace 'cantatille'. As well as the four composers mentioned above, Jean-Claude Trial, François André Danican Philidor and Antoine Bailleux were involved in these new developments. Given the hand of a master the cantata might have found a new lease of life. Yet other, larger factors prevented this development: the *cantate française* was essentially the product of an aristocratic world and could not hope to withstand the Revolution.

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IV. The English cantata to 1800

The relatively short history of the English chamber cantata coincides with the rise and fall in popularity of the Italian opera in London during the first half of the 18th century. That Italian cantatas circulated widely at the time is shown by the number of manuscript copies surviving in British libraries and also by the success of several volumes of Italian cantatas printed in London, especially those of Giovanni Bononcini (1721) and Attilio Ariosti (1728). A few English composers, notably Thomas Roseingrave and Maurice Greene, attempted to capitalize on the vogue for Italian music by writing cantatas to Italian texts; Roseingrave's volume of six cantatas to texts by P.A. Rolli appeared about 1735, and had probably been composed as much as 15 years earlier. The main spur to cantata writing in England, however, was the desire on the part of both poets and composers to demonstrate that the English language was as capable as Italian of furnishing the two essential elements of the cantata text – recitative and aria. Some poets, such as John Hughes and the music historian John Hawkins, made this explicit in the prefaces they provided for cantata publications, and they can be said to have achieved a moderate success. Volumes of English cantatas – or, more commonly later, those combining a cantata or two with a number of other vocal pieces – issued from the London presses fairly regularly from about 1710. Some 320 English cantatas so styled survive in contemporary sources. That in sheer number they fell short of their Italian models may be attributed as much to the Englishman's suspicion of 'Recitative Musick' (as Hughes called it) as to his reluctance to allow that native musicians might excel in Italian forms. Both factors are certainly the subject of complaint in many a cantata preface. It should be noted that Handel, who had produced dozens of Italian cantatas during his few years in Italy, showed virtually no interest in the English variety, having presumably foreseen that the genre would afford little scope in his adoptive land.

Although the English cantata is associated mostly with Georgian composers, it had already been cultivated to some extent before 1700. The fact that 17th-century composers in England did not use the term 'cantata' for any of their works is of little significance: even in Italy the term was by no means invariably used except in printed collections. The influence on these earlier cantatas is again predominantly Italian. John Blow and William Croft are known to have copied Italian cantatas, and Purcell too must have been acquainted with them. Several of his later solo vocal pieces outside the plays – for example *Fly swift, ye hours* and *The Blessed Virgin's Expostulation* – reveal in points of both style and structure some attempt to emulate cantatas emanating from Rome and Venice in the middle of the 17th century. These extended alternations of declamatory arioso and formalised air with a distinct italianate flavour are cantatas in all but name.

The first English cantata so called seems to have been Daniel Purcell's otherwise unremarkable *Love, I defy thee*, published in Walsh's *Monthly Mask of Vocal Musick* in September 1708, and the word 'cantata' began to appear frequently on title-pages of solo vocal music (which circulated mainly in printed copies) from about 1710, when Walsh issued *Six English Cantatas* by J.C. Pepusch. The preface, written by Hughes, who also supplied the texts for the cantatas, claimed them to be 'the first Essays of the kind, written for the most part several Years ago, as an Experiment of introducing a sort of Composition which had never been naturaliz'd in our Language'. A second set of six cantatas followed a few years later. Pepusch's cantatas are not only the first but in many ways also the best of their kind. They are indebted to Italian models in their structure – two arias each preceded by a recitative – and in the almost invariable use of da capo form for the arias themselves, which display an easy contrapuntal skill in the Italian manner – 'perfectly correct and masterly', in Burney's judgment. Pepusch was, moreover, well skilled in instrumental music and had published several volumes of sonatas in Amsterdam before turning to cantatas. Not surprisingly, nearly all his cantatas require instruments in addition to the continuo, most often the flute, which enjoyed unprecedented popularity in England. Several later cantata publications either include a separate flute part or are so arranged that a flute can deputize for the singer. This extensive use of obbligato instruments was to remain a prominent feature of the English cantata throughout the century. The second cantata of Pepusch's first book, *Alexis* ('See! from the silent groves'), was very popular during his lifetime and remained so for many years after his death. Much inferior to Pepusch's are sets by Daniel Purcell (1713) and J.E. Galliard (1716), each containing six cantatas composed (as their title-pages stated) 'after the Italian manner'. They are in fact even more self-consciously italianate than those of Pepusch, particularly in the preference for minor keys and (in Galliard's case) the use of continuo accompaniment only. Purcell's arias are particularly weak, almost all of them filling out a brief da capo structure in the most predictable fashion, though Galliard probably comes closer to the true bel canto style than any of his contemporaries in England. The three cantatas of George Hayden (1717) were very popular in their day and were reprinted some years later, but it is as difficult now to understand as it is to share the enthusiasm with which both Burney and Hawkins wrote of them.

The cantatas of Pepusch and even more those of Daniel Purcell, Galliard and Hayden (to whom one might add the names of Abiell Whichello and Anthony Young) reflect the all-consuming enthusiasm of the period for Italian opera which, as Daniel Purcell wrote in the preface of his cantatas of 1713, had 'so altered the Taste of this Nation, as to MUSIK, that scarce any Thing, but what bears some Resemblance of the *Italian* Style and Manner, is received with Favour or heard with Patience'. But with the waning popularity of Italian opera around 1740, the English cantata began to lose many of its italianate characteristics. Arcadian texts, presenting a stylized, stereotyped situation in which nymphs and shepherds gave vent to their passions, continued to be popular, but more room was found for poems expressing patriotic sentiments or celebrating the favourite pursuits of drinking and hunting. The ubiquitous recitative–aria–recitative–aria structure of the Italians was gradually abandoned in favour of a freer alternation of recitative, aria and – in orchestrally accompanied pieces – arioso, in as few as two or as many as ten sections, as the text demanded. At first the da capo aria continued to exist alongside other aria forms, but it soon gave way completely to binary forms, usually extended either by a varied repeat of one of the sections or by the introduction of instrumental ritornellos at the beginning and end and sometimes in the middle as well. The English penchant for light, agreeable melody asserted itself, and major keys once more predominated.

The new style had already established itself side by side with the old in Henry Carey's *Cantatas for a Voice with Accompanyment* (1724). Carey was the first to adapt the cantata to the formal and stylistic practices of a recognizably home-grown vocal tradition, and in a further set of six cantatas (1732), three uncompromisingly italianate works alternate with three bearing a distinctive native accent. In his *Three Burlesque Cantatas* (1740) Carey exploited the genre as a vehicle for anti-Italian satire through the juxtaposition of florid italianate passages with simple rustic ballad airs, as, for example, in *The Musical Hodge Podge* ('An old woman clothed in grey'). Maurice Greene's three extant cantatas show rather more clearly (and certainly with greater distinction) the path the English cantata was taking, for within the da capo structures of their arias contrapuntal development gives way to a much more direct tunefulness, predominantly syllabic word-setting and a homophonic texture throughout. The transformation is complete in the second set of *Six Cantatas* (op.8, 1748) by John Stanley, who is very nearly the equal to Pepusch in terms of cantata output and whose work certainly bears comparison in all other respects. In his first set (op.3, 1742) each work has at least one da capo aria, and one of the best works, *Compell'd by sultry Phoebus' heat*, has two. But among the 13 arias in the second set there is not a single da capo structure: one is strophic, and the remainder are binary airs of one sort or another decked out with instrumental ritornellos. The accompaniments are particularly elaborate, two of them requiring a full complement of strings, while elsewhere Stanley specifies flutes, oboes and horns, these last generally to lend an authentic flourish to the latest hunting cantatas. Instruments feature large, too, in a delightful set of six cantatas by William Hayes that appeared in 1748. In their imaginative scoring, originality of form and engaging melody these cantatas are virtually unsurpassed in the entire English repertory.

Both Stanley's and Hayes's cantatas manage to preserve something of the intimacy of the chamber cantata while also pointing towards the larger-scale concert works of the second half of the century, for the most part destined for performance with full orchestral accompaniment in the London pleasure gardens. Such was the demand that between 1750 and 1785 some 50 composers contributed to the English cantata repertory, and the number of works produced far outstrips that for before 1750. William Boyce was among the first to contribute vocal music regularly to the gardens' programmes. He is best represented by the cantatas in five of his six volumes of *Lyra Britannica* (1747–59). In the last of these, *Thou rising sun*, clean-cut divisions between recitative and aria are abandoned altogether in favour of a continuous succession of short declamatory and lyrical sections responding closely to the text.

Nearly all of Thomas Arne's 15 extant cantatas were written for the Vauxhall, Ranelagh or Marylebone gardens, and as a consequence most demand appreciable instrumental forces. His *Six Cantatas for a Voice and Instruments* (1755), for instance, calls for what amounts to a small chamber orchestra of four-part strings and various combinations of flutes, oboes, horns and bassoons. What recitative remains is very brief and usually acompanied by instruments, while the arias aim for symmetrically balanced phrases in a variety of binary forms and sometimes rather bolder, innovatory structures. Burney tells us that 'in 1762, Arne quitted the former style of melody ... and furnished Vauxhall and the whole kingdom with such songs as had improved and polished our national taste' – that is, in the *galant* style, which breathed new life into the English cantata sufficient to sustain it more or less to the end of the century. Most other composers associated with the pleasure gardens at the time, however, fell prey to the public demand for ever more extravagant displays of vocal virtuosity. During the 1770s and 80s James Hook, J.A. Fisher, John Potter, Tommaso Giordani, William Bates and John Worgan turned out cantatas rather routinely for each season, which were subsequently printed in their annual collections of pleasure gardens songs. Some of these consist of no more than a perfunctory recitative followed by a single over-inflated aria whose interest lies in the sheer excess of its coloratura phrases, though some also incorporate simple strophic airs and a by then hugely popular rondo. Full orchestral accompaniments were the norm, though for the most part these are impossible to reconstruct reliably from the rather haphazard short-score format in which they were published.

The history of the English cantata draws to a close in the 1790s with a handful of banal and sentimental works, such as Venanzio Rauzzini's *Old Oliver, or The Dying Shepherd*. The posthumous vocal music of the two Thomas Linleys, father and son, published in two volumes around 1800, adds another half-dozen works of considerable merit to the repertory, the finest of which is the younger Linley's orchestrally accompanied *Darthula* ('Daughter of heav'n') in the second volume. Though probably not the very last solo English cantatas to be composed, these were the last to be published and they contain music as fine as any to be found in the entire repertory of the English cantata during its cultivation over the preceding century.

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V. The Spanish cantata to 1800

1. Terminology and context. 2. Sources. 3. History.

1. TERMINOLOGY AND CONTEXT. The existence of a Spanish cantata tradition, extending from the late 17th century to the end of the 18th, in the Iberian peninsula and the American territories of the Spanish empire was until recently largely unknown, mainly for historiographical and aesthetic reasons. The traditional musicological approach to Spanish music of the 17th and 18th centuries focussed on the vernacular and viewed the introduction of Italian forms simply as evidence of the decadence of the main 17th-century Spanish genres, the sacred choral villancico and the solo *tono humano* (secular song) and *tono divino* (sacred song). As a result, music dictionaries and encyclopedias have usually included no reference to Spanish works in their normally extensive coverage of the cantata (except perhaps to refer to them briefly in an entry on the villancico), thus presenting an incomplete picture of the development, assimilation and diffusion of the cantata in Europe and the Americas.

Villancicos and *tonos* reflect the close adherence of 17th-century Iberian composers to strophic songs (*coplas*) with refrain (*estribillo*). In the late 17th century this repertory began occasionally to include recitative and aria sections as well, and this gradual transformation of the villancico and the *tono* makes it difficult to draw a clear line between the older genres and the new cantata – a distinction that it is nevertheless desirable to make, since the inclusion of texts with varying metres, multi-sectional musical structures and 'modern' instrumental and vocal styles represented something entirely new in Spain. The use of 'cantata' as a term to denote those church and chamber repertories in Spanish which include recitatives and arias may serve to elucidate some of the changes in the configuration of genres which took place in Spain around 1700.

Like the villancico and the *tono*, the Spanish cantata was closely connected with theatre music; church and chamber cantatas were frequently composed and performed by musicians also active in producing zarzuelas and operas, which shared the same basic structures and innovations. Because of this relationship with the secular sphere, the sacred cantata was strongly objected to on moral grounds by many writers and theorists, including Benito Feijóo y Montenegro, in the first volume of his highly influential *Teatro crítico universal* (Madrid, 1726), and J.F. de Sayas, who in his *Música canónica* (Pamplona, 1761) characterized the cantata as 'cantada teatral'. Francesc Valls, in his *Mapa armónico práctico* (1742), clearly assigned the villancico to the 'estilo madrigalesco' and the cantata and oratorio to the 'género dramático o recitativo'. This relationship, based on the sharing of formal and stylistic features, was accentuated by the widespread practice of circulating musical scenes from plays and zarzuelas as independent cantatas, continuing the well-established use of theatrical *tonos* outside their original dramatic context.

The terminology used for the Spanish cantata fluctuates, some sources stressing the continuity of functions by retaining traditional names such as 'villancico' or 'tonada' for pieces which already embody recitative and da capo aria, others stressing their stylistic and structural innovations through the new term 'cantada'. As in Venice and France, the term 'cantada' co-existed alongside 'cantata' during the 18th century, though 'cantada' was the form most used.

The 18th-century Spanish cantata was cultivated both as a secular and as a sacred genre; the term 'cantada humana' was used for a secular cantata with a Spanish text. A more specific terminology based on liturgical context was used for the sacred cantata, such as 'cantada al Santísimo', 'cantada de Navidad', and 'cantada de Reyes' for pieces relating to the Eucharist, Christmas and Epiphany respectively. These were the most important of the numerous feasts and celebrations for which sacred cantatas were written. Those for Christmas and Epiphany were sung at Matins, where traditionally villancicos in Spanish had been included in each nocturn, interpolated between the different lessons and responsories or actually substituting for the latter. The *cantada al Santísimo* is by far the most numerous type to be found in musical sources, since its use in the Mass and other services (including Corpus Christi and the Forty Hours Devotion) permitted repeated performance throughout the year. In all these cases the sacred cantata took over the functions of the sacred villancico and *tono divino*, which, however, continued to be composed in the 18th century.

Adaptations or parodies of secular cantatas as sacred works are frequent, and sacred pieces were also adapted to serve new liturgical functions. The term 'trova' appears consistently in the sources to designate this kind of parody. Texts of secular cantatas generally follow the pastoral and amorous conventions of the Italian model and are scored for soprano and continuo, sometimes with obbligato solo instruments such as the violin, oboe or harp. Sacred cantatas are for one or two solo voices and instruments, or for choral ensemble, mostly in combination with a soloist. The scoring of sacred cantatas became increasingly elaborate during the 18th century; one or two oboes, flutes, horns and trumpets were added to the standard string ensemble.

Related secular genres such as the chamber duet and the serenata were also composed with Spanish texts, but were less important. The oratorio, frequently presented as a set of four cantatas, developed important local traditions in such places as Barcelona, Valencia and Zaragoza. The present state of research allows only a broad presentation of the main sources and composers related to this vast repertory; this is especially true of sacred cantatas, the composition of which was part of the professional duties of almost every *maestro de capilla* at least until the 1750s. The secular cantata, although less abundant, also played a prominent role in the first half of the 18th century.

2. SOURCES. Spanish cantatas are transmitted in a variety of sources, including manuscript anthologies (mostly for the secular repertory), autograph scores, individual performing parts copied in *pliegos* (single sheets, continuing the main method of transmitting Spanish secular and sacred music during the previous century) and a huge

number of librettos or chap-books printed each year by the main chapels and musical institutions and containing the texts of the villancicos and cantatas for Christmas and Epiphany. Texts were also printed for other occasions, such as festivities celebrating local patrons or the professions of nuns. The music, too, was sometimes printed: 12 secular cantatas by Emanuele d'Astorga with both Spanish and Italian texts were published in Lisbon in 1726, and Jayme de la Tê y Sagau issued 166 secular and 87 sacred cantatas in Lisbon between 1715 and 1726. The number of editions printed in Madrid during the first third of the 18th century by Joseph de Torres y Martínez Bravo is unknown; they included both secular and sacred cantatas.

The manuscript sources discussed here fall into two groups: secular anthologies which transmit a substantial part of the known chamber repertory, and sacred cantatas in cathedral sources known from catalogues and other specialized literature. The three main secular anthologies dating from before 1730 are those at Lisbon (*P-Ln* Pombalino 82, compiled *c*1708), Cardiff (*GB-CDp* Mackworth 1.14, copied *c*1715) and Madrid (*E-Mn* M 2618, *c*1730). Provenance and function are different in each case: the Pombalino manuscript is of Portuguese origin and contains mainly Spanish cantatas by Portuguese composers such as André da Costa, Francisco José Coutinho and the Marques de Cabrera, together with others by Spaniards such as Sebastián Durón, Pedro Rabassa and Jayme de la Tê y Sagau; the Cardiff source is probably of Italian origin, copied from single sheets and containing 18 cantatas in score, 11 of which are attributed to Torres; M 2618 was certainly copied in Madrid and includes 23 pieces, carefully classified as solos, *tonadas* and *cantadas*, by Juan Hidalgo, Sebastián Durón, Juan de Navas, Antonio Cabezudo, Antonio Literes, Joseph de Torres and Juan Serqueira, 17 of which are cantatas. It is noteworthy that at least three of the cantatas in M 2618 are nothing other than fragments of zarzuelas included without any reference to their original dramatic context and labelled 'cantada humana'. Conversely, two chamber cantatas in this anthology are also known to have been used as the musical and theatrical kernel of an independent dramatic dance in the form of an intermezzo (*baile de la cantada*). That a musical section made up basically of a succession of recitative and da capo arias inserted into a theatrical piece could also be considered a cantata is shown by a print of the music by Joaquín Martínez de la Roca for the play *Los desagravios de Troya* (Madrid, 1712), where the musical interventions of Venus and Juno are headed 'cantada'. As well as these three anthologies, there is in Paris an important collection of secular cantatas of Catalan provenance (*F-Pn* 8040) containing 12 cantatas of which three are attributed to Valls, the rest being anonymous. This source is therefore different from the type of retrospective compilation of works by various composers exemplified by the other secular anthologies.

While these secular anthologies are all in public libraries, the sources for most sacred (and also some secular) cantatas are in cathedral archives, and these represent only a fraction of the numerous works of this kind heard in cathedrals and churches. Almost all Spanish *capillas* performed cantatas by their own *maestros* and musicians in addition to those that circulated widely between the various cathedrals, monasteries, collegiate churches and confraternities. As well as the important urban centres of the former kingdom of Aragon, such as Valencia and Barcelona, which had regular contacts with the Italian peninsula, some Castilian and Andalusian cathedrals played an important role in the development of the genre. Manuscript anthologies dedicated to a single composer are not common, but two examples may show the importance of this kind of source: four volumes of compositions by José Martínez de Arce (*E-V*) contain a substantial number of cantatas, and three volumes of music by Juan Manuel de la Puente (*E-JA*) over 100 sacred and 14 secular cantatas. Also in Andalusia, Málaga Cathedral holds a large proportion of the cantatas written by its *maestro de capilla* Juan Francés de Iribarren. In Castile there are (in addition to the Valladolid sources) important collections of sacred cantatas in Palencia (84 by Francisco Pascual Ramírez dating from 1717 to 1742) and Salamanca (31 by Antonio Yanguas, 262 by Juan Martín and 26 by Manuel Doyagüe). The monastery of El Escorial holds 19 cantatas by Antonio Soler and, outside the peninsula, Las Palmas Cathedral in the Canary Islands possesses an interesting collection of sacred cantatas dated between 1735 and 1772 by Joaquín García. Spanish cantatas were also widely performed in the main American centres, and one of the largest collections of Spanish cantatas by Torres, Literes and Nebra is in Guatemala Cathedral.

3. History. A precise chronology for the introduction and early history of the cantata in Spain remains to be determined, but it was certainly linked to the Spanish court and its main Italian connections in Rome and Naples. The Guerra Manuscript (*E-SCu*), a recently discovered anthology of solo court song from about 1680, has been related to the Italian chamber cantata by virtue of its performing context, but it contains only pieces showing the familiar *estribillo–coplas* arrangement. In the sacred repertory recitative appears sporadically in some villancico settings from the 1670s onwards and possibly earlier, notably those in the royal monasteries of the Encarnación and the Descalzas Reales in Madrid and in Toledo Cathedral. The use of recitative is mainly related to the theatrical dimension of these festivities, as can be deduced from the surviving texts. In Valencia recitative also appears, along with traditional *tonos* and choral interventions, from at least 1685 in quasi-theatrical spectacles performed in academies. The metrical structures of the extant texts suggest in most cases a recitative–arioso–recitative (R–Ar–R) setting. Aria-like items are rare before the turn of the century, probably because the difference with the *estribillo* settings was not felt as decisive. An exception is a villancico for Christmas 1696 in Toledo conceived as a dialogue between the Soul and Christ and set to music by Pedro Ardanaz. This adopts the textual form of *estribillo* and an *introducción* followed by a recitative for the Soul, into which a song by the infant Jesus is interpolated, and a closing *arieta* – a configuration close to the oldest secular cantatas and to the contemporary zarzuela.

Outside Madrid, which influenced most of the Iberian peninsula and the colonies, Valencia, Barcelona and Zaragoza played an important role in the process of adapting the Italian cantata to the Spanish tradition. The presence in Barcelona, between 1705 and 1713, of an important group of Italian musicians at the court of Charles of Habsburg must account for a distinctive Catalonian cantata tradition which is evident as early as

1710 in *Elissa gran reyna*, a *tono a solo humano* by Rabassa showing the 'mixed' sequence *estribillo–coplas*–R–A (A = aria), a type of structure continued in the Parisian Valls manuscript (see §2). Manuscripts in Madrid (*E-Mn* 14097) and Valencia (Biblioteca Serrano Morales, 6366), which bring together 465 texts by José Vicente Ortí y Mayor for villancicos and cantatas (including 97 of the latter), clearly show the importance of the cantata in the kingdom of Valencia, where composers such as Matías Navarro, Pedro Rabassa, Antonio Teodoro Ortells and José Pradas Gallén were active.

The gradual evolution of Spanish musical practice during the 17th century received a decisive impulse from the establishment of the new Bourbon dynasty in 1700, which encouraged the influence of Italian musicians, singers and compositional models related to opera and cantata. A group of manuscript anthologies (*E-Mn* M 2244–52) related to the Spanish court documents the reception of cantatas by Alessandro Scarlatti, Giovanni Bononcini and Albinoni at the beginning of the 18th century. Early examples of the Spanish cantata, both secular and sacred, present an interesting amalgam of, on the one hand, the traditional *estribillo–coplas*, the Spanish theatrical lament adapted as a closing slow section (Grave) in triple time and various popular poetic metres such as the *seguidilla* and, on the other hand, the recitative–da capo aria module of the Italian chamber cantata, to which dance-songs such as the French minuet were frequently added as one of the final sections.

Sebastián Durón, *maestro* of the royal chapel between 1701 and 1706, was one of the leading composers in the development of the Spanish cantata around 1700. Two secular cantatas (in addition to two pseudo-cantatas extracted from zarzuelas) and three sacred cantatas, all dedicated to the Eucharist, are known. The two secular cantatas contained in the Pombalino manuscript (*P-Ln* 82) are probably among the earliest known Spanish examples of the genre. *Al apacible sombra* shows the sequence Ar–A–R–A–Grave–*coplas*; *En el profundo valle* (also in the Cardiff MS) uses the scheme Ar–R–A–R–Ar–Fuga–Grave. The sacred cantata *Ay de mí, que el llanto y la tristeza* (in *GCA-Gc*) seems also to belong to an early stage, consisting of a short aria with two strophes preceded and followed by recitative in arioso style. *Ay que me abraso de amor*, one of the cantatas in Palencia Cathedral but probably dating from Durón's Madrid period (1691–1706), is stylistically more advanced, with its two idiomatic obbligato violins, da capo aria and clear sectional scheme of *estribillo*–R–A–*coplas–estribillo*. *Atiendan escuchen*, the other Palencian piece by Durón (designated 'Cantada al Santísimo' in the source), uses the traditional form of an *estribillo* and four *coplas*. In this case it is the vocal style of the *estribillo*, which includes text repetition and melismatic melodic sequences, which perhaps explains why this piece was designated a cantata.

The earliest known cantatas in Latin America date from the early 18th century. A copy dated 1719 of *Si el alba sonora*, a Christmas cantata for two sopranos and instruments by Tomás de Torrejón y Velasco in Cuzco Cathedral, Peru, shows the sequence *estribillo* (duet)–R–A–R–A–*estribillo* (duet). The piece is reminiscent of the earliest Spanish examples in that its recitative is always close to arioso and its arias use a simple form without da capo.

At the Spanish court in the first third of the 18th century the cantata was especially cultivated by such composers as Joseph de Torres, who succeeded Durón as *maestro* of the royal chapel, and Antonio Literes, one of the main theatre composers of the early 18th century. About 40 cantatas by Torres and about 30 by Literes have survived. Literes's *Ah del rústico país* is one of the few early sacred cantatas that can be precisely documented. Its text appears in a chap-book of the royal chapel in Madrid for Epiphany 1710, and dated performing parts for soprano, violins, obbligato oboe and continuo also survive (*E-E* 61.1). Its sectional structure ([Introduction]–R–A–R–A–R–Minuet–Grave) clearly reflects the practice documented by royal chapel librettos between 1703 and 1720. A similar development may be observed in other centres which seem to have introduced the cantata in various festivities around 1710. Surviving librettos show that in Zaragoza Joaquín Martínez de la Roca regularly composed sets of cantatas between 1709 and 1714 for Christmas and Epiphany Matins in Nuestra Señora del Pilar, a tradition effectively maintained by Luis Serra between 1716 and 1757. In general there was a clear tendency during the 1720s to simplify the structure, and by about 1730 this conformed predominantly to the Italian model, R–A–R–A. Italian composers at the Spanish court adapted this model to Spanish texts, as can be seen in the Venetian Giacomo Facco's *Si el ave, si la fiera* (*E-Mn* 5004). Seven cantatas written in 1734 by the Roman court composer Philipo Falconi for Epiphany Matins at the royal chapel in Madrid use basically the same layout except for the last cantata, which shows a slightly different sequence, *estribillo*–R–A–R–A–R–*estribillo*. Other Italian composers, including the Milanese Roque Ceruti, who worked with his disciple José de Orejón y Aparicio in Lima, were fulfilling a similar role in the American colonies. Ceruti's 'cantada sola a nuestra Señora', *De aquel inmenso mar interminable* (Sucre, Biblioteca nacional de Bolivia, MS 51), shows the usual R–A–R–A pattern, whereas Orejón's *Mariposa de sus rayos* (Lima, Archivo Arzobispal) shows the later R–A structure and is similar in style to the cantatas and zarzuelas of the Spanish court composer José Nebra. Italian cantatas were not only taken as models but also directly adapted in Spain and Latin America, as can be seen in the numerous sacred Spanish parodies of cantatas by Vinci, Porpora, Astorga, Hasse and others.

Formal and stylistic innovation was possible only within the limits of the well-established traditions and functions of the sacred villancico, as is shown by Torres's interesting Latin 'cantada al Santísimo al estilo italiano'. *Flavescite, serenate* (published as an appendix to his 1712 edition of Montanos's *Arte de canto llano*), with its sequence A–R–A Grave–R–A–Alegre ('Aleluia') clearly inspired by the Italian motet tradition, was a unique experiment, as it was crossing the clearly established boundaries between Latin and Spanish genres. The 74 cantatas of Francisco Courcelle, Torres's successor at the royal chapel, show the importance at court of the sacred cantata in the 1740s; 58 of them are for solo voice and instruments. Other important composers active at court, such as Nebra and Luigi Boccherini, composed sacred cantatas as a part of their professional duties. Nevertheless, the era of the Spanish sacred cantata was coming to its end, partly as a result of enlightened liturgical reforms during the second half of the 18th century, which affected

mainly the performance of pieces in Spanish during the Christmas and Epiphany services (*see* VILLANCICO, §2). In some centres the practice ceased, as it did at the royal chapel in Madrid in 1750 and the cathedral of Zaragoza in 1757, while in others, such as Toledo or Valencia, it continued until the end of the century. In Seville, Málaga and certain other cities Christmas and Epiphany cantatas were still being performed until the early 1780s. Cantatas for the Eucharist were not affected by these prohibitions and continued to be composed until the early 19th century. Arias tended to expand and become a showcase for the virtuosity of the singer, to such a degree that the cantata took on the mantle of a concert aria. With composers such as F.J. García Fajer, the influential *maestro de capilla* at Zaragoza from 1756 to 1809, cantatas appear increasingly as 'Aria al Santísimo' and take the form of an accompanied recitative and an extended da capo aria.

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VI. The cantata since 1800

Since the beginning of the 19th century the term 'cantata' has been applied to such a variety of works that a straightforward account of its development is hardly possible. One can only point to certain stylistic and structural features associated with particularly important composers or centres of activity. The single most conspicuous change affecting the cantata during this period was its transformation from a work for a few solo voices, sometimes with chorus, to one for chorus and orchestra, and even this was less a case of genuine evolution than the simple appropriation of a term that had by then lost its original connotation, at least as far as secular music was concerned. The 19th-century cantata is, in short, an entirely different kind of cantata from that of the preceding two centuries, to which it is connected by only the most tenuous links.

As a form of chamber music the solo cantata hardly outlived the Baroque period, although its influence was still felt in isolated works, such as Mozart's *Eine kleine deutsche Kantate* K619 (1791), and Schubert's *Der Hirt auf dem Felsen* D965 (1828). The orchestrally accompanied solo cantata of Pergolesi, Hasse and their contemporaries (see §I, above) may be said to have survived into the next period and even into the next century in the form of the concert aria and scena, exemplified in Mozart's *Ch'io mi scordi di te* K505 (1786), Haydn's *Scena di Berenice* (1795), Beethoven's *Ah! perfido!* (1796), Berlioz's *Cléopâtre* (1829) and Mendelssohn's *Infelice* (1834–43). Such works, however, were not normally called cantatas, and from Haydn's time onwards the term has been reserved almost exclusively for choral compositions with orchestra, usually including parts for solo voices. In this sense the line between cantata and secular oratorio is not always easy to draw, although the cantata is usually the shorter work. It is even more difficult (and perhaps hardly worth attempting) to distinguish between the choral cantata and similar choral works called 'ode' or 'ballad' or having no generic title at all. In the late 18th and early 19th centuries the term 'cantata' seems to have been particularly favoured for commemorative or occasional works on a fairly large scale and with a strong sense of public involvement. Examples include Haydn's *Esterházy Festkantate* (1763–4) for the nameday of Prince Nikolaus Esterházy, Beethoven's *Der glorreiche Augenblick* for the Congress of Vienna (1814) and Weber's *Jubel-Cantate* (1818) for the 50th anniversary of the accession of Friedrich August I of Saxony. In 1845 Liszt wrote a *Festkantate* for the celebrations that accompanied the opening of the Beethoven monument in Bonn.

Works such as these have rarely outlived the occasions for which they were written, but during the 19th century the demand arose for choral works of modest proportions that could be put to normal concert use, particularly in Austria, Germany and England, where choral singing flourished. In Austria and Germany the medium of chorus and orchestra was held in high esteem, with Beethoven's Mass in D and Ninth Symphony as towering examples worthy of all emulation. It is perhaps significant that Schumann's eulogistic notice of Brahms's early music (in *NZM*, 1853) called upon the young composer to 'direct his magic

wand where the powers of the masses in chorus and orchestra may lend him their forces'. Schumann himself had recently completed a number of important works for chorus and orchestra, including *Vom Pagen und der Königstochter* (1852), a cycle of four ballads to poems by Emanuel Geibel; and Brahms later contributed notably to the form in such works as the *Schicksalslied* (1868–71), *Nänie* (1880–81) and a setting of Goethe's *Gesang der Parzen* (1883). Bruckner's six cantatas are all relatively early, but similar works for male-voice choir (with or without accompaniment) figure prominently in his output from his earliest works to his last completed composition, *Helgoland* (1893). They form part of a long tradition in German music, stretching at least as far back as Mozart's masonic cantatas and continuing into the 20th century with such works as Schoenberg's Six Pieces op.35 (1930) and *A Survivor from Warsaw* (1947). Of 19th-century works in this tradition those known best outside Germany are probably Brahms's cantata *Rinaldo* (1863–8) and his *Rhapsodie* (1869) for contralto solo, male chorus and orchestra. Inside Germany the works for male voices by Max Bruch are specially important. His *Frithjof* (1864) took the cantata into the realms of Nordic saga and served as a fruitful example for several other German composers. During the first half of the 20th century German schools and youth movements were served with numerous cantatas written in a deliberately popular style and directed towards patriotic or political ends.

The cantata occupied a special place in French academic circles, since it was the prescribed form in which aspirants to the coveted Prix de Rome, awarded annually by the Institut de France, were required to demonstrate their powers. At first a cantata for solo voice and orchestra was required, and it was for this medium that Berlioz wrote in his three attempts at the Grand Prix, succeeding finally in 1830 with *Sardanapale*. Later the required number of vocal parts was increased to two, and by the time of Debussy's two attempts, the unsuccessful *Le gladiateur* (1883) and the successful *L'enfant prodigue* (1884), a cantata for three solo voices, chorus and orchestra was required. *L'enfant prodigue* is probably the only Prix de Rome cantata still performed (albeit infrequently); most of the others are now forgotten, along with the composers who wrote them.

While serious opera and the larger orchestral forms of symphony and concerto were for the most part neglected by British composers in the 19th century, the cantata occupied a position second only in importance to that of the oratorio. Many cantatas were written for the big annual or triennial festivals at Norwich, Leeds, Birmingham and elsewhere, and the form played an important role in what has often been described as the 'English renascence' of the last two decades of the century. Those by Parry – for example *Prometheus Unbound* (1880) and *Blest Pair of Sirens* (1887) – are mostly choral odes, but they are not generically different from the cantatas of Cowen, Mackenzie and the other composers with whom Parry shared the responsibility of keeping English choral societies supplied with the kind of music on which they thrived. Parry was, however, unusually discriminating in his choice of texts. The poets he set include Pope, Milton, Swinburne, Tennyson and Bridges, whereas most other composers were content to accept texts offered to them by contemporaries of no distinction. Among the several cantata texts by the music critic Joseph Bennett was that for Sullivan's once popular *The Golden Legend* (1886). Stanford's greatest successes came with his choral ballads, particularly *The Revenge* (written for the Leeds Festival of 1886), *The Battle of the Baltic* (Three Choirs Festival, 1891) and *Phaudrig Crohoore* (Norwich Festival, 1896). The festival cantata continued well into the 20th century to provide the best opportunity for the young and unestablished composer to try his hand at a large-scale work. It was with such pieces as *The Black Knight* (1893), *King Olaf* (1896) and *Caractacus* (1898), all written for English festivals, that Elgar made his early reputation, even if wider recognition came only when he managed to break away from this tradition. Vaughan Williams, too, wrote important festival cantatas, including *Toward the Unknown Region* (Leeds, 1907) and comparable works such as *Five Mystical Songs* (Three Choirs, 1911) and *Five Tudor Portraits* (Norwich, 1936). His equally valuable sacred cantatas include *Sancta civitas* (Oxford, 1926), *Benedicite* (Leith Hill, 1930), *Dona nobis pacem* (Huddersfield, 1936) and *Hodie* (Three Choirs, 1954). During the 20th century, interest in instrumental music increased in Britain, and the general standard of orchestral playing improved, while the number and size of choral societies declined. The result was to remove the big festival cantata from the central position it once held, though works of this type continued to be written for special occasions. Britten's *Cantata academica*, for the 500th anniversary of Basle University in 1960, and his *Cantata misericordium*, for the centenary celebrations of the International Red Cross at Geneva (1963), are particularly pertinent to the occasions for which they were composed, while possessing other qualities likely to ensure their continued revival.

It is not so much the vast number as the wide variety (both textual and musical) of 20th-century cantatas that defies classification. An idea of this variety can be gained by noting a few works to which the title of cantata has been applied by some of the more important composers. Bartók's *Cantata profana* (1930) is a large-scale composition based on a Romanian folk legend; in *Alexander Nevsky* (1938–9) Prokofiev drew upon music he had written for Eisenstein's film of the same title; Webern's two cantatas (1939 and 1942) are strict serial works; and Stravinsky's Cantata (1952) used stanzas from the 15th-century *Lyke-wake Dirge* as a frame for other anonymous English lyrics and is scored for soprano and tenor soloists, women's chorus and small instrumental ensemble. With these works a stage has clearly been reached where any attempt to trace the development of the cantata as an independent, identifiable genre is certain to prove unfruitful, if not impossible.

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COLIN TIMMS (I, with NIGEL FORTUNE, I, 1, and MALCOLM BOYD, I, 2(ii–iv), 3), FRIEDHELM KRUMMACHER (II), DAVID TUNLEY (III), MALCOLM BOYD/JAMES R. GOODALL (IV), JUAN JOSÉ CARRERAS (V), MALCOLM BOYD (VI)

Cantatorium. Liturgical book of the Western Church containing some chants for the Mass. The term appears in *Ordo romanus I* (compiled in the late 7th or early 8th century and describing the papal Mass at Rome), where it refers to the book from which the cantor sings the gradual and the alleluia or tract: 'Postquam legerit cantor cum cantatorio ascendit et dicit responsum. Si fuerit tempus ut dicat alleluia, bene; sin autem, tractum; sin minus, tantummodo responsum' (see Andrieu, ii, p.86; some of the manuscripts call for another singer to perform the alleluia). Other early references to the cantatorium show that it was a liturgical book, but they are less specific about its contents and use (see Blaise, 128, and *Mittellateinisches Wörterbuch*, ii/2, Munich, 1969, p.187; see also Hucke).

From this it has been inferred that the cantatorium was a book containing only graduals, alleluias and tracts, that is, chants performed by the cantor or soloists rather than by the choir. Three early manuscripts seem to correspond to this definition: one, dating from the beginning of the 9th century, in the Tesoro of Monza Cathedral (see Hesbert); another of the same period and character, of which fragments survive at Trier, Berlin and Cleveland (see Siffrin); and a manuscript with musical notation from the beginning of the 10th century (*CH-SGs 359*; facs. in PalMus, 2nd ser., ii, 1924/*R*). The first two of these lack musical notation; they are written in silver and gold on purple. The three manuscripts are similar in content: they give in full only those chants occurring between the lessons of the Mass, that is, those referred to in the excerpt given above from *Ordo romanus I*. The St Gallen manuscript, which has neumatic notation of great sophistication, adds cues for the other chants of the Proper and contains a few additional chants in full: the Trisagion, and the hymn *Crux fidelis/Pange lingua* for Good Friday. They are also similar physically, being relatively tall and narrow. The manuscripts of Monza and St Gallen are bound in elaborately carved ivory covers which are a good deal older than the manuscripts themselves: one reason for the unusual format may have been the desire to have the manuscript fit a particular cover that was a valued piece in the church's treasury.

A number of later manuscripts are similar to these in form but differ in content. This may mean only that they were designed to fit existing covers; but alternatively, it could be inferred that they too are cantatoria, despite the presence in them of additional chants, particularly tropes, and therefore that the role of the cantor had been redefined, or at least that there had been a change in the detailed use of the cantatorium. Stäblein believed the latter hypothesis to be true; he compiled a list (calling it incomplete) of 40 cantatoria that vary considerably both in content and arrangement (see *MGG1*). Some of them do not include the basic chants of the old cantatoria – graduals, tracts and alleluias – whereas others do; most contain soloists' chants such as offertory verses, sequences and tropes.

In *Le graduel romain*, ii: *Les sources* (Solesmes, 1957), the term is once again used in its more restricted meaning, so that books with special or soloists' chants (such as those on Stäblein's list) may consist of a number of sections, only one of which is a cantatorium. For example the manuscript *D-Mbs* Clm 14322 from St Emmeram, Regensburg, written partly in the 1020s and partly in the 1040s, contains according to this terminology a proser, a cantatorium (with graduals, tracts and alleluias), a troper and a collection of offertory verses. The pairing of each tract with its corresponding gradual in the liturgical cycle provides the strongest reminiscence of the old cantatorium. The alleluias, however, are given a section of their own.

At first sight it would seem that such a manuscript was designed to serve practical needs, for it contains only what would be required by one singer. If the offertory antiphons are to be sung by the choir, the cantor needs only the offertory verses in his book: these are all that are given in the St Emmeram manuscript. However, the manner in which the material is arranged does not suggest that the book was used in performance, for during any one Mass the singer would have had to turn to one section of the manuscript for the gradual, to another for the alleluia, to a third for the offertory verses and to yet another for the prosulas to melismas in those verses. Presumably, as with most medieval chant books, such manuscripts were intended for study and reference, in this case for the cantor and other leading singers (another book – a gradual – would have been used to teach the choir their parts of the service).

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Cante hondo (Sp.: 'deep song'). A generic term encompassing the purest and oldest strata of songs of the flamenco tradition, which originated in the provinces of Andalusia in southern Spain. While *cante hondo* (or, in its aspirated, Andalusian form, *jondo*) refers, more appropriately, to a particular vocal timbre, the term has been used erroneously to designate a form. *Hondo* connotes a deep or profound feeling with which the singer expresses his or her innermost thoughts, emphasizing the tragic side of life.

Cante hondo includes the following song types: *cañas*, *carceleras*, *deblas*, *livianas*, *martinetes*, *polos*, *saetas*, *serranas*, *siguiriyas*, *soleares* and *tonás*. Although they vary in style and structure, they constitute an important sub-category of flamenco known as *cante grande* and are further distinguished by their textual stanzas, melodic strophes, microtonalism, tempo, metre, phrase lengths, ornamentation, restricted tessitura and characteristic vocal timbre. Several *cante* (i.e. the *caña*, *polo* and *soleá*) enjoyed an independent evolution while others derived from the basic *hondo* forms (i.e. *debla*, *liviana*, *martinete*, *sigueriya* and *saeta* from the *toña*). Several also bear similarities in melodic and formal structure, literary content and manner of performance. Further subdivisions can be found, for example, among the *martinete*, which includes two types, the *natural* and *redoblado*, and the *soleá* (pl. *soleares*) which comprises three forms: *grande*, *corta* and *soleariya*. Moreover, many of the songs exist in both their original and modern versions. Songs that are accompanied by the guitar may be danced, but unaccompanied songs (indicated as *a palo seco*) are not. Forms of

unaccompanied songs include the *carcelera*, *debla*, *martinete*, *saeta* and *toná*. The *cantaores* (singers) rarely accompany themselves. The *tocaores* (guitarists), who usually provide introductions to establish the mood for a particular song, enhance the performances with both harmonic and heterophonic accompaniments. At times they add *falsetas* (extended solo interludes) between verses. There is an important contrast between the guitar part and the metrical and tonal freedom of the singer.

Except for the *saeta*, a traditional performance of *cante hondo*, as succinctly described by N.C. Miller (1978), begins with

> the *temple*, a guitar introduction or prelude during which the singer accompanies the guitar by modulations of his voice, often without the use of words other than the repetition of 'ay' (or 'leli', rendered as long vocalizations or melismas). Secondly, we find a *planteo* or *tercio de entrada*, the introduction of the song itself, which is then followed by the *tercio grande*, the main part of the *cante*. Next comes a *tercio de alivio* which lessens the emotional quality of the preceding phrase. Finally, there is often a *cambio* or *remate*, the closing of the song with a thematic variation. This phase may be substituted by a *macho*, the personal refrain or individual touch that the singer gives the traditional lyrics. This series of phrases can be interrupted at any point by various exclamations which, when used to denote sorrow, are called *quejíos* ('laments').

In addition, microtonal alterations on certain notes of the scale (other than the tonic or dominant) are quite deliberate. The melodies, generally confined to a hexachord, emphasize certain vocal pitches. Vocal ornamentation is sometimes profuse and complicated, particularly at phrase and cadential endings, and generally highlights certain words. The descending Phrygian cadence (A, G, F, E) figures prominently.

Except for the *saeta*, audience participation is important: shouts of 'olé' express both approval and encouragement. Such characteristics were also common to the music of major Arab centres in North Africa, at least until the mid-20th century. In Morocco, Algeria and Tunisia groups of musicians believe that their repertory, referred to collectively as *música andaluza*, originated in southern Spain. A possible link between the word 'olé', a transformation of 'Allah', and the Arabic term 'lelí' suggests the earlier Moorish influence. Yet the most stringent arguments linking these musical traditions lie in their manner of performance rather than their musical structure.

For almost three centuries, from the time the Gypsies arrived in southern Spain during the latter half of the 15th century to the latter decades of the 18th, they intermingled their musical traditions with the native Andalusian folk music. It was during this lengthy period that the initial phase of *cante hondo* began to take shape. The period from the late 18th century until the end of the 19th marked its flowering. Thereafter *cante hondo* began to decline in popularity. *Cante flamenco* now came to designate the more modern 'Gypsified' form of *cante hondo* that was current in Andalusia, and which scholars prefer to call *aflamencada* to explain it more clearly.

In Granada in June 1922 Falla, Zuloaga and García Lorca, who established the Centro Artístico de Granada, organized a *cante hondo* competition intended to stimulate the perpetuation of the ancient songs of Andalusia which had begun to be forgotten. The event attracted a number of singers and musicians, among them the great Manolo Caracol [née Ortega], whose memorable renditions of the *cante hondo* tradition gave renewed impetus to its revival. The unsigned pamphlet accompanying the event was written by Falla, who suggested that *cante hondo* was influenced by two historical events: Spain's adoption of Byzantine liturgical chant and the Moorish occupation. With the arrival of the Gypsies in southern Spain, the intermingling of their music with elements of Byzantine chant and Moorish music brought about the primitive *cante hondo*. Moreover, it should be mentioned that García Lorca, who opposed the divisions *cante hondo* and *cante flamenco*, was influenced by Falla's opinions.

Kahn maintained that *cante hondo* was a corruption of the Hebrew word *yom tov* ('feast day', 'good day'), and that the Jewish *conversos* ('converts to Christianity') designated as *cante flamenco* those religious melodies which their co-religionists brought to the Netherlands and Flanders, where they could sing them without fearing the Inquisition. He further cited names of liturgical pieces, among them the famous *Kol-nidre* tune, which he believed were similar to the *siguiriya gitana*, *fandanguillo* and *saeta*. This connection has continued to be made on aural rather than musicological grounds, and it is particularly for this reason that García Matos, a renowned authority on flamenco, discounted Kahn's theory.

See also FLAMENCO and SAETA.

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J.B. TREND/ISRAEL J. KATZ

Cantelli, Guido (*b* Novara, 27 April 1920; *d* Paris, 24 Nov 1956). Italian conductor. The son of an army bandmaster, he first appeared in public at 14 as a pianist, then studied composition and conducting at Milan Conservatory. In 1943 made his conducting début with *La traviata* at the Teatro Coccia in Novara, but was soon conscripted for the Italian army. His refusal to fight for Nazi principles led to his internment in a German labour camp and later in an Italian hospital, from which he escaped early in 1944, finding work as a bank employee until the liberation. He resumed his career in the immediate post war period at concerts with the orchestra of La Scala and in other Italian centres. After being warmly praised by Toscanini he was invited to conduct the NBC SO in New York, where his American début on 15 January 1949 laid the foundation of an international reputation. He was widely regarded as Toscanini's natural successor.

Cantelli made his British début at the 1950 Edinburgh Festival with the orchestra of La Scala, and immediately

afterwards replaced Victor de Sabata, who was indisposed, at a London concert with the same orchestra. In 1951 he began an association with the Philharmonia Orchestra in London, and the resulting concerts and recordings helped to establish him as a conductor of characteristic Italianate verve, tempered by a sensibility to expressive nuance and balance of timbre. He applied these qualities to the standard symphonic repertory, which shed a different light on composers such as Brahms and Tchaikovsky for audiences at that time. Like Toscanini, Cantelli preferred to rehearse as well as perform without a score. In the recording studio he always worked in long takes, with the minimum of later correction. Among his recordings Schumann's Symphony no.4 (1953) and Brahms's Symphony no.3 (1955) testify to the vitality of spirit and clarity of orchestral texture that were hallmarks of his performances. At the time of his death Cantelli had only just begun to interest himself in opera, producing and conducting *Così fan tutte* at the Piccola Scala early in 1956. His appointment as principal conductor at La Scala from 1957 was announced a few days before he was killed in an air accident.

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NOËL GOODWIN

Canteloube (de Malaret), (Marie) Joseph (*b* Annonay, 21 Oct 1879; *d* Paris, 4 Nov 1957). French composer. Born into an established Auvergnat family, he spent his earliest years at Annonay. His mother, herself an accomplished pianist, arranged for him to study, from the age of six, with Amélie Doetzer, an elderly Polish refugee who had been a friend of Chopin. She used exercises written in Chopin's own hand as the basis of her teaching and stressed the importance of sonority, a quality which clearly made its mark on Canteloube's keyboard approach. His father took him on walks through the mountain villages of the Auvergne, where he heard the local dances and folksongs, still a vigorous tradition in the last decades of the 19th century.

At the age of 12 he was sent to a Catholic boarding school at Oullins, near Lyons. In 1896, after his schooling had finished, his father died and he moved to the paternal family home at Bagnac in the Lot, where again he developed an enthusiasm for local music. In 1899 his mother found a position for him in Bordeaux with the Société Nationale for whom his father had worked, but this was to last only six months. He returned to Bagnac where he worked on his first compositions which, awkward though they were, found a publisher. Bereaved of his mother in 1900, he remained in solitude at Bagnac until his marriage the following year.

In 1902 he met d'Indy, who became his teacher, at first by correspondence. D'Indy shared his deep respect for folk music and in 1906 Canteloube moved to Paris in order to study composition with him at the Schola Cantorum (he enrolled in 1907). There he received a thorough grounding in harmony and counterpoint and became a skilled orchestrator.

Centred on d'Indy, a circle formed of like-minded young composers, all dedicated to the decentralization of French music, to its renewal through the incorporation of folksong into classical music and to the preservation of the regional traditions of folk music. Included in this circle were Séverac, Laparra, Ladmirault, Charles Bordes and Raoul de Castéra. A tribute to his friend Séverac summed up Canteloube's beliefs and those of this group of composers: 'At times when intellectualism is overdeveloped, . . . it is a real joy to meet a truly independent artist who is free from the prejudices of any school. . ., giving feeling a superior place to intellect and loving with a real love the earth, his own race and his own country'. Right up to his death, Canteloube continued to believe that contemporary music had lost its way because it had turned its back on folk music.

After World War I, Canteloube's activities enbraced both the collection and harmonization of folk music and a developing series of original compositions. He was also active as a pianist, admired among others by Debussy. After the war he animated an enterprising series of concerts in Montauban. As well as his own works, their programmes took in music from Frescobaldi to Debussy, and were often presented as lecture-recitals in accordance with d'Indy's notion of artistic education as a spiritual act. It was in the 1920s that he took on his only pupil, Henri Sauguet.

Despite his publications of collected, categorized folk music, he was not really an ethnomusicologist: he collected songs more to awaken interest in them than to study them in a scientific way. The simplest settings, easily within the scope of amateur choirs, were often published in single-sheet format with texts in both the regional dialect and modern French translation. Piano parts range from simple chordal harmonies to elaborate accompaniments, detailed in their phrasing and dynamic indications. Sometimes Canteloube incorporated accompaniments he transcribed when collecting the songs. In the *Cinq chants religieux de Haute-Auvergne*, for example, musette parts are indicated. Canteloube was always concerned to indicate the precise regions from which each song came. While folksong remained his principal interest, he also published three anthologies of earlier French art songs, for which he provided elaborate contrapuntal and often chromatic accompaniments. There were also occasional excursions into the folk music of other countries. He was predictably attracted by Catalan music, and a unique foray into the blues is found in one of several short pieces, *L'Ozeral*, published in the piano-conductor format used by Catalan dance orchestras. In *Pastorale roumaine*, meanwhile, the composer uses a Rumanian scale with an augmented fourth and incorporates a *doina* melody.

The boundary between arrangement and composition in Canteloube's output is often difficult to demarcate. While some of his arrangements are extremely simple, in other cases, notably in his most celebrated *Chants d'Auvergne*, the orchestrations and harmonies are extremely elaborate, using added-note harmonies and highly coloured orchestrations. Such pieces are far closer to original compositions than the simple harmonizations of many of the choral arrangements. Often he is concerned to surround the pieces with the atmosphere of the countryside and in this sense his skill as an Impressionist

recalls that of d'Indy in such pieces as *Jour d'été à la montagne*. Canteloube defended the use of elaborate orchestral accompaniments in an important article of 1941 entitled 'L'utilisation des chants populaires':

> Just because the peasant sings without accompaniment, that is not sufficient reason to imitate him. When the peasant sings at his work, or during the harvest, there is an accompaniment which surrounds his song which would not be felt by those whose interest is purely academic. Only poets and artists will feel it. . . It is nature herself, the earth which makes this, and the peasant and his song cannot be separated from this. . . If you suppress this atmosphere, you lose a large part of the poetry. Only the immaterial art of music can evoke the necessary atmosphere, with its timbres, its rhythms and its impalpable, moving harmonies.

Canteloube had only limited success with his original compositions, which are often quite ambitious in scale: the early suite for violin and piano, *Dans la montagne*, has a broad sweeping violin line and a full-textured piano part showing his early enthusiasm for Liszt, and the later song-cycles, such as *L'Arada*, are also ambitious and full in texture. Already in such pieces Canteloube was experimenting with modes, and the canonic writing shows the composer using the strict technique advocated by d'Indy. In *Vers la princesse lointaine*, he follows Franck and d'Indy by using a system of leitmotifs for the characters and the sea. His first opera *Le mas* (the meridional word for a farmstead) deals with two siblings from a country family, one of whom settles in a town but feels recalled by the countryside. It won the Prix Heugel in 1925 but seems to have impressed the jury more for its musical qualities than for its dramatic potential. It was only with reluctance that it was accepted by the Paris Opéra in 1929. *Vercingétorix*, the Gallic leader who freed France from Roman imperialism, was the subject of his next opera, also criticized for its lack of theatricality. The scoring, however, was highly original, including parts for four ondes martenots.

Among the most ambitious of his original compositions is the 'Poème lyrique' for voice and orchestra *Au printemps*. The text was written by the singer Maggie Teyte, then in her 30s, and Canteloube responds to its passionate description of love's awakening in spring with a full chromatic language and extended orchestral interludes somewhat reminiscent of Chausson. The *Triptyque*, dedicated to Maggie Teyte, is similarly ambitious, making considerable demands on the singer on account of its length and the fullness of its orchestration. The orchestral work *Lauriers*, employs *folklore imaginaire*, invented folk passages which are scarcely distinguishable from the real thing. Wind cantilenas evoke improvisation while Ravel-like added-note harmonies combine with a pastiche Auvergnat Bourrée. Free of folk influence is the highly charged *Poème* for violin and orchestra, Canteloube's last piece involving full orchestra, which is Rhapsodic in style and idiomatic in its writing for the solo instrument with considerable use of double-stopping.

Canteloube spent World War II in Vichy, France and was an active participant in the artistic policies which promoted French music, broadcasting many programmes of folksongs and continuing to produce folksong settings accessible to amateurs. He renounced composition in the latter years of the war only to take it up again in the 1950s, during which he worked on his last opera *Cartacálha*, which deals with the gypsies of Saintes-Maries-de-la-Mer.

Canteloube's significance to 20th-century French music is as one of a circle of composers who built a bridge between Impressionism and a musical nationalism rooted in the preservation and revival of folksong. It is therefore not surprising that he is remembered principally for his *Chants d'Auvergne*, settings which consistently show this aspect of his work at its best, even though the remainder of his output was equally grounded in unwavering convictions and a highly refined compositional technique.

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RICHARD LANGHAM SMITH

Cantemir, Dimitrie [Demetrius] (*b* Silişteni-Fălciu, Moldavia, 26 Oct 1673; *d* Dmitrievka, Russia, 21 Aug 1723). Prince of Moldavia (1683, 1710–11), Romanian scholar, encyclopedist, composer, folklorist and theorist. He started his musical studies under Jeremia Cacavelas in Iaşi and continued them in Istanbul with Kemani Ahmed and Angeli. In the Ottoman capital he compiled a treatise on the theory of Turkish music which used an innovative system of musical notation based on the Arabic alphabet. At the end of this treatise, *Edvar-i musiki* ('Textbook of music'), he added notations of some 350 instrumental pieces in the *peşrev* and *semai* forms, a few of them his own compositions. These notations provide an important comprehensive record of the late 17th-century Ottoman instrumental repertory.

Back in his country, as Prince of Moldavia (1710–11), he continued his ethnographic and folk music studies, recorded in *Descriptio Moldaviae* (1716). Appointed councillor to the Tsar of Russia, Peter I, Cantemir settled in Moscow. But he continued his musical activities, compiling (in Romanian) *Introducere în muzica turcească* ('An introduction to Turkish music'; lost), making musical instruments, and contributing to the artistic education of his own sons (Antioh Cantemir was to attend performances and concerts in Paris and London and enjoy friendly relations with the musicians of his time).

Cantemir's contribution to Romanian music was his compilation of material on old court customs and folk traditions, and on Turkish music. His compositions, orally transmitted to our own times, are considered among the classics of Romanian music. In Turkey Cantemir is known as Kantemiroğlu. Although regarded with some ambivalence, he is counted among the major classical composers of instrumental music, and a number of his pieces are still performed. Seen against the stylistic habits of preceding generations, his pieces are clearly innovative: they have a more complex melodic surface, and are less constrained by the norms of melodic-rhythmic congruence that characterize the earlier repertory. Cantemir was also influential as a theorist. Even if the debt to his treatise is not always acknowledged, its effects may still be detected in 19th-century texts. As a performer he was recognized as an outstanding player of the *tanbur* (long-necked lute).

Cantemir was a complex personality with a wealth of scholarly interest in history, philosophy, geography and literature. He had a wide knowledge of Ottoman and European culture and civilization, and spoke Romanian, Persian, Turkish, Arabic, Latin, French, Russian, Greek and Italian.

See also MODE, §V, 2(ii).

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VIOREL COSMA (with OWEN WRIGHT)

Canti, Giovanni. Italian firm of music publishers and copyists. The founder, Giovanni Canti, had previously worked as an engraver for Ricordi in the 1820s. The firm opened in Milan in 1836, at 1042 Contrada S Margherita. After the founder's death (1858) the firm was run by his widow until 1861, when his son Carlo came of age. In 1865 it moved to 11 via Meravigli, also opening a shop at 2 corsia Giardino (later via Manzoni). In 1875 both the printing works and the private house moved to 7 via Borromei; in September 1876 the shop was moved to 3 via Manzoni. Carlo died in 1876, and on 1 April 1878 his sister Anna sold the firm to the widow of Francesco Lucca. Ten years later (1888) Ricordi absorbed the firm of Lucca and the Canti plates.

In the course of its activity, the Canti firm built up a wide network of business connections with Italian and foreign publishers and booksellers. Partners in the real

sense were established in Turin and Florence: in Turin, Evasio Bocca, a tradesman in Piazza Castello, followed in 1853 by Guiseppe Cattaneo; and in Florence, Ferdinando Lorenzi, in Piazza Santa Trinità. By 1878 the series of plate numbers had reached 10,128. Nearly 9500 musical editions were printed, generally by the chalcographic process, through latterly Canti used the lithographic process. Fantasias, pot-pourris, variations on operatic themes and ballroom music form the main part of the Canti catalogue, although the firm also issued more substantial publications, including the complete works of Clementi and Friedrich Kalkbrenner's piano arrangements of Beethoven's nine symphonies (1842–4); contemporary minor Italian composers were also promoted, and Canti's periodicals *Fiori e foglie* and *Fosforo armonico* and *Ape musicale* were highly successful. The firm is chiefly remembered however, as Verdi's first publisher (the first editions of *Sei romanze*, 1838, and three other vocal pieces, 1839); in 1865 it published his *Romanza senza parole*.

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RICHARD MACNUTT/MARIAPIA ROSSO

Cantica (Lat.: 'songs'). In ancient Roman comedies, the sung lyric sections as opposed to the *diverbi* or sections containing spoken dialogue; and, in a narrower sense, the sections sung by soloists (rather than the chorus) with instrumental accompaniment. In the latter sense the *cantica* were analogous to monody in Greek drama. In the comedies of Plautus, the *cantica* are highlights, and must have required highly skilled performers.

In the Middle Ages, the term (with either *canticum* or *cantica* as a singular form) was used more broadly to mean 'song', especially when referring to sacred monophonic songs (e.g. sequences or vernacular religious songs; it has been used in the same sense by modern editors for monophonic Byzantine hymns). It came to be applied particularly to the biblical *Song of Songs* and to the canticles of the Divine Office of the Roman rite (*see* CANTICLE).

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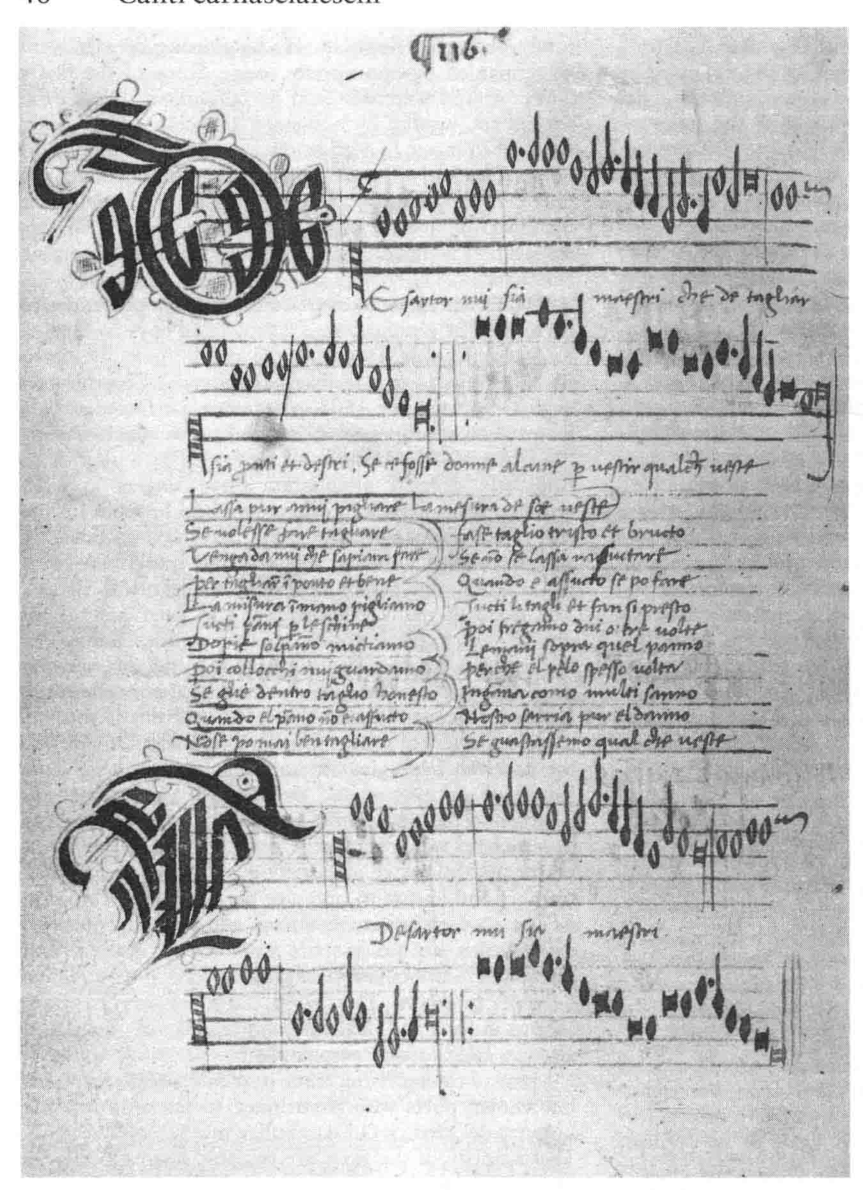
GEOFFREY CHEW

Canti carnascialeschi (It.: 'carnival songs'). A generic term encompassing several kinds of partsong, notably mascheratas, *carri* and *trionfi*, that were performed at festivals in Florence during the late 15th and early 16th centuries. The festivals were held during the pre-Lenten Carnival and the Calendimaggio, a season celebrating the return of spring that began on 1 May and ended with the Feast of St John, the city's patron saint, on 24 June. The groups of masqueraders from all classes of society who, singing, dancing and jesting, made their way through the crowded streets and squares of the city were typical of the festivities. There were also torchlight processions featuring elaborately decorated floats in which *tableaux vivants* were accompanied by appropriate songs. Some of the floats and costumes were designed by famous artists, and the song texts, written by noblemen and commoners alike, were set to music by well-known composers, foreign and native. The festivals thus provided ample opportunity not only for merrymaking and the expression of popular wit but also for artistic inventiveness and display. In this respect they were uniquely representative of the Florentine character.

The mascheratas, or *canti carnascialeschi* proper, were performed by groups of masked men and boys on foot, as for example, was 'Donne, come vedete' (text by Pietro Rucellai, music – only the bassus survives – by Bartolomeo degli Organi) in the 1508 mascherata *La Dovizia*. This featured an appropriately costumed youth impersonating 'La Dovizia' (Abundance), accompanied by a number of brilliantly dressed attendants, three singers and 13 grooms, 'who kept back the crowd and brought up the rear'. The *carri* and *trionfi* were performed on floats by singers dressed either as artisans and tradesmen or as pagan gods and personifications of allegorical virtues. The texts of many mascheratas and *carri* are full of *doubles entendres*, if not outright obscenities. Some, like the *canti de' sartori* (see illustration) and the *canzona degli spazzacamini*, ostensibly extolling the merits of the tailors and street-cleaners, are thinly – or not so thinly – disguised offers of sexual favours to women. Others, like the *canzona delle zingane* and the *canzona delle balie* (songs of the gypsies and wet-nurses), mock the social customs of the time. Guild members may be among the groups who sang such texts, but more likely they were performed by upper class people, who had the means, training and leisure to organize the festivities. The *canti de' lanzi*, which satirize the speech and manners of foreign mercenaries, are no less rife with phallic imagery and references to masculine versatility, as seen in the *canzona de' lanzi tromboni*. The *trionfi* and some *carri* are more serious in tone and deal with subjects like mathematical sciences and the four temperaments.

Many of the surviving texts, over 300, are anonymous, but known poets who contributed to the genre include Lorenzo de' Medici, G. Giambullari and G. dell'Ottonaio. The majority of the texts are strophic poems in *ripresa* (refrain) form, similar in structure to the contemporary Florentine ballata. A typical poem consists of a refrain of from two to four lines and stanzas (*piedi* and *volta*) of from six to eight lines. The lines are constructed either of seven, eight and eleven syllables exclusively or of a mixture of seven and eleven syllables. The few poems in non-refrain form are also strophic and display much variety in structure. Those with stanzas of seven lines are the most frequent, however.

Some 70 complete settings of the carnival songs for three and four voices are preserved in several manuscripts of Florentine provenance, among them *I-Fn* B.R.230 (olim Magl.XIX., 141, the principal source), Magl.XIX., 117, and Magl.XIX., 121. The three-voice pieces, dating from about 1474–90, are thought to represent the oldest known examples of the genre. They are quite similar in style and concept to the four-part pieces, many of which were written between about 1500 and 1515, and suggest that the musical features of the carnival songs changed only slightly over the 40-year period in which they flourished.



Anonymous canto de' sartori, late 15th century (I-PEc 431, f.116r)

Musically the carnival songs are characterized by a homorhythmic chordal style in which all the parts are vocally conceived. In the four-part works the texture is sometimes varied by short duets or trios of a more animated character. The Florentine concern for clear enunciation and proper accentuation of the text is notable in the construction of all parts. Duple metre prevails, though some songs have closing sections in dance-like triple rhythms. A tendency to through-composition is evident in the refrain forms. Each line of the text, with the exception of the *piedi*, which share the same rhyme scheme and metrical structure, is often set to a new musical phrase. The non-refrain forms also display this tendency. The clearly delineated musical phrases, distinguished for the most part by well-directed harmonic progressions, are relatively short and end with well-defined cadences, usually on the tonic or on closely related degrees of the scale. Features such as these gave the music a distinctive style of its own. Many of them were subsequently to be carried over into the early madrigal, and perhaps even into the narrative style of the early Parisian chanson.

It is not clear whether the carnival songs were intended to be performed with instrumental accompaniment. But the fact that they were sung out of doors in a necessarily raucous manner suggests that some kind of instrumental accompaniment was desirable in order to help the singers keep their pitch. One manuscript of the time mentions singing to a lute accompaniment, while the above-mentioned account of 1508 speaks of three singers but no instruments.

It was during the time of Lorenzo de' Medici (ruled 1469–92) that the poetry and music of the carnival songs were brought to their first high level of artistic quality. A.F. Grazzini, who himself edited one of the earliest anthologies of the texts, reported that Lorenzo considered the traditional manner of singing monotonous and 'thought to vary it, not only the texts but the ideas and the manner of writing the words'. Lorenzo also had the texts set 'to new and diverse melodies'. It seems likely that

both Isaac and Alexander Agricola, then employed in Florence, were called upon to furnish some of the new settings. Few of their compositions in this genre survive, however, as is the case with most of the music from Lorenzo's epoch. Grazzini's remarks are thus all the more significant because they make it clear that, though Lorenzo and his contemporaries were not the inventors of the carnival song, their contributions were of vital importance to the definitive formation of its style.

During Savonarola's regime (1494–8) all secular aspects of the festivals were abolished, and religious processions, accompanied by the singing of *laudi*, replaced the traditional revelry. Though this practice by no means originated with Savonarola, it became current in Florence in his day. For this reason the collections of *laudi*, particularly that of Serafino Razzi (1563), are of prime importance for the history of the carnival songs. They preserve the music of a number of works, several of them only recently recovered, which might otherwise have been lost.

In the years following Savonarola's death and the restoration of the Medici (1498–1520) the festivals were reintroduced and flourished with renewed vigour. It was during this period that the production of carnival songs entered a second, equally prolific phase. Older texts were apparently set to new music, as were contemporary ones by poets such as Lorenzo Strozzi and Pietro Rucellai. Much of the extant music dates from these years; though the bulk of it is anonymous, works by several local composers, notably Coppini, Bartolomeo degli Organi and Serragli, survive in complete form.

The festivals were suspended during the city's second revolt against the Medici but were resumed on their return and the establishment of the principate in 1530. The new political order and changing economic conditions, however, were not conducive to a continuation of the traditional popular celebrations, and the festivals gradually became infused with court ceremonial and princely pomp. There are several accounts of the festivals from this later period, as well as texts by A.F. Grazzini and Benedetto Varchi. But what little of the music has survived shows that the distinctive style of the carnival songs merged into the wider currents of Italian secular music.

In addition to the Florentine carnival songs, four others in MS PerBC431, there are three by Ansanus Senese printed in 1515, and 12, including works by Tromboncino and Cara, printed by Petrucci from 1505–07. The texts are similar in language and intent to the classic Florentine types, though the musical settings of the last are in the style of the north Italian frottola. The carnival songs that appear in the later collections of Antonfrancesco Doni and G.D. da Nola likewise have little in common with traditional Florentine works.

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Canticle (from Lat. *canticulum*, diminutive of *canticum*: 'song'). A designation for hymns in the scriptures apart from the psalms; it is sometimes applied loosely to the *Te Deum* and other non-scriptural texts as well as to certain psalms, particularly in the Anglican rite.

1. General. 2. Byzantine. 3. Roman. 4. Anglican.

1. General. Canticles are similar to psalms in form and content and several appear in various Christian rites. Biblical canticles are often referred to as 'Psalms outside the Psalter'. In the Old Testament there are a number of such hymns, a few of which were used by the Jews both in the Temple and in the Synagogue rites. The most prominent were the Song of Moses (*Exodus* xv.1–19) and the Hymn of the Three Children in the Fiery Furnace (*Daniel* iii.57–88 in the Apocrypha). The Greek term in the Septuagint for such songs is *ōdē* (from *adō*: 'to sing'). Of the New Testament canticles, it seems likely that some are new versions, maybe only slightly reworked, of earlier Jewish or Jewish-Christian material, the latter most probably consisting of hymns or psalmic compositions; the original versions, presumably in Hebrew or Aramaic, are lost and cannot now be reconstructed with certainty. Three New Testament canticles are used daily in the Roman rite: *Benedictus*, or the Canticle of Zechariah (*Luke* i.68–79), at Lauds; *Magnificat*, or the Canticle of the Virgin Mary (*Luke* i.46–55), at Vespers; and *Nunc dimittis*, or the Canticle of Simeon (*Luke* ii.29–32), at Compline. Among other psalm-like compositions, those such as the Gloria in excelsis Deo and the Greek morning hymn *Phōs hilaron* are at least as old as the 3rd century. Some songs of this type were suspected as early as the 4th century of being heretical (*psalmi idiotici*) and were eventually suppressed.

In spite of a paucity of documentary evidence, it may be assumed that early Christians used some of the Old

Testament canticles in their services. One of the earliest Christian rituals, Easter, was expanded at the end of the 2nd century with a vigil service during which the book of *Exodus* was read; the Song of Moses from that book was sung not later than the beginning of the 4th century. In the 'Daniel Papyrus' (*IRL-Dcb*) dating from the 2nd or 3rd century, the text of the Hymn of the Three Children (also known as Song of the Three Young Men) is divided into verses and supplied with accentual marks suggesting musical performance. The growth of monasticism in the 4th century, particularly in Egypt, and the gradual establishment of a daily cycle of services in which the canticles were sung during the morning Office contributed to the increasing prominence of the biblical canticles. By the first half of the 5th century, 14 canticles were collected in the Codex Alexandrinus (*GB-Lbl* Roy.1.D.V–VIII) and placed after the book of *Psalms*. Of the 14, ten are Old Testament canticles, three are from the New Testament and the last is the Gloria (i.e. the Great Doxology) of which only the opening words are biblical. (Although the Gloria is now part of the Roman Mass, it still occupies a place in the Byzantine morning Office, Orthros, for which all 14 were originally intended.) The copying of a group of canticles after the psalms served as a model for a later type of manuscript known as 'Psalter and Odes'. The number of canticles contained in such manuscripts varied considerably until well into the Middle Ages; most include no more than a couple of dozen, but in one Mozarabic source, *E-SC* Cod.1055, there are as many as 106.

See also CHRISTIAN CHURCH, MUSIC OF THE EARLY.

2. BYZANTINE. Much of the present Byzantine rite is derived from the observances of the early Christians in the Greek-speaking areas of the eastern Mediterranean. Within that area there were two main centres that influenced the liturgy: Constantinople, the political capital of the eastern Roman Empire, and Jerusalem, the focal point of pilgrimages and a spiritual centre whose practice was regarded as a model. At this time a type of refrain was sung after every verse of the psalms, whose text might itself be taken from a psalm, or be newly composed; such a refrain was designated a *hypopsalma*.

This practice spread and is important in view of later developments. It appears that at least some verses of the 14 canticles in the Codex Alexandrinus were used as *hypopsalmata* in the early 6th century in Constantinople, particularly during the chanting of the Psalter, which was, for the sake of convenience, divided into 69 (or 72) *antiphona*. The *hypopsalma* surrounding the performance of those *antiphona* was designated *antiphonon*.

At about the same time (early 6th century) the Psalter was divided at Jerusalem into 20 sections known as *kathismata*. To these was added an extra *kathisma* consisting of nine canticles; this represents a reduction from the 14 in the Codex Alexandrinus. Furthermore, each *kathisma* of the Psalter was subdivided into three sections, each of which, in turn, normally consisted of three psalms and was known as a *stasis*. This subdivision of the *kathisma* is also found in the organization of canticles in Jerusalem. They are arranged in three groups, each containing three odes (*ōdai*). Between each *stasis* and the next, intermediary songs (*mēsōdia*) had been inserted by the beginning of the 7th century, which seems to be the period in which this Jerusalem practice began to spread through the Byzantine domain. The order of odes became fixed in the following sequence: Ode 1: *Exodus* xv.1–19 (Moses's song of thanksgiving); Ode 2: *Deuteronomy* xxxii.1–43 (Moses's admonition before his death); Ode 3: *1 Samuel* ii.1–10 (prayer of Hannah, mother of Samuel); Ode 4: *Habakkuk* iii.2–19 (prayer of Habakkuk); Ode 5: *Isaiah* xxvi.9–19 (prayer of Isaiah); Ode 6: *Jonah* ii.2–9 (prayer of Jonah); Ode 7: *Daniel* iii.26–45 (prayer of Azariah), 52–6 (First Hymn of the Three Children); Ode 8: *Daniel* iii.57–88 (Hymn of the Three Children); Ode 9: *Luke* i.46–55 (song of the Virgin Mary: *Magnificat*), 68–79 (song of Zechariah: *Benedictus*).

This regulated order of canticles was performed in its entirety at ORTHROS on Sundays and feasts. In time it came to be known as *akolouthia* (i.e. *ordo*; *see* AKOLOUTHIAI) and also as KANŌN ('rule'). On the ferial days of Lent, however, only three canticles (odes) were prescribed, equal to a single *stasis* of a *kathisma*; this in turn led to the concept of the triōdion. Since Odes 8 and 9 were performed daily, in order to obtain a full performance of all the odes in the course of a week it was necessary to increase the number of odes on Saturdays from three to four. The order of the odes sung during each week of Lent was as follows: Monday, Odes 1, 8 and 9; Tuesday, Odes 2, 8 and 9; Wednesday, Odes 3, 8 and 9; Thursday, Odes 4, 8 and 9; Friday, Odes 5, 8 and 9; Saturday, Odes 6 and 7–9; Sunday, Odes 1 and 3–9.

The reasons for the omission of Ode 2 on Sundays as well as the date at which this practice became mandatory are still unknown, in spite of many conjectures. During the 7th century a new practice began to gain ground, that of paraphrasing the ideas of the text of each canticle. Not later than the end of the 7th century, these paraphrases were substituted in the services for the original canticles, leading thus to the formation of a new poetical form of the *kanōn* which still maintains its place in the morning Office of the Greek Orthodox Church.

3. ROMAN. The Rule of St Benedict (*c*530) prescribes the singing of canticles in the Divine Office, and specifies that a different Old Testament canticle is to be sung at Lauds on each day of the week. This custom was described by St Benedict as being 'sicut psallat Romana ecclesia', and may thus date back in Rome to at least the 5th century. The Rule does not name the individual canticles, but those in use during the Middle Ages are as follows:

Sunday: Canticle of the Three Young Men, *Benedicite omnia opera* (*Daniel* iii.57–88, 56)
Monday: Canticle of Isaiah, *Confitebor tibi, Domine* (*Isaiah* xii.1–6)
Tuesday: Canticle of Hezekiah, *Ego dixi* (*Isaiah* xxxviii.10–20)
Wednesday: Canticle of Anna, *Exultavit cor meum* (*1 Samuel* ii.1–10)
Thursday: Canticle of Moses, *Cantemus Domino* (*Exodus* xv.1–19)
Friday: Canticle of Habakkuk, *Domine audivi* (*Habakkuk* iii.2–19)
Saturday: Canticle of Moses, *Audite caeli* (*Deuteronomy* xxxii.1–43)

The canticle for Sundays was also used for feasts. In Pius X's reformed breviary of 1911, a second series of canticles was added.

Lauds begins with five 'psalms' (really five selections of biblical poetry), of which the Old Testament canticle is the fourth. Each of the selections is preceded and followed by its own antiphon. The antiphon texts for the ferial Office canticles are generally taken from the canticles they accompany; on Sundays and feasts the fourth Lauds antiphon often makes reference to the Canticle of the Three Children. The mode of the antiphon determines the psalm tone.

In Matins of the monastic Office there is another series of Old Testament canticles chanted to psalm tones. Three such canticles begin the third nocturn of Matins on Sundays and feasts; a single antiphon (often in the manuscripts bearing the rubric 'ad cantica') precedes and follows them. St Benedict did not specify the texts of these canticles, saying only that they were to be chosen 'ex prophetis' by the abbot. There is occasional disagreement among the early manuscripts on the choice of canticles for individual feasts; a list of some that are frequently given, with their biblical sources, is provided by Cabrol (cols.1985–6). The canticles for the third nocturn of Matins on Christmas Day are *Populus qui ambulabat* (*Isaiah* ix.2–7), *Laetare Jerusalem* ('Laetamini cum Jerusalem', *Isaiah* lxvi.10–16), and *Urbs fortitudinis* (*Isaiah* xxvi.1–12) in the 13th-century monastic breviary from Vendôme (Bibliothèque Municipale 17 E); the order of the last two canticles is reversed in the Benedictine breviary published in Mechelen in 1939. It is not easy to interpret the testimony of the manuscripts that call for other canticles; a 12th-century monastic antiphoner from Benevento (*I-BV* V 21) names only two canticles for Christmas, *Populus gentium* and *Parvulus filius*. Occasionally a separate antiphon for each of the three canticles is found, as for Christmas in the antiphoner of Hartker (*CH-SGs* 390, from *c*1000).

Old Testament canticles are occasionally found as the texts for Mass chants, most conspicuously on Holy Saturday, where the 12 lessons, or 'prophecies', of the Mass are interrupted three times by canticles. After the fourth lesson, which is drawn from *Exodus* and describes the passage of the Israelites across the Red Sea, the Canticle of Moses, *Cantemus Domino*, is sung to the formula for tracts of the 8th mode. Its text begins at the verse in *Exodus* where the lesson ended, and is an abbreviated version of the Lauds canticle for Thursday. The second canticle is *Vinea facta est* (*Isaiah* v), the third, *Attende caelum* (*Deuteronomy* xxxii.3); a much longer version of this is also in Lauds for Saturday. They follow the eighth and 11th readings, respectively, and again supply the continuation of the biblical passages that precede them in the lessons. The 'canticle' that follows the 12th lesson is, however, a psalm text (*Sicut cervus*); like all the others it is sung to the 8th-mode tract formula. There has been much discussion of the origin and the early history of this service, and of the role of the canticles in it; this is summarized by Hesbert (1935/*R*, pp.lx–lxi) and Righetti (ii, pp.264–7). Another Old Testament canticle, the BENEDICITE (Canticle of the Three Children/Song of the Three Young Men), was sung during the Middle Ages on Ember Saturdays in those masses that are often marked in the manuscripts 'in XII lectionibus'. They are related structurally and liturgically to the Mass of Holy Saturday; the Canticle of the Three Children may have stood in the place of *Sicut cervus* at one time, for its text is drawn from the same passage in *Daniel* as the 12th lesson of Holy Saturday.

Each of the New Testament canticles contributes significantly to the character of the service in which it appears. The reason for the inclusion of the *Benedictus Dominus Deus Israel* (*see* BENEDICTUS (ii)) in Lauds seems clear; the service is held at daybreak, and the canticle contains the phrase 'to give light to them that sit in darkness'. The *Nunc dimittis*, in which the aged Simeon welcomes death, is similarly appropriate for Compline; it is said just before going to bed and sleep is treated as the image of death. The *Nunc dimittis* was not part of the original nucleus of Compline, however, and was not included in the monastic form of the service. On the other hand, in the *Magnificat* (*see* MAGNIFICAT, §1) there is no reference to a time of day, and it originally formed part of a morning service. Its position in Vespers, towards the end of the service, is comparable to that of the *Benedictus* in Lauds, which lends a similarity in format to the two services, despite a difference in content. Lauds has a unified theme (the praise of God at daybreak) while Vespers, with all of its psalms constantly changing, does not.

The *Benedictus* and *Magnificat* were chanted to a special canticle tone, more elaborate than a psalm tone, in which the beginning of every line (not only the first one) was marked with a special musical figure. Antiphons for these often have texts drawn from the Gospel of the Mass for the day, and they are sometimes the only Proper chants in the Office for an entire day, for example, the weekdays of Lent. The *Nunc dimittis* is chanted to a psalm tone, and Proper antiphons for it are very rare.

Manuscript psalters of the Middle Ages often end with a short appendix containing the Old and New Testament canticles. A number of other texts commonly employed in the Divine Office and the Mass may also be included: the *Te Deum*, the *Pater noster*, the Apostles' Creed, the Greater Doxology, the Athanasian Creed etc. Some writers have called all these texts 'canticles', at least in this context, but it is not a common use of the term.

4. ANGLICAN. The Book of Common Prayer uses the word 'canticle' only for the *Benedicite*, but it has become the general term for those psalms and hymns prescribed for daily use in Morning and Evening Prayer, as opposed to the psalms which vary from day to day and from Sunday to Sunday. They are usually known by the Latin form of their opening words:

Morning Prayer:
- *Venite* (Psalm xcv): daily (1549) (except on Easter Day; 1662)
- *Te Deum* (Hymn of St Ambrose): daily except in Lent (1549); daily (1552)
- *Benedicite* (*Daniel* iii.57–88, 56): daily in Lent (1549); alternative to *Te Deum* (1552)
- *Benedictus* (*Luke* i.68–79): daily (1549)
- *Jubilate* (Psalm c): alternative to *Benedictus* (1552)

Evening Prayer:
- *Magnificat* (*Luke* i.46–55): daily (1549)
- *Cantate Domino* (Psalm xcviii): alternative to *Magnificat* (1552)
- *Nunc dimittis* (*Luke* ii.29–32): daily (1549)
- *Deus misereatur* (Psalm lxvii): alternative to *Nunc dimittis* (1552)

In early choral use, the canticles may have been sung to psalm tones with faburden, or to adaptations of plainchant such as those found in Marbeck's *Booke of Common Praier Noted* (1550). Simple polyphonic settings of the canticles from the 1549 Prayer Book are found in the Wanley and Lumley partbooks (*GB-Ob* Mus.Sch.E.420–22 and *Lbl* Roy.App.74–6) from the reign of Edward VI. In Elizabethan times polyphonic settings of the canticles began to be combined with music for the Communion to form a SERVICE.

During the exile under Mary Tudor the Anglican or 'Prayer Book' party centred at Strasbourg and Frankfurt caused the three New Testament canticles to be versified along with the psalms, and these versions became part of the English metrical psalm book under Elizabeth I.

Metrical versions of the *Te Deum* and *Benedicite* were then added, and each canticle had its own tune. Under the influence of Puritan ministers they were often illegally substituted for the prose canticles, in cathedrals as well as parish churches, and some polyphonic settings of them have survived. The practice was stopped under Charles I. From the Restoration onwards the metrical canticles were used only as additions to the liturgy, in the same way as metrical psalms or (later) hymns. That they were sometimes so used is shown by the fact that fresh metrical versions were provided by Tate and Brady in *A Supplement to the New Version of Psalms* (1700). Of the old tunes associated with the metrical canticles, that to the *Magnificat* (Frost, tune 4) was the most popular. It was called by the Puritan William Barton (1644) 'a most delicate joyfull tune, used frequently of old, and not fit to be forgotten'; it remained in use at least until the middle of the 18th century.

The Prayer Book canticles were normally spoken in parish churches; the parson read verses in alternation with the people, who were at first led and eventually replaced by the parish clerk. With the advent of voluntary parish choirs in the 18th century (*see* PSALMODY (ii), §I) efforts were sometimes made to emulate cathedrals by chanting the canticles. Many collections of parish-choir music, beginning with Chetham's *Book of Psalmody* (1718), contain chants underlaid with the words of the canticles, usually in two- or three-part harmony. Some of these books also contain polyphonic settings of the canticles. At this date the *Venite*, *Te Deum*, *Jubilate*, *Magnificat* and *Nunc dimittis* were invariably used, the alternatives being forgotten. Even as late as 1840 the canticles were still spoken by parson and clerk in many churches, and the *Benedictus* was still a rarity. In Victorian times the surpliced choir in the chancel became typical in parish churches, and simple settings of the canticles were specially composed for parochial use. Elsewhere congregational chanting of the canticles was common, and this tradition has survived, especially in schools and colleges. The canticle texts have occasionally been used for large-scale choral and orchestral settings (*see* TE DEUM).

When the prayer book was revised for the Protestant Episcopal Church of the United States two more alternative canticles were added to the order for Evening Prayer: *Bonum est confiteri* (Psalm xcii) and *Benedic, anima mea* (Psalm ciii).

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Cantiga. A Spanish and Portuguese medieval monophonic song. The words 'cantiga', 'cantica' and 'cantar' were widely used in the Iberian peninsula up to about 1450 to designate a song, as opposed to *decir*, which was looked upon as a poem; but apart from six secular love songs by MARTIN CODAX and the seven extant songs with music by Dom DINIS, the only surviving music is that of the *Cantigas de Santa María* of ALFONSO EL SABIO. This collection of over 400 songs about the Virgin Mary was made between about 1270 and 1290 under the direction of King Alfonso and illuminated with illustrative miniatures, the whole forming one of the great artistic achievements of the Middle Ages. Most of these cantigas are ballad-style accounts of miracles performed by the Blessed Virgin (*cantiga de miragres*) but every tenth is a hymn in her praise (*cantiga de loor*). The poems are in Portuguese-Galician (akin to Portuguese), a language chosen not merely because Galicia was part of Alfonso's kingdom but because it was often considered by Spanish poets up to the 15th century to be suitable for lyric poetry. Strictly, then, the word 'cantiga' in Alfonso's collection should be given a Portuguese pronunciation (stress on the first syllable, hispanicized as *cántiga*) but the Spanish pronunciation (stress on the second) has become more accepted.

The Alfonsine *Cantigas* have survived in four manuscripts (*see* SOURCES, MS, §III, 6). Three (*E-E* T.j.1, b.I.2 and *Mn* 10069) are of the 13th or 14th century and offer the same poems and melodies with a few exceptions and a number of minor variants. The miniatures all differ, however, except for those depicting Alfonso, which concur in presenting him in the role of supervisor of or instructor to clerical and secular scribes in the process of compiling the *Cantigas* (see illustration), while minstrels – and possibly singers in T.j.1 – tune up or wait. Despite this evidence, there is disagreement about whether the king limited his part to supervision or whether he wrote some of the words and music himself. On the one hand, the manuscripts state several times that Alfonso 'made' certain cantigas, and in some (e.g. nos.1, 347, 400 and 401) he speaks in the first person. Clearly, too, he had a special affection for this Marian collection; and his talents were such that he could turn his hand to composition if he wished. On the other hand, there is a finality about the explanation given in his *General estoria*: 'The king writes a book ... in the sense that he gathers the material for it ... adapts it, shows the manner in which it is to be presented and orders what is to be written'.

Other cantigas have survived without music but they are all secular, variously *cantigas de amigo* (love songs sung or spoken by a girl), *cantigas de escarnio* (scurrilous or satirical), *cantigas de gesta* (narrative or epic) and others. For this and other reasons, scholars have concluded that for the *Cantigas de Santa María* Alfonso's team often took well-known secular tunes and fitted them to new,


santa maria que est a mellor.
cousa que el fez. e por aquest eu.
quero seer oy mais seu trobador
e rogo lle que me queira por seu
Trobador e que queira meu trobar
reçeber ca per el quer eu mostrar
dos miragres que ela fez. e ar
querrei me leixar de trobar des i.
por outra dona e cuido cobrar
per esta quant enas outras perdi.
O amor desta sennor e tal
que quen o a sempre per i mais ual.
e poilo gaannado non lle fal
se non se e per sa gran door mon
querendo leixar ben e faz mal.
ca per esto o perde e per al non
Poren dela non me quer eu partir
ca sei de pran que se ben seruir
que non poderei en seu ben falir.
de o auer ca nunca y falliu
quen llo soube con mercee pedir
ca tal rogo sempre ela ben oyu.
Onde lle rogo se ela quiser
que lle praza do que dela disser
en meus cantares e sse lle aprouguer
que me de gualardon com ela da
aos que ama e quen o souber
por ela mais de grado trobara.

Esta e a primeira cantiga de loor de santa maria ementando os .vij. goyos que ouue de seu fillo. viij.

Des oge mais quer eu trobar. pola sennor onrrada. en que deus quis carne fillar. beeyta e sagrada. por nos dar gran sol dada. no seu reyno e nos er

King Alfonso supervising the clerical and secular scribes compiling cantigas, while musicians with fiddles and gitterns stand to left and right: folio from the 'Cantigas de Santa María', c1270–90 (E-E b.I.2, f.29r)

moralized words (contrafacta). There can be no doubt that this technique was adopted partly because it served Alfonso's intention to bring home the everyday reality of divine grace: cantiga no.279, for instance, tells how the king was miraculously cured of an illness when a volume containing some cantigas was placed on his person. It is nearly as certain that Alfonso was fired by his usual artistic creativeness and that the *Cantigas* were intended for performance as much in secular circles as in church.

So vivid are many of the texts and especially the miniatures that it seems right to interpret them by the strictly anachronistic criterion of realism as a true-to-life document of medieval times. Using a down-to-earth style in the poems and a 'comic strip' technique in the illustrations, the *Cantigas* (excluding those *de loor*) recount European legends, local anecdotes, household tales and so on; portraying merchants as they travel to England and France, pilgrims journeying to shrines in and outside Spain, Moors and Christians giving battle, minstrels entertaining their superiors, a Jewish money-lender hoarding his profits, a physician amputating a foot, patients tended in hospital and criminals flogged, hanged, beheaded, stoned, speared or burnt at the stake; a young bride who has made a vow of chastity to the Virgin is raped by her frustrated bridegroom; a woman stricken by the loss of her husband fornicates with her son and later drops their child down the privy; a nun is about to flee with the knight who has seduced her. In every case, the Virgin appears at the crucial moment to dispense mercy and justice in a miraculous but – for the age – a wholly credible way.

Clearly the narrative content was a vital part of the *Cantigas*' appeal. Indeed, it has been suggested (see Cummins) that, because the use of poetic techniques such as inter-strophic enjambement made symmetrical musical settings impossible, the *Cantigas* were not necessarily sung. There is, however, little evidence that 13th-century composers would have felt scruples about such symmetry in fitting contrafacta to given tunes: matching text to music was primarily a matter of matching moods. Of 417 poems in b.I.2, only four were copied without music; though *I-Fn* B.R.20 has no music, it was clearly planned as a collection of songs with their melodies. In general, then, the manuscripts show that the *Cantigas* were conceived by Alfonso as songs and performed as songs. The poems vary both in line length (from four to 16 syllables) and in the number of lines per stanza, but they are remarkably alike in that they all have refrains and many (about 360) are metrically in the form of the ZAJAL. Musically nearly all are virelais in forms such as *AB CCAB AB*, *AB BBAB AB*, *AA BBAA AA*, *AB BBCB AB* and *ABCD EFEF ABCD*. By setting the *zajal* to the musical form of the villancico, Alfonso's musicians produced a kind of asymmetrical villancico that was to persist up to the 16th century.

There are some grounds for supposing (see Le Gentil, Pope) that the refrain would have been sung in chorus and the stanzas by a solo voice, though there is no clear indication in the manuscripts that this was so; the right-hand group of clerics in the illustration to cantiga no.1 in *E-E* T.j.1 may be singers, but if so they are a chapel choir and not court minstrels; the only singer in action in the miniatures is the fidula player on the right illustrating cantiga no.120 (Ribera no.12). There is other documentary evidence that minstrels sang to their own accompaniment. The only illustration of the performance of a cantiga by composite groups prefaces T.j.1; it shows six instrumentalists who are playing a bowed fidula, a shawm, three psalteries and presumably a sixth instrument which is hidden, as well as four dancers. In sum, the miniatures seem to provide indispensable evidence that the *Cantigas* were sung by one or more voices variously accompanied by one, two or a group of instruments and sometimes by dancers. All parts, except drones, would have been in unison or at the octave. Nevertheless, Anglès felt that the miniatures give no clue to the performance of the particular cantigas they illustrate. Even if this subjective impression is valid, the general effect of those illustrations containing instruments is not so much one of stylization as of precise, objective representation (see Guerrero Lovillo). Some are surely even portraits of individual minstrels (Ribera nos.9, 10, 11; 23, 24, 25) rather than types. Most are shown in matter-of-fact style tuning up (Ribera nos.9, 13, 14, 26, 28), or getting a cue or a word of encouragement from the leader (Ribera nos.3, 4, 11, 19, 22, 30, 31) – or a stinging reprimand (no.16), or blowing strenuously into double shawms (no.36) and so on. Once again, then, the miniatures supply indispensable information about the instruments used in performing Alfonso's cantigas – over 40 different kinds in all (the miniatures were printed by Ribera as follows: cantiga no.10 = Ribera no.1; cantiga no.20 = Ribera no.2 and so on):

bowed: fidulas (preface to b.I.2, cantigas nos.10, 20, 100), rebab or rebec (no.110)

plucked: citterns or guitars (preface to b.I.2, 10, 150), mandolas (20, 150, *Libro de los juegos*), lutes (30, 170), fidulas (120, 130, 140), rebab or rebec (90), psalteries or zithers (40, 50, 70, 80, 290, *Libro de los juegos*) and harps (380)

blown: shawms (300, 310, 330, 390, preface to T.j.1) and double shawms (220, 360), bladder pipes (230, 250), transverse flutes (240), pipes or recorders (340, 370), trumpets (320), horns or trombas (270), bagpipes (260, 280, 350); portative organ (200); drums and tabors (300, 370), clappers or castanets (330), cymbals (190), chime bells (180, 400); symphonia or organistrum (160).

Nine years after Alfonso's death, a record notes that there were 27 salaried musicians in his son's employ in the court; of these, 13 were Arabs or Moors (two being women) and one a Jew. These were probably inherited from Alfonso himself. At least two Moorish minstrels appear in the miniatures (Ribera no.12 and *Libro de los juegos*). Of the Hispanic figures, the psaltery players or harpists are portrayed as specially aristocratic and only the pipe players (Ribera no.34) are in any way rustic. Women play the harp (Ribera no.38) or psaltery or lute (*Libro de los juegos*).

The melodies are in a variety of modes but the Dorian and Mixolydian predominate. Their quality has been widely praised but caution is needed here because the square notation used in all the manuscripts still presents serious problems of transcription as regards metre, rhythm and melisma. Ribera's versions have been discredited by Anglès, who totally dismissed the former's nonetheless tempting argument that the music was partly Islamic. Anglès's transcriptions are unquestionably the most reliable to date but inevitably open to objections.

Though the Alfonsine notation appears to be comparable to that of other contemporary manuscripts elsewhere in Europe (*see* TROUBADOURS, TROUVÈRES; SOURCES, MS, §III; NOTATION, §III, 1), Anglès came to interpret the cantigas differently. Feeling that the melodies lacked

distinction when transcribed strictly according to the theory of modal notation, he concluded that monody in the 13th century followed more flexible systems and that the transcriptions were more convincingly made on the basis of a mixed mensural–modal notation in some cases and a mensural notation using both binary and ternary non-modal rhythms in others. A corollary of Anglès's method is that the plica did not imply any melisma. He suggested that this flexible method might provide the key to the notation of troubadour monody in Europe generally, though admittedly the key eluded him even in the *Cantigas*, where he detected no fixed rules of musical composition related to poetic metre, syllable count or line length.

Even this conscientious scholar, then, was forced (like Ribera) to resort to subjective musical sensitivity for his ultimate criteria of transcription, shored up by the conviction that the authentic rhythms could be found echoed in modern Spanish folksong. But this notion that the *Cantigas* express 'the character and spirit of our popular song' in an unbroken tradition from the 13th century to the present seems implausible. Almost certainly Alfonso encouraged his team to borrow well-known songs of his day but the evidence suggests that these were drawn from troubadouresque sources on both sides of the Pyrenees and not just from plebeian Spanish folksong. The tunes that have been identified so far are not Spanish in origin at all. Some are trouvère songs by Gautier de Dargies (no.216; see Anglès, iii, 313) and Cadenet (no.380; iii, 545), or anonymous (no.202; iii, 309); no.340 is an alba by Cadenet (iii, 216, 351); others recall rondeaux (nos.97, 49, 152, 244, 316; iii, 276) or a conductus in rondeau form from Notre Dame, Paris (no.290; iii, 215, 337); no.29 (iii, 253) resembles a melody by Johannes de Garlandia, others (iii, 125) recall songs by the troubadour Monge de Montaudo; no.100 is reminiscent of the anonymous *Lamento di Tristano*.

Alfonso's court was clearly a haven for French, Islamic and Jewish culture and a natural refuge for troubadours fleeing from Provence in post-Albigensian times; Guiraut Riquier, for instance, stayed there from 1269 to 1279. Nos.61, 91, 106 and 298 are set in Soissons and must owe something to the *Miracles de la sainte vierge* by Gautier de Coincy. Indeed, more than 100 of the *Cantigas* refer to France, Italy, England and other countries abroad; some of these recount widespread legends, others honour foreign shrines, others tell of pilgrims journeying through Arles, Orléans, Bordeaux and so on into Spain. In general, the *Cantigas* bear witness to the wisdom of a king able to rise above national limits in the service of religion and art.

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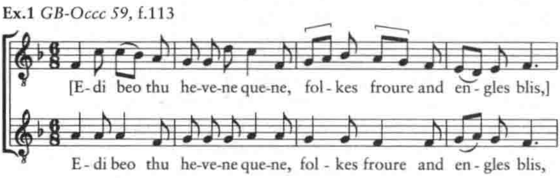
JACK SAGE

Cantilena (i). A Latin term meaning 'song', 'melody' and, secondarily, the blending of two or more simultaneous melodic entities (i.e. synonymous with *concentus*). The term designated a variety of musical phenomena in the Middle Ages. It crops up as a term for plainchant, especially for chants other than psalmody, primarily those which render not biblical prose but poetic texts or texts tending towards poetry (e.g. *prosae*). From the 9th century onwards cantilena was often associated with non-ecclesiastical monophony. Hence, the term was applied to jongleurs' songs, as well as to the secular refrain forms that Johannes de Grocheo (*c*1300) identified with music of the people of northern France: rondeau, and (without text) *stantipes* and *ductia*. The subsidiary meaning of the

word may account for its use – in contrast to *cantio* – in connection with certain types of polyphony. In the 9th and 10th centuries it could designate the new (parallel) organum (*GerbertS*, i, 165*b*; *CoussemakerS* ii, 74*b*). From about 1270 on it was applied to polyphonic song not based on a cantus firmus (other than the declining conductus): polyphonic rondeaux, such as those by Adam de la Halle (Franco – *CSM*, xviii, 69, similarly by other authors – Jacques de Liège, *CSM*, iii, 24; *CoussemakerS*, i, 302*a*; iii, 361*a*; iv, 294*b*); polyphonic chansons generally, of the 14th century (Jacques de Liège – *CSM*, iii, 89) and of the 15th century (Tinctoris – *CSM*, xxii, 156); and the repertory of polyphonic songs produced by English musicians of the later 13th century and the 14th (Odington – CSM, xiv, 74). It is this last category that will be dealt with here, since it is known by no other term.

The few remaining 13th-century settings of English poetry are either monophonic or duets. A notable feature of the latter is their striking preference for the interval of the 3rd, which contrasts with contrapuntal conventions elsewhere in Europe where the 3rd was not favoured before the 15th century. Since the accompanying 'upper' voice tends to occupy the same register as the tenor, the voices cross frequently (as in ex.1). An English commen-

Ex.1 *GB-Occc 59*, f.113



Fully transcribed in NOHM, ii, 342
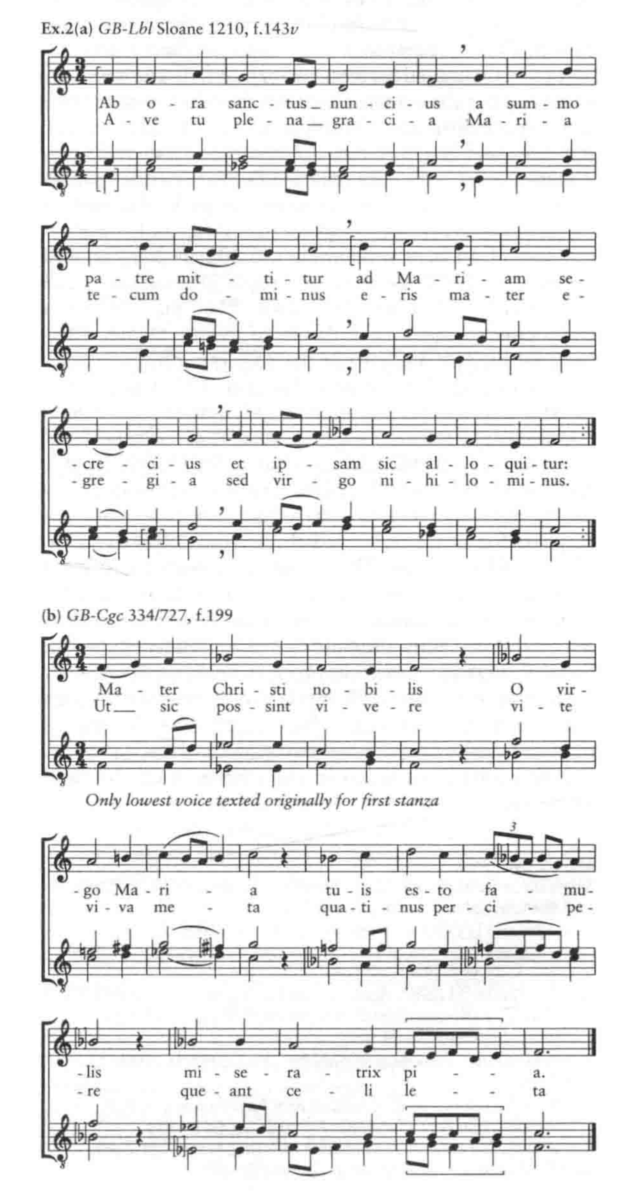
tator (the so-called Anonymus 4) writing in about 1275 pointed out that the predilection for major and minor 3rds was typical of western England: 'in some regions, as for instance England, in the area known as Westcountry, they are called the best consonances'.

Much of the Latin polyphony written in 13th-century England absorbed the idiosyncrasies of style shown by vernacular duets, particularly the characteristic partiality for the 3rd. Most of the compositions were written for three voices, and even four-part counterpoint was much more common than on the Continent. The repertory, made up primarily of conductus and *pes* motets, is characterized by the frequent use of the techniques of voice-exchange and rondellus; by the prominence of triads, at times even triadic parallelism; by tonal unity; and by regular periodicity.

As the two-voice framework expanded towards the end of the 13th century, the contrapuntal field that it delimited came to be occupied more and more by 6-3 chords. The same dynamic evolutionary force that expanded the framework caused the relatively static combination of a perfect consonance – the 5th – with the imperfect consonance traditionally favoured in England – the 3rd – to be replaced by the more 'progressive' 6-3 combination. Its characteristic quality of flow and progression, resulting from the absence of the perfect 5th, had largely been reserved in the earlier repertory for the penultimate chord of a cadence, where the 6th, traditionally regarded as a dissonance, was appropriate.

The so-called 6-3 chord style originated in late 13th-century English conductus (i.e. in pieces whose composition was not, as a rule, circumscribed by a cantus firmus). The great majority of apparently free compositions of the 14th century – which, by and large, are tonally unified, like their 13th-century antecedents – are written for three voices and favour the use of 6-3 chords. (Even in the few surviving duets the counterpoint with its frequent 6ths often seems to imply, or at least allow, the addition of an inner voice.) In addition to the mostly cadential 8-5s, this style consists of 6-3 chords, usually in chains of four, five, or – more rarely – up to roughly a dozen, and somewhat less prominently, especially at first, of 10-5s. Although the sonority of the 6-3 chord is characteristic of these pieces, in the majority of them the chordal texture is quite varied, and includes a good many more or less extensive passages in which no such parallelism occurs at all (as in exx.2*a* and *b*). Though in a few cases a lower voice has been found to be an adaptation of a pre-existing tune (e.g. the polyphonic setting of the *Angelus ad virginem* mentioned by Chaucer in the Miller's Tale and sometimes mistakenly referred to as a hymn), the style necessarily

Ex.2(a) *GB-Lbl* Sloane 1210, f.143*v*
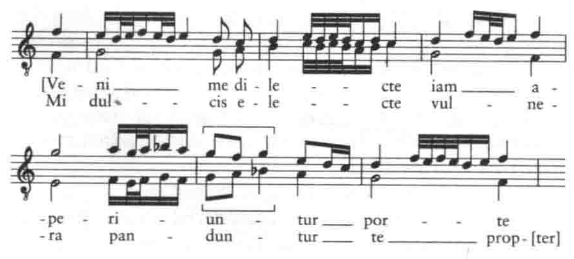


throws into prominence the top voice, where, indeed, the melodic interest is generally concentrated. It is not surprising, therefore, to find that it is still discernible in the 15th-century carol, which is in some ways related to the conductus.

Compositions of this sort, which no longer have the melismatic caudas that often articulated conductus, began to appear around 1300. They were evidently referred to as cantilenas, since according to Odington (*c*1300) the 6th, handled like a consonance, was frequently employed 'in cantilenis istius temporis'. Like conductus, they are written in score, with the Latin text (mostly Marian poetry) placed under the lowest voice. (Some of the manuscripts containing them are *B-Br* 226, *GB-Lbl* 1210, *Cgc* 334/727, 512/543 and *SRfa*.) There are also some freely composed cantilena-style settings of liturgical texts, such as the troped or untroped Kyrie and Gloria of the Mass. (Late and stylistically more advanced specimens of the latter are to be found in the Old Hall Manuscript.)

What is remarkable about a significant number of these pieces is the comprehensive and orderly way in which their phrases define the functional relationships between the degrees of the scale and their tonic. For sense of tonal direction, structural clarity, chordal richness and musical lyricism, these songs are not matched by any other medieval repertory. Many of the melodies are likely to belong to an almost totally submerged tradition of vernacular song, since they have a flavour reminiscent of the few extant English songs. Moreover, the lyrics are of the type written in the first half of the 14th century by Richard de Ledrede, Franciscan Bishop of Kilkenny in Ireland, as contrafacta for the secular songs with which his vicars and clerks had been 'defiling their throats', especially during the season of Christmas and the New Year.

While nothing definite is known about the function of cantilenas, many may reasonably be presumed to have occasionally taken the place of the sequence, especially as many of them exhibit its double-versicle structure; they may also have come to serve as devotional songs (votive antiphons) in church or, simply, as clerical chamber music. The latter presumption is perhaps strengthened by an instrumental type of elaboration, displayed by some of the compositions, that closely resembles the ornamental keyboard style encountered in *GB-Lbl* Add.28550, the Robertsbridge Manuscript (as in ex.3).

Ex.3 *GB-Lbl* Sloane 1210, f.1*



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Cantilena (ii). Term used for a particularly sustained or lyrical vocal line, usually for solo voice, meaning lullaby in Italian. The Italian verb *cantilenare* means 'to hum' and this wordless quality is also important. Thus the first movement of Villa-Lobos's *Bachianas brasileiras* no.5, which ends with a hummed line for solo voice (*see* BOCCA CHIUSA), is marked *cantilena*. *Cantilena* can also refer to an instrumental passage with this lyrical and vocal quality.

ELLEN T. HARRIS

Cantillation. The musical or semi-musical chanting of sacred texts, prayers and so on by a solo singer in a liturgical context. The term primarily refers to such chanting in the Jewish Synagogue (*see* JEWISH MUSIC, §III, 2(II)), but is used also for the comparable public recitation of lessons and so on in the various Christian traditions and in other religious rites (e.g. those of Manicheism). In the Byzantine tradition, such recitation has been termed *ekphōnēsis* ('pronunciation', 'reading aloud'), a word coined by I. Tzetzēs ('Hē epinoēsis tēs parasēmantikēs tōn Buzantinōn', *Parnassos*, ix, 1885, p.441). For the cantillation of the Latin Christian Church *see* EPISTLE and GOSPEL; for that of the Byzantine tradition *see* BYZANTINE CHANT, §§2, 4; for the notation of cantillation in a number of traditions *see* EKPHONETIC NOTATION.

GEOFFREY CHEW

Cantin, Bertin. *See* QUENTIN, BERTIN.

Cantin, Jean-Baptiste. *See* QUENTIN, JEAN-BAPTISTE.

Cantino (It.). *See* CHANTERELLE.

Cantino, Paolo (*b* Mantua; *fl* 1580–1608). Italian organist, choirmaster and composer. All that is known of his career associates him with Mantua. In 1580 and 1581 and between 1601 and 1608 Cantino served as organist at Mantua Cathedral, and it is known that in 1589 and 1590 he taught the clergy there. For the marriage celebrations in 1581 of Prince Vincenzo Gonzaga and Margherita Farnese, Cantino contributed an *intermedio* which is now lost; this was one of the 'vari e bellissimi intermedi' that, according to one witness, accompanied a comedy performed 'con un bellissimo parato et una fortuosissima scena'. Cantino's first (and only known) book of madrigals is dedicated to Duke Guglielmo Gonzaga of Mantua, and in 1588 he contributed to Alfonso Preti's *L'amorosa caccia* (RISM 1588[14]), a collection entirely devoted to compositions by native Mantuans.

WORKS

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1 madrigal, 5vv, in 1588[14]; 2, 4vv, in 1588[18]

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Cantio (Lat.: 'song'). The word, of classical origin, was in frequent use throughout the Middle Ages to mean any kind of song, whatever its subject matter, language or musical style. It gave rise to vernacular terms including 'canso(n)' (Provênçal), 'canzone' (Italian) and 'chanson' (French), which also may be of wide general application. Dante (*De vulgari eloquentia*, II.viii), using the word 'cantio' as the Latin equivalent of these, limits its application to the high-style strophic song. From the 14th century onwards it came to be applied more specifically to sacred, non-liturgical Latin song, strophic in form and usually with a refrain. In modern musicological literature it has sometimes been used in a comparatively wide sense to refer to monophonic art songs in Latin from the 10th century onwards (Stevens, 1986), but more often to refer to late medieval religious songs of the kind collected in *cantionalia* (and books denoted by equivalent vernacular terms) from the 14th to the 16th centuries (*see* CANTIONAL, especially for the vernacular continuations of the Latin tradition). Such repertories are, in any case, a development from earlier types of Latin strophic song, both monophonic and polyphonic (*versus*, conductus and so on); these, and the later cantiones themselves, may be monophonic or polyphonic, though the polyphonic cantio never attained the elaboration sometimes associated with the *versus* and conductus. Many texts and their musical settings persisted for several centuries, though often changed to accommodate new musical fashions; monophonic and polyphonic versions exist of the 'same' piece, and the same or similar musical settings are found with different texts. Nor should one exclude from consideration religious songs with vernacular texts that are clearly an offshoot from the Latin type, and are sometimes to be found in the same sources.

While early Latin religious song (from the 10th to the 12th centuries), like its secular counterpart, was often created or at least recorded in a monastic environment, it also had roots in the repertory of the GOLIARDS and to that extent was the property of the secular clergy of all ranks. In the later Middle Ages it became very largely the preserve of the secular clergy and of the friars, both of whom utilized it as a tool for religious instruction. The collection of such songs in a *cantionale* argues a certain quasi-liturgical formality, providing a body of material suited to singing by students and the laity, outside the liturgy itself but offering an equivalent opportunity for the regulated expression of pious sentiments. Such collections also appear as appendices to liturgical books such as graduals and antiphoners.
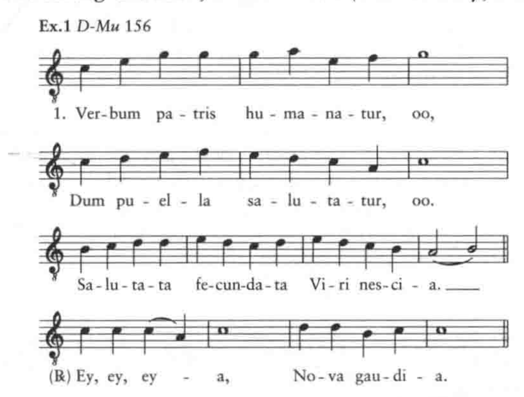
The cantio and its predecessors differed from the liturgical hymn (*see* HYMN, §II) in such features as the frequent use of a refrain, of short rhyming lines and half-lines (often varying in length), in the more frequent use of accentual trochaic rhythm and in the freer conduct of the melodic line. It was often closer to the rhythmical sequence in accentual and melodic quality, though it differed from it in being musically strophic and in usually having a refrain. The cantio, like its precursors the *versus* and conductus, sometimes originated as a trope to a liturgical form, or else acted as a substitute for one. Such substitutes are usually recognizable from an allusion to the original text, as is often the case with substitutes for the *Benedicamus Domino* at the conclusion of an Office. In some cases at least, the *cantionalia* contain songs that originated as tropes or substitutes but have become detached from their original context.

The strong emphasis on the Christmas season in the repertory of the Aquitanian *versus* is also reflected in the origin of a number of continuously popular Christmas songs in the cantio repertory: such for example are *Resonet in laudibus* (often associated with the rhymed antiphon *Magnum nomen Domini*), *Personent hodie* (originally *Intonent hodie*) and *In dulci jubilo*. Though these are not in carol form as strictly defined, their refrain structures make them analogous to the carol and an equally valid forerunner of the modern Christmas song or 'carol'.

Many cantiones are amenable to strictly metrical performance, and in later sources are often notated in specific note values. Whether these can be safely applied to earlier versions of the same pieces or to earlier examples generally is uncertain: in the older sources they are often found side-by-side with more elaborate compositions in which such rhythms are impossible to apply. Sometimes the rhythmic interpretation of a later source is dependent on the fact that the music of an earlier version has been simplified. For example the clear rhythms and strict voice-exchange of *Ad cantus leticie* in *Piae cantiones* (Greisswald, 1582; ed. G.R. Woodward, no.13) are a rationalization of a slightly more ornate and less homogeneous early version first found in *GB-Cu* Ff i.17 (1), a 12th-century English source.

This source also contains a three-voice version of *Verbum patris humanatur*, found elsewhere for two voices (*F-Pn* lat.3719, 12th century) and for one voice in the 'Moosburg Gradual', *D-Mu* 2° 156 (14th century; ex.1).

Ex.1 *D-Mu* 156



Here the rhythmic values, though explicit only in the latest source, seem applicable, with minor adjustments, to the two earlier ones.

Voice-exchange is a technique found in a number of compositions that might be considered prototypical or actual cantiones in the more limited sense of the term. One is the voice-exchange 'hymn' *Nunc sancte nobis spiritus*. This also occurs with other hymn texts, and, in a form not quite realizable as polyphonic, as the introductory substitution-versus *Deus in adiutorium intende laborantium* from *F-Pn* lat.1139 (also extant in a mensural three-voice form in various 13th-century motet collections). Such pieces might be called two-voice rondelli, a common feature of which is the simultaneous sounding
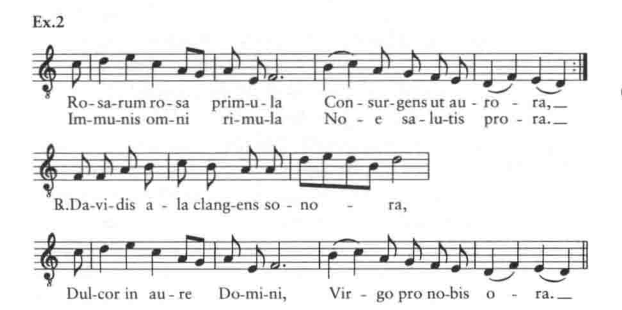
of slightly ornamented ascending and descending scales. If *Nunc sancte nobis spiritus* and its hymnic contrafacta are brought into the orbit of the cantio that is because their voice-exchange technique is also found elsewhere in the repertory but is not typical of strictly liturgical polyphony. It also serves as a warning not to define the genre too narrowly in reference to its texts and musical forms.

A typical Latin cantio of the later Middle Ages is the following (ex.2) from the Neumarkt Cantionale (*PL-WRk* 58), copied in Silesia in about 1480: it has the form *AABA*. Other examples often include a refrain within the same or similar repetitive structure and are thus analogous to the Italian *lauda* and ballata and the French virelai. This particular book is organized according to the liturgical year, and is characteristic of the kind of collection made by local schoolmasters, in which cantiones are the main items but to which other types of material, including in this case polyphony, may be added. An example of a much more miscellaneous collection of mostly non-musical material is *DK-Ku* AM 76 8° (see Kroom and others, 1993). Scattered among the contents are a few polyphonic pieces, their two parts written consecutively rather than simultaneously, and some monophonic pieces, including two with Danish texts. Yet another type of manuscript is the purely musical compendium, containing perhaps treatises as well as simple polyphonic and monophonic compositions (see Göllner, 1993).

Many sources, even as late as the 15th century, do not offer specific indications of rhythm, and the interpretation of their songs is not always unambiguous. At the same time, their simple melodic outlines and the regular rhythms of their texts are often a sufficient indication of their probable rhythmic shape. In some other cases, chant-like material may enclose a section in a more regular rhythm, a situation analogous to that of a trope. At the other extreme, modern scholarship has applied the term 'cantio' to polyphonic compositions of no specific genre that in some ways may be untypical of the late medieval motet or antiphon (see for example *Der Mensuralkodex des Nikolaus Apel*, ed. in EDM, 1st ser., xxxii–xxxiv, 1956–75: this manuscript, owned in the late 15th century by a future rector of Leipzig university, was compiled for private recreation, not for choir use). The polyphonic *lauda* and sacred frottola are not unrelated types. In the 16th century, however, the term 'cantio sacra' came to be adopted quite widely as a synonym for the motet in its widest contemporary sense.

In the circumstances, a precise definition of the cantio, at least in a way that would enable it to be recognized by its musical features, seems unattainable. If one excludes the use of the term (by theorists writing in Latin) to

Ex.2



describe vernacular secular songs, and if one also rejects a usage so wide as to describe almost any species of religious music, one is still left with a very large body of material – Latin and vernacular, monophonic and polyphonic, primitive and more sophisticated – that lies just outside, but not very far outside, the preserve of the medieval liturgy, the property of the laity but not normally of the uneducated laity, and developing in both Catholic and Reformed circles thereafter. Within Catholicism, such material continued to form a pious adjunct to formal worship. For Protestants, it became potentially a part of the congregational liturgy itself, as well as fulfilling various ancillary functions, both sacred and decently secular. In these contexts it has existed, in some form or another, ever since.

See also PLAINCHANT, §6(v).

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Cantional [cantionale] (from Lat. *cantio*: 'song'; Cz. *kancionál*; Ger. *Cantional*, *Kantional*). A collection of sacred songs; a hymnbook, especially in central Europe.

1. The Czech *kancionál*. 2. The German *cantional*.

1. THE CZECH 'KANCIONÁL'. The word '*kancionál*' (pl. *kancionály*) arose in Czech in the early 16th century as a name for a book of sacred songs. In the course of time it replaced the older Czech term '*písně*' ('songs'), which was
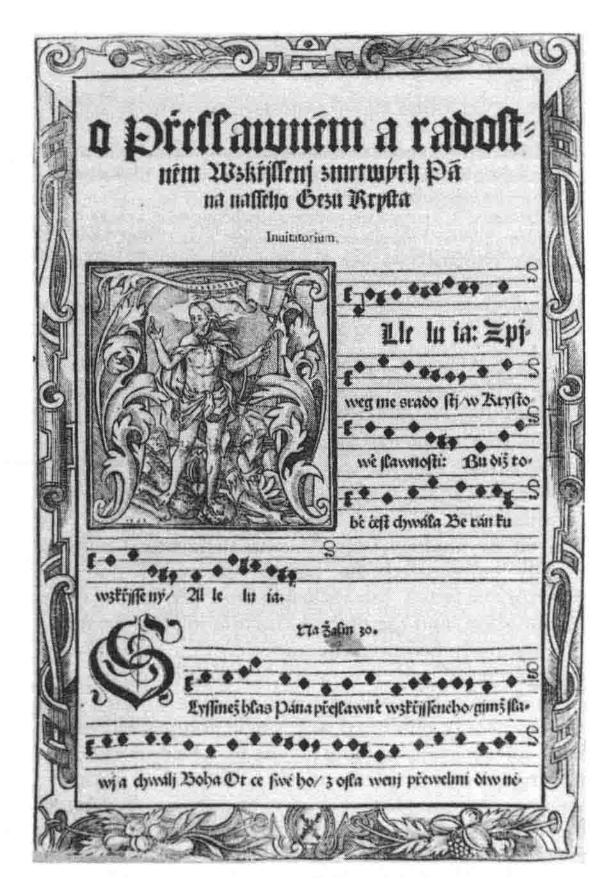
too broad. For those of non-Catholic denominations the *kancionál* was a liturgical book; for Catholics who used Latin and plainsong during the church service it was a non-liturgical book, which contained liturgical elements only in exceptional cases. Since the *kancionál* was designed above all for laymen it was made up mainly of Czech strophic songs, and the presence of compositions of any other type (plainsong, or its translation into Czech and polyphonic compositions) was not a decisive factor. It is a characteristic of every *kancionál*, however, that at least part of its contents was made up of songs designed to be sung by the whole congregation. Several music manuscripts of the 15th century were later referred to as *kancionály* because they also contained, among other things, Czech spiritual songs and could not be fitted into any other category of liturgical book. The *Vyšebrodský sborník* (Vyšebrod anthology) from the early 15th century or the Hussite *Jistebnický kancionál* (Jistebuice songbook) from the mid-15th century belong to this type of *kancionál*.

The tradition of folk spiritual song in Bohemia is much older than the *kancionál*. In 1406 the Prague synod granted official permission for the singing of four old Czech hymns of which one, *Hospodine, pomiluj ny* ('O Lord, have mercy on us'), was sung publicly as early as the mid-11th century. During the Hussite period congregational singing became of prime importance in Czech liturgy, creating a basis for the development of Czech spiritual songs and for the origin of the *kancionál*. From the 15th century it became a basic element in the liturgy of Bohemian nonconformist churches; it was adopted also in Catholic churches from the 17th century.

The heritage of Hussite song was adopted above all by the Union of BOHEMIAN BRETHREN, which originated in the second half of the 15th century from a radical Hussite wing, and by the Utraquist Church, which professed more peaceful Hussite tendencies and was closer liturgically to the Catholic Church. In the Hussite period hymn melodies and texts were written in about equal numbers, but by the second half of the 15th century more texts than melodies were being produced. A consequence of the overproduction of texts was the easing of the semantic dependence of the melody on the text, which subsequently became characteristic of Czech sacred song. From the end of the 15th century new texts were usually sung to the melodies of older or other generally known songs; usually the heading of such a song in a *kancionál* would include the direction 'sung like...'. A special form of this practice was the 'common tune', a term used to distinguish every melody suitable for texts of four eight-syllable lines. A song which had its own tune usually bore a note to that effect in its heading. Because musical notation was replaced by references to tunes, many *kancionály* were published without music. In spite of acute dogmatic differences between various denominations, where music was concerned there was a certain amount of tolerance among churches, and many of the tunes were shared by them. The melodic fund of most non-Catholic *kancionály* in the 16th century was taken from Gregorian chant and Hussite songs; a considerable number were also taken from Latin *cantiones* (sacred songs, the composition of which was particularly rich in 15th-century Bohemia) and Czech folksong. From the mid-16th century the influence of German Protestant songs also became apparent in *kancionály* among Czech Brethren, and still more so among Czech Lutherans along the northern border regions of Moravia and Slovakia.

The real development of *kancionály* in Bohemia followed the invention of printing. The oldest Czech printed *kancionál* was published in Prague in 1501 and contained 88 song texts. Manuscript *kancionály* coexisted with printed ones until the beginning of the 19th century, although from the 18th century they were generally copies of printed ones. The most zealous publishers of hymnbooks in the 16th century were the Czech Brethren. Their hymnbooks were painstakingly prepared, not only in dogmatic and linguistic aspects but also musically, typographically and visually. The earliest Brethren publications of the *kancionál* (1505, 1519) have not survived and can be documented only bibliographically. Only a German translation of the Brethren's *kancionál* has survived (*Ein new Geseng Buchlen*), published by Michael Weiss (Mladá Boleslav, 1531) for the German members of the sect. Weiss's *kancionál* was the largest printed hymnbook to have appeared, and it was the first to be organized by category, arranging some hymns according to the church year and grouping others according to their topics. The oldest extant *kancionál* containing the music as well as the texts of the Bohemian Brethren is in *Písně chval božských* ('Songs in praise of God') by Jan Roh (Prague, 1541), which contained 482 songs. It was translated into Polish by Walentin z Brzozowa (Königsberg, 1554). The Bohemian Brethren's production of hymnbooks culminated in the edition prepared by Jan Blahoslav (1523–71), a bishop of the Brethren who was not only an outstanding philologist but also an accomplished musician, theorist and composer; his hymnbooks are among the greatest achievements of 16th-century Czech religious culture. The first edition appeared under the title *Písně chval božských* (Szamotuły, 1561). The second, entitled *Písně duchovní evangelistské* ('Evangelical religious songs'), appeared in Ivančice, Moravia, in 1564 and contained 567 texts and 317 melodies (see illustration). By the end of the 16th century this *kancionál* had been published another six times in various forms. The Brethren's series of *kancionál* publications concluded with the *kancionál* by Jan Amos Komenský (Amsterdam, 1659, published when he was exiled after the Battle of the White Mountain), containing 605 melodies.

In contrast to those of the Brethren, the Utraquist *kancionály* were illuminated folio manuscripts designed above all for singers of the 'literati' brotherhoods. (Most printed Utraquist hymnbooks contained only texts, and thus are less important.) The literati brotherhoods were voluntary associations of laymen, mostly towns-people, organized like guilds, whose aim was the performance of solemn music in church. Their members were called literati because they were considered to be educated people (*homines litterati*). The literati sang mostly plainsong and Czech spiritual songs, but they were also the main composers of polyphony in 16th-century Bohemia; for this reason their hymnbooks are among the most important sources of Czech polyphony. Typically the music favoured by the literati brotherhoods consisted of polyphonic arrangements of Czech spiritual songs with a cantus firmus in the tenor. In the aftermath of the politico-cultural changes in Czech lands after 1620 and the rise of the professionalization of the higher forms of church music, the literati brotherhoods became Catholic in the



Page from the Czech kancionál 'Písně duchovní evangelistské' (1564)

17th century and gradually devoted themselves more to the spiritual needs of their members than to music. When they were abolished by the court decree of Joseph II in 1785, their manuscript *kancionály* had already long been in disuse.

Printed *kancionály* of the 16th-century Utraquists were not as important from the musical point of view as the manuscript ones because they were published mostly without music. The most prolific composer of Utraquist songs was the priest Václav Miřinský (*d* 1492), who wrote 591 song texts. Czech Lutherans did not begin to publish their own hymnbooks before the mid-16th century. The first was *Kancionál český* ('Czech hymnbook', Olomouc, 1576) by Jakub Kunvaldský, which contained 324 melodies, followed by *Písně chval božských* (Prague, 1602) by Tobiáš Závorka Lipenský, containing as many as 770 melodies. Greatly favoured, particularly by the Slovak evangelists, was *Cithara sanctorum* (Levoča, 1636), edited by Juraj Tranovský (1592–1637). After the Battle of the White Mountain, exiled Czech Protestants published hymnbooks which they then smuggled to their secret fellow believers in the Czech lands. They were always printed in a small format without music, and because of their characteristic shape were known as *špalíčky* ('wooden tablets'). The most renowned publisher of these hymnbooks was the exile Václav Klejch whose first volume appeared in Zittau in 1717.

Catholics began to publish their own hymnbooks even later than the Lutherans, beginning with those printed by Šimon Lomnický z Budče (Prague, 1580, 1595). The vital drive of the Counter-Reformation at the beginning of the 17th century encouraged an increase in the production of Catholic hymnbooks. Jan Rozenplut published the first large-scale Catholic *Kancionál* (Olomouc, 1601), containing 425 texts and 215 tunes, followed by the *kancionál* of Jiří Hlohovský (Olomouc, 1622), Jiři Šipař's *Český dekakord* (Prague, 1642) and Adam Michna's *Česká mariánská muzika* ('Czech Marian music'), the first *kancionál* to include figured bass accompaniments. The first Slovak Catholic hymnbook appeared in Trnava in 1655 under the title *Cantus catholici* and contained 209 melodies. Michna's modernized hymns (Prague 1647, 1653, 1661) rejuvenated the existing hymnbook repertory, and quickly gained wide favour, appearing in all later hymnbooks. They influenced in particular the most important Baroque Catholic hymnbook, the *Český kancionál* (Prague, 1683), published by Matěj Václav Šteyer. This contained over 1000 melodies as early as its second edition (Prague, 1687), and by 1764 it had been issued six times with only minor alterations. Another significant Catholic hymnbook was *Slavíček rajský* ('Heavenly nightingale', Hradec Králové, 1719) by Jan Josef Božan, where the majority of songs were arranged with figured bass. The hymnbook *Kaple královská*, ('Royal Chapel', Prague, 1693) by Václav Karel Holan Rovenský, was exceptional because it contained polyphonic arrangements of hymns and short cantatas with instrumental accompaniment.

The influence of the 18th-century Enlightenment gradually brought about a decline in Bohemian sacred song. The songs of the hymnbooks were sung only by the lower social strata of the population in Bohemia, while choirs usually performed music modelled on contemporary opera style. The stylistic gap between the two types of music continually widened, apparently because the major part of the hymn repertory was more than 100 years old and new songs of artistic quality were not appearing. Although during Joseph II's reign there was an emphasis on congregational song, creating the so called mass song, a strophic paraphrase of parts of the Ordinary, the majority of new songs were of little aesthetic value. The most successful hymnbook of the early 19th century was that compiled by Tomáš Fryčaj (Olomouc, 1788), which appeared in seven editions during the first three decades of the century; it probably owed its success to its attempt to reflect contemporary taste. In the second half of the 19th century interest in old hymns revived under the parallel influences of Romanticism, which encouraged a search for the roots of Czech national music, and the Cecilian reform movement. The expression of these endeavours was the *Kancionál* compiled by Vincenc Bradáč (Prague, 1863–4), which, however, did not establish itself because of its old-fashioned style.

While the old *kancionály* were intended for all dioceses in Bohemia and Moravia, in the 20th century individual dioceses began to produce their own songbooks. At this time there was a significant increase in the number of mass songs whose texts freely paraphrased the Ordinary of the Mass. After World War II there was renewed pressure for a songbook that was compulsory for all dioceses, which led to the publication of the *Kancionál* (Prague, 1973-90). The choice of songs was governed by liturgical demands, by their popularity and by their poetic and musical value. In addition to the old songs, new compositions by contemporary composers were included. As a consequence of the liturgical reform that followed

the Second Vatican Council, pre-existing mass songs were recast as so-called Proper songs, and their place was taken by new settings of the Czech texts of the Ordinary.

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2. The German 'Cantional'. The word '*Cantional*' never gained general acceptance as a formal definition in German, although it has been used occasionally to indicate a collection of sacred songs (*cantiones*) or chorales for ecclesiastical use. It was probably coined relatively recently, by analogy with such words as 'Graduale' and 'Antiphonale', whereas the similar title *Cantual* was derived by analogy with *Manual*. The title *Cantional* usually emphasized the official nature of both the repertory selected for inclusion and the order of its presentation, and the official sanction implied by such a title naturally favoured the adoption of a hymnbook in church schools as well as in official liturgical use.

Cantionale (the spelling *Kantionale* is also often used) were generally published as a single volume, either in a large folio format, suitable for use by a Kantor and choir reading from a single copy on a lectern, or in octavo volumes for individual choristers or pupils; collections of hymns and chorales distributed in partbooks were usually given some other name. The term '*Cantional*' in the title of a collection did not imply any unity of repertory or even any particular style. German *Cantionale*, including both printed and manuscript volumes, might contain only monophonic hymns in German and Latin or these monophonic repertories might be combined with settings of the Passion (such as Johannes Keuchenthal's *Kirchen Gesenge*, Wittenberg, 1573, described in the foreword as a 'Cantional Buch'). Some polyphonic hymnbooks called *Cantionale* were devoted to settings of a particular aspect of the liturgical repertory, such as the Latin and German hymns 'zur Vesper und Predigzeitten in den Evangelischen Kirchenzu Regenspurg' in the folio manuscript of Andreas Raselius's *Cantionale oder Kirchengesange* (1587–8). The best-known *Cantional* is probably Schein's *Cantional oder Gesangbuch Augspurgischer Confession* (Leipzig, 1627), which contains adaptations of both Latin and German hymns. The *Cantionale sacrum* (Gotha, 1646–8) was a compact descant book intended for use in both schools and churches, and C.F. Witt's *Psalmodia* (Gotha, 1715), described in its foreword (and in a 1726 supplement) as a *Cantional*, was a chorale book including, somewhat uncommonly, figured bass accompaniments for organists.

Since the publication of Blume's study of monophonic evangelical music (1925) the term '*Cantional*' has been applied broadly to all hymn collections in chordal four-part settings with the tune in the upper part published between 1586 (Lucas Osiander's *50 geistliche Lieder und Psalmen*) and 1631 (Melchior Franck's *Psalmodia sacra*), and the characteristic musical style of such collections began to be called *Cantionalsatz* or *Cantionalstil* (*see* Chorale settings, §I, 2). Because the simple *Cantionalsatz* style of the music included was regarded as typical

of 'church counterpoint' at the time and because the tunes were commonly popular ones to encourage the congregation to join in the singing, it seems reasonable to apply the term 'Cantional' generally to all harmonized hymnals in score or choirbook form. Use of the term for domestic hymnals not explicitly sanctioned by church authorities, such as Samuel Besler's *Concentus ecclesiastico-domesticus* (1618) or those published for itinerant boys' choirs, such as the *Geistliche Lieder und Psalmen* (1588) of Georg Weber (ii), however, is still open to question.

Of the *Cantionale* explicitly designated as such, only that of Schein corresponds to the preconceived notions of evangelical hymnologists in the overwhelming predominance of four-part *contrapunctus simplex*, organization according to the liturgical year, and its composition largely by one man. Schein's *Cantional*, published and distributed by the composer, presented evangelical hymns in a modernized style adopting some contemporary innovations in German secular music. For the first time in a *Cantional* a figured bass was included, so that a chordal accompaniment could be provided without resort to German tablature, and the book contained a wealth of original melodies and texts as well as modernizations of some old tunes that rendered them virtually unrecognizable. Five hymns were arranged for five parts in the first edition, and another 21 such arrangements appeared in the second, posthumous, edition; all 26 are justly admired for their rich and occasionally adventurous harmonies. Seven five-part chorale motets were included as well, under the heading 'Contrapuncti compositi'; these keep the melody in the top part throughout, and have a running accompaniment which may have been intended for instrumental performance, even though all parts are texted. It may be that these motets were modelled on those included in Melchior Franck's *Contrapuncti compositi deutscher Psalmen* (1602). The extensive distribution of Schein's *Cantional* is explained by its practicality, novelty and artistic quality. Large sections of it were adopted into other printed or manuscript collections, including Christoph Peter's *Andachts-Zymbeln* (Freiburg, 1655).

See also CHORALE and CHORALE SETTINGS, §I, 2.

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JIŘÍ SEHNAL (1), WERNER BRAUN (2)

Cantio natalitia. A polyphonic Christmas carol with Latin or Flemish text composed in the southern (Spanish) Netherlands during the 17th century. The term is first found in the Flemish-Latin *Thesaurus theutonicae linguae* (Antwerp, 1573) as a translation of *leyssen* (the Flemish for 'carol', from Kyrie eleison), a definition repeated in Cornelis Kilianus's influential *Etymologicum* of 1598. 'Cantiones natalitiae' was used by Phalèse for a set of six anonymous polyphonic Latin carols for three to six voices published as an appendix to Pevernage's *Laudes vespertinae* (Antwerp, 1604), a collection including Marian antiphons clearly associated with musical practices at Antwerp Cathedral. It seems likely that, whereas the antiphons were intended for the daily Marian devotions and the *Tantum ergo* settings in the same volume for the Eucharist, the *cantiones natalitiae* had their place in Christmas Eve services, probably at the end of Mass or Vespers. These early examples are simple homophonic settings of such well-known Latin Christmas carols or hymns as *Puer nobis nascitur*, *Puer natus in Bethlehem* and *Fit porta Christi pervia*.

In reprints of the *Laudes vespertinae* the number of *cantiones natalitiae* was considerably increased, to 26 in 1629 (6 ed. F. Noske, *Six Seventeenth-Century Carols from the Netherlands*, London, 1965; 12 ed. in EMN, xii, 1980) and 49 in 1648. In these two editions four-part settings with basso continuo predominate, usually (as before) with the main melody in the highest voice and homophonic accompaniment. Whereas the examples in the 1604 edition are anonymous, composers in the later ones are named, the most important being the Antwerp choirmaster Guillaume Messaus. In the 1629 volume are found not only *cantiones natalitiae* on traditional Latin texts (e.g. *Dies est laetitiae*) but also examples based on popular Flemish Christmas carols, some several centuries old (e.g. *Een kindeken is ons gheboren*, *Het viel eens hemels dauwe*). The earlier, polyphonic settings use the melodies traditionally associated with the carol texts, but an important feature of the 1648 edition is that both texts and melodies are newly composed. Several subsequently found their way from the polyphonic *cantio natalitia* to the Christmas song repertory as simple songs consisting of only a text and melody.

During the second quarter of the 17th century the composition of *cantiones natalitiae* spread from Antwerp Cathedral to the city's parish churches and later to other Flemish cities, especially Brussels and Ghent. The repertory seems to have been disseminated exclusively in collections published by Phalèse's heirs and later successors, no contemporary manuscripts with compositions of this kind having been located. Between about 1645 and 1664 Phalèse's heirs brought out four anthologies of *cantiones natalitiae* by composers based in Antwerp (12

pieces ed. in EMN, xiii, 1981), and between 1655 and 1665 five volumes each by a single composer active in Brussels or Ghent. During that period the form took two distinct paths: besides simple four-voice homophonic settings with continuo, a second type, consisting of a solo stanza and a choral refrain, was developed. The solo voice is typically called 'praecentus', its counterpart in the bass line often being termed 'bassus praecentus'. The refrain, usually headed 'Reprise', may be a simple three- or four-voice setting of the solo stanza or a more elaborate setting of the same or a different text. The Brussels composers, who included Joannes Florentius a Kempis, Guilielmus Borremans and Gaspar de Verlit, favoured *cantiones natalitiae* of the simple homophonic type (with a 'praecentus' part added to the chorus), the Ghent composers (Petrus Hurtado, Jan Pieterszoon Vander Wielen) the verse–refrain type; those working in Antwerp (Hendrik Liberti, Philippus van Steelant and others) show no preference for one type over the other. The number of Latin texts decreases significantly with time.

The final phase in the development of the genre is dominated by Joannes Berckelaers, about whom nothing is known other than that he was blind. Between 1667 and about 1695 he published five books containing some 60 *cantiones natalitiae*, several of which (e.g. *Hoe leit ons kindeken hier in de kou*) have found a permanent place in the repertory of popular Dutch Christmas songs. They consist typically of a stanza for two solo voices and a four- or five-voice refrain, often with instruments (strings, cornettos, trumpets); in the more complicated settings the song is derived from the 'praecentus' part of the solo stanza.

Written by church musicians for performance by local forces, the *cantio natalitia* exerted a strong popular appeal attested by parish church inventories throughout Flanders. To some extent it is the Flemish counterpart of the popular Christmas forms of other European countries (the CAROL, NOËL, WEIHNACHTSLIED, PASTORELLA and *villancico de navidad*; *see* VILLANCICO), all of which have some traits in common, for example the use of songs as a basis, simple compositional techniques and a structure that contrasts solo verses with choral refrains. Otherwise, however, there seems to have been little or no exchange between the various forms except for the cross-fertilization of *cantio natalitia* and *villancico de navidad*. During the period of Spanish rule in the southern Netherlands, Spanish musicians were present in the principal Flemish cities while Flemish musicians were active in Madrid. The villancicos of Pedro Rimonte issued by Phalèse in *Parnaso español* (Antwerp, 1614), as well as unpublished pieces by Juan Bautista Comes, active in Valencia, show clear parallels with *cantiones natalitiae* in their treatment of the verse–refrain structure.

After 1700 no more examples of the genre were added to the existing 250 or so. Fragments of similar works from the 18th century have survived in manuscripts from Ghent and Brussels, but it is impossible to judge to what extent they are the remnants of a substantial tradition. In the absence of further evidence it must be presumed that the *cantio natalitia* declined or even died out altogether during the 18th century.

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RUDOLF A. RASCH

Cantio sacra (Lat.: 'sacred song'). A name for the motet during the 16th and 17th centuries, as, for example, in Johannes de Cleve's *Cantiones sacrae, quae vulgo muteta vocantur* (1559) and Andrea Gabrieli's *Sacrae cantiones vulgo motecta appellatae* (1565). The term is also used in Scheidt's *Tabulatura nova* (1624) for keyboard chorales.

Cantique (Fr.: 'canticle', 'hymn'). A term used generically to refer to French religious songs in the vernacular comparable to the German chorale or religious songs of a more popular nature.

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□

Canto (i) (It., Sp.: 'song'). A term denoting, variously, SINGING, the art of singing, the soprano part or partbook of a polyphonic composition, a melody, a SONG, or the treble string of a bowed or plucked instrument (usually in its diminutive form as 'cantino'). It is also applied to specific genres such as carnival songs (CANTI CARNASCIALESCHI), folksongs (*canti populari*), GREGORIAN CHANT (*canto gregoriano*), PLAINCHANT (*canto plano*), measured music or florid song (*canto figurato*, CANTO DE ÓRGANO) and to a style of singing (BEL CANTO).

Canto (ii). An electromagnetic device for use with a piano. *See* SOSTENENTE PIANO, §5.

Canto de órgano (Sp.). A term for mensural music, i.e. polyphony, as opposed to 'canto llano' (plainchant), used in Spain from the 13th or 14th century to the 18th. Juan Bermudo (*Declaración de instrumentos musicales*, 1555) defined *canto de órgano* as 'harmony or melody that can be measured'. The term 'canto figurado' also referred to polyphony, but 'canto de órgano' is found more often in theoretical treatises.

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□

Cantometrics. A system of analysis for studying various facets of folksong performance, developed by Alan Lomax and Victor Grauer. Musical factors relating to song style are submitted to statistical analysis and correlated with social and cultural data, with a view to delineating the role of the folksong in its cultural setting. Critics of the system argue that scientific objectivity and rigour suffer because the analyses include evaluative and intuitive assessments of data, and because some conclusions are founded on hypotheses rather than facts or proven data. But supporters see the system as an attempt to establish universally applicable guidelines for the study of folksong; a way of defining song style for major cultural areas (e.g. India, West Africa); and an approach to a broader understanding of the interrelationship between the song

and its function, including the social and psychological aspects of musical performance. A similar system, choreometrics, has been developed for dance. The intent of this new approach to dance analysis is to enable a comparison of the various objective data relating to dance. The method combines analysis of the social context with data on motion, rhythm, stress and dynamics as well as physiological data relating to performance.

See also ANALYSIS, §II, 5.

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DARIUS L. THIEME

Cantone [Cantoni], Serafino (*fl* 1580–1627). Italian composer and organist. He was a Benedictine monk and took his vows on 2 March 1580 in the abbey of S Simpliciano at Milan, where he spent much of his career. According to Grigolato (*MGG1*), he moved on 28 January 1587 to the Carmelite monastery at Milan, S Giovanni in Conca. Possevino stated that he worked at Venice around 1592, but this claim is not fully substantiated by documentary evidence. By 1599 he had returned to S Simpliciano as an organist; during his later years he may have been organist at Milan Cathedral. Both as an organist and composer he enjoyed respect in contemporary Milanese musical circles.

Cantone's works are stylistically typical of the period of change at the turn of the century; his early motets maintained the tradition of imitative polyphony, while the *Sacrae cantiones* of 1599 are double-choir works of the Venetian type. In his later motets, as the title *Motetti concertati alla moderna* suggests, he adopted the newer, Baroque technique of concertato writing for smaller forces. Very little of his instrumental music survives, but it shows, particularly in the four-part canzona *La Serafina* (RISM 1617[2], copied into the Pelplin Tablatures, *PL-PE*), a masterly control of contrapuntal technique. Outside Italy his works were known and circulated in Bavaria, Prussia, Pomerania and Silesia.

WORKS

published in Milan unless otherwise stated

SACRED VOCAL

Sacrae cantiones, sive motecta ... liber primus, 5vv (Venice, 1596)
Sacrae cantiones, 8vv (1599)
Vesperi a versetti, et falsi bordoni, 5vv, bc (1602) [bc pubd separately]
Officium hebdomadae sánctae, 5vv (1603)
Lamentationum et principale universale sacri officii hebdomadae sanctae (1603)
Motetti ... liber secundus, 5vv (1605)
Messa, salmi et lettanie, 5vv (Venice, 1621)
Motetti concertati alla moderna, libro quarto, 2–5vv, bc (Venice, 1625)

3 motets, vesper psalm, 2 other sacred works: 1596[1], 1603[1], 1615[2], 1617[2], 1618[1]
10 motets, 4, 5, 8vv, *D-Bsb*, *Mbs*, *Rp*

SECULAR

Canzonette, 3vv (1588)
Il primo libro de madrigali, 5vv (Venice, 1591)
Canzonette, 4vv (n.p., 1599)
Academia festevole concertata, 6vv, bc (1627)
Canzone, 5vv, 1604[8]
13 secular vocal works, *D-As*
Canzona, a 4, 2 other instrumental works, a 2: 1598[13], 1617[2]; canzona facs. in AMP, vii (1965), incipit in AMP, i (1963)

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MIROSŁAW PERZ

Cantophone. A MIRLITON of the EUNUCH-FLUTE type, having the shape of a saxophone and made of zinc. It was patented by Le Jeune of Paris in 1882. *See also* BIGOPHONE.

Canto plano (It.). PLAINCHANT.

Cantopop. Shortened form for 'Cantonese pop', the prevalent style of commercial entertainment music that originated from Hong Kong in the late 1970s, influenced by contemporary Japanese popular music but retaining Chinese melodic characteristics. 1980s Cantopop owed much to the studio-sound of Anglo-American soft rock. Production values, including recording technology, were very high, and popular singers became teenage idols. By the 1990s, Cantopop was marketed and widely imitated in Taiwan and mainland China.

See also CHINA, §IV, 6(ii); HONG KONG, §II; and TAIWAN, §V.

JOANNA C. LEE

Cantor. In antiquity and the Middle Ages the generic term for a singer of sacred or secular music. In monasteries and cathedrals the office of cantor grew to include responsibility for the supervision of the liturgy and the training of young singers (*see* DECANI AND CANTORIS); in secular cathedrals of the Middle Ages the cantor directed the choir and ranked second in the chapter. Organum treatises of the period assign the term cantor to the singer of the chant melody to which the *discantor* added a counterpoint. Medieval theorists tend to portray the cantor unflatteringly as deficient in the sophisticated theoretical knowledge possessed by the *musicus*.

The office of cantor survives in modern Jewish and Christian practice. During the Middle Ages the leading singer in many English cathedrals became known as the PRECENTOR, who continues to fulfil a vital role in Anglican choral foundations today. In the Lutheran church the role of cantor traditionally combined educational duties with musical responsibilities (*see* KANTOR (ii) and KANTORAT). In Jewish congregations the cantor (*hazzan*) remains the principal singer, second in importance only to the rabbi as the leader of congregational worship. In the Roman Catholic church, the Second Vatican Council revived the late antique role of the cantor as a congregational song leader (*see* ROMAN CATHOLIC CHURCH MUSIC, §VIII).

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JOSEPH DYER

Cantoris. A term used in Anglican cathedrals to denote the choir on the north (the chanter's, hence *cantoris*) side of the central aisle; *see* DECANI AND CANTORIS and ANGLICAN AND EPISCOPALIAN CHURCH MUSIC.

Cantus (i) (Lat.: 'song'). The medieval and Renaissance word for melody; more specifically, the highest voice in a polyphonic composition. Tinctoris (*Terminorum musicae diffinitorium*, 1475) mentioned four uses of the word 'cantus'. In the widest sense it could refer to any vocal composition; the three volumes of the *Odhecaton*, published by Petrucci (1501–4), are designated *Canti A*, *Canti B* and *Canti C*. *Cantus simplex planus* was a simple melody using notes of indefinite value, as in Gregorian chant; *cantus simplex figuratus* was a melody in metrical rhythm, as was *cantus fractus* which resulted from a long note value being broken into smaller parts; and *cantus compositus* meant polyphony. In Tinctoris's time the term was occasionally used also for the top voice of a polyphonic composition, though 'superius' or 'discantus' were more common designations. 'Cantus' displaced the term 'superius' only in the second half of the 16th century.

The terms *cantus durus*, *cantus mollis* and *cantus naturalis* were used in medieval times to denote the three classes of HEXACHORD; in the Renaissance the first two of these came to stand for the entire diatonic system, without and with a governing signature of one flat respectively.

OWEN JANDER

Cantus (ii) A Mass chant in the Ambrosian rite, corresponding to the Gregorian tract: *see* AMBROSIAN CHANT, §7(i).

OWEN JANDER

Cantus coronatus (Lat.). Late medieval term, literally meaning 'crowned song'. (The practice of awarding a prize or crown either to poems and compositions or to their creators was very widespread in the Middle Ages.) The term occurs in a treatise by Johannes de Grocheio in reference to trouvère chansons and in a manner that requires special discussion. Furthermore, in a small number of manuscripts containing trouvère chansons the term appears in its French form, 'chanson couronnée', or most often merely as the word 'couronnée' or 'couronnez'.

Grocheio divided *musica vulgaris* into two categories, called 'cantus' and 'cantilena', and each of these had a triple subdivision. The three forms of the cantus were 'cantus gestualis', 'cantus coronatus' and 'cantus versiculatus'. By the first term Grocheio obviously meant CHANSON DE GESTE, but it is not at all clear what the distinction was between the other two. It has often been assumed that Grocheio used the term 'cantus coronatus' as a sort of generic term for trouvère chanson, and that therefore whatever Grocheio wrote about this song must hold true for the entire repertory of trouvère chansons. However, Grocheio mentioned not only two trouvère songs as examples of the cantus coronatus, but two others as examples of the cantus versiculatus. (In the course of the treatise, the last is also called 'cantus versicularis' and 'cantus versualis'.) Furthermore, he attributed different characteristics to these two categories of song and almost every remark about the cantus coronatus and the cantus versiculatus is either much too vague and elusive to be helpful or is made virtually meaningless by the author himself in subsequent comparisons with ecclesiastic music.

Approximately 12 chansons have been found in the trouvère manuscripts with an indication in one form or another of having been awarded a crown. The manuscripts concerned are *F-Pn* fr.845, 12615 and 24432, n.a.fr.1050, *CH-BEsu* 389 and *I-Rvat* Reg.1522. Close examination of the chansons concerned has not revealed any particular traits that these songs as a group have in common with Grocheio's cantus coronatus or that distinguish them from other songs in the trouvère repertory. The only reasonable conclusion seems to be that chansons were awarded a crown for more or less subjective reasons.

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

HENDRIK VAN DER WERF

Cantus eugenianus [cantus melodicus; melodía]. The practice of plainchant embellishment used at Toledo Cathedral in Spain between the 15th and 19th centuries. Traditionally attributed to St Eugenius (*d* 657), Archbishop of Toledo, *cantus eugenianus* was performed with the versicles and responsories of the Office, and the gradual

and antiphons of the Mass on ferias, as well as during the Christmas Eve liturgies of the Songs of the Sibyl and the Shepherds. A prebend for a *claustrero* and *maestro de melodía* in charge of *cantus eugenianus* and responsible for teaching it to the *seises* (choirboys) was established in 1448. Notated examples written by the 18th-century *maestro de melodía* Gerónimo Romero de Avila are extant; they consist of simple melodic and rhythmic formulae of divisions of chant notes in duple metre (for ferias) and in triple metre (for feasts).

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WOLFGANG FREIS

Cantus firmus (Lat.: 'fixed melody'; Ger. *fester Gesang*; It. *canto fermo*). A term, associated particularly with medieval and Renaissance music, that designates a pre-existing melody used as the basis of a new polyphonic composition. The melody may be taken from plainchant or monophonic secular music, or from one voice of a sacred or secular polyphonic work, or it may be freely invented. Cantus firmus composition is now understood to encompass a wide range of rhythmic and melodic treatments of an antecedent tune within a new polyphonic texture.

1. Historical definitions. 2. 13th century. 3. 14th century. 4. 15th century: (i) The cyclic mass (ii) The motet (iii) Secular music. 5. 16th century. 6. Symbolic associations. 7. After 1600.

1. HISTORICAL DEFINITIONS. Early theorists used the term 'cantus firmus', in both its Latin and its Italian forms, with a variety of related meanings. Frobenius identified three broad stages in its usage:

(1) From the 13th century to the 17th the term had three related meanings. The original one, used by theorists from Boncampagno da Signa (*Rhetorica novissima*, 1235) to Zarlino (*Le istitutioni harmoniche*, i, 1558) and Forkel (*Allgemeine Geschichte der Musik*, ii, 1801), indicates *cantus planus*, or plainchant, as opposed to any type of measured music. The second identified a plainchant moving in long and equal note values on which a new composition is based, as opposed to *canto figurato* (where a line of measured music drawn from a polyphonic work serves as the basis of another); this second meaning was used by, for example, Vicentino (*L'antica musica ridotta alla moderna prattica*, 1555). In the third meaning, closest to the modern understanding of the term, a cantus firmus was simply a melody, usually a plainchant, used as the basis of new polyphony; the earliest such use of the term appears in the anonymous *Discantus positio vulgaris* transmitted by Hieronymus de Moravia (*d* after 1271).

(2) Beginning in the mid-16th century, the term 'cantus firmus' came to be synonymous with a 'subject' against which counterpoint was either improvised or written. This definition has its roots in earlier counterpoint treatises that identify the given melody as the tenor and the added voice usually as the discantus (Anonymus 4). During the 16th century the terminology varied; for example, Zarlino (*Le istitutioni harmoniche*, iii, 1558) used the term to designate a subject of plainchant in long notes of equal value (a *soggetto de canto fermo*), as opposed to a subject drawn from a polyphonic piece (a *soggetto de canto figurato*). By the early 18th century, however, counterpoint manuals (such as that by Fux, 1725) generally used the term to mean a given melody, whether chant or freely invented, to which counterpoint was added.

(3) Since the 18th century, music theorists and historians have used the term in its current general sense to denote any pre-existing melody used as the basis of a new polyphonic work.
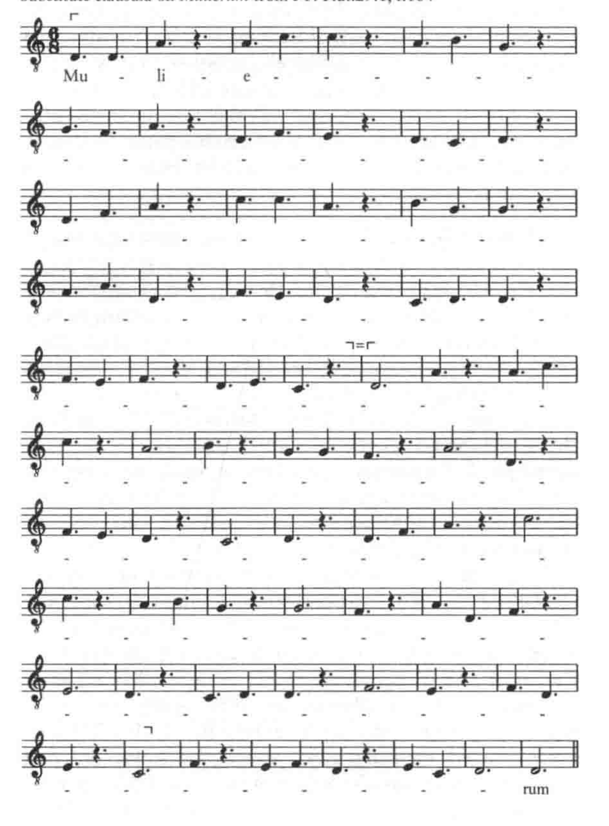
2. 13TH CENTURY. The earliest music based on a cantus firmus is found within the earliest extant polyphony in the Western tradition. In the treatise *Musica enchiriadis* (*c*900), the oldest notated examples of organum have a plainchant as the principal part below which other parts sing in parallel perfect intervals in note-against-note style. Early practical sources show greater freedom in the relationship of the added voice to the pre-existing part: the Winchester Troper (*GB-Ccc* 473, first half of the 11th century), for example, preserves a body of two-part polyphony in note-against-note style in which the added voice forms intervals of a 2nd, 3rd, 4th and 5th and crosses above the chant.

Two important changes in the relationship between chant and added voice occurred around 1100. First, the chant began to appear in the lowest-sounding voice, serving as the true foundation of the new composition; this shift is first apparent in the treatise *Ad organum faciendum* (*c*1100). Second, the note-against-note style was largely superseded by a texture in which the added voice moved melismatically above the slower-moving individual notes of the chant, using the full range of intervals in a free mix of parallel and contrary motion; the best-known early examples of this are found in manuscripts from Aquitaine (*F-Pn* lat.3549) and Santiago de Compostela ('Codex Calixtinus', *E-SC*). The structural prominence thus given to the pre-existing melody remained a principal feature of cantus firmus technique for centuries.

Important developments occurred in the repertory of organa created by Leoninus and Perotinus at the Cathedral of Notre Dame, Paris, around 1200. Leoninus cast sections of organa in the so-called discant style, in which both the chant and the added voice are organized in a rhythmic mode. By imposing a regular, repeating rhythmic pattern on the original plainchant, composers at Notre Dame began a process of rhythmic manipulation of the cantus firmus that was to reach its apogee in the 15th century.

The first step towards polyphonic composition based on a plainchant cantus firmus that was independent of its liturgical context was taken with Perotinus's substitute clausulas for Leoninus's organa. These clausulas were newly composed segments of organa in discant style based on short sections of chant and designed to replace the corresponding sections in the earlier settings. Most significantly for the evolution of cantus firmus technique, the clausulas often treat the excerpts of chant on which they are based not as inviolable sacred melodies but as raw material to be manipulated. For example, the phrases of the chant might be repeated, and the melody subjected to augmentation, diminution or retrogression. A typical clausula tenor, showing repetition of the chant fragment in a different rhythmic disposition, is given in ex.1. The compositional experimentation seen in the clausula repertory thus anticipated many of the formal procedures

Ex.1
Substitute clausula on *Mulierum* from *I-Fl* Plut.29.1, f.164



explored on a larger scale in 15th-century masses and motets.

During the 13th century, chant-derived tenors in clausulas began to function as the structural foundation of new pieces independently of their original liturgical context. Text was added to the upper voices of clausulas, newly composed texted upper parts were provided for existing tenors, and by the late 13th century this new genre, the motet, was built over a cantus firmus chosen primarily for its compositional potential rather than for its liturgical context. As the modal system of rhythm gradually dissolved in the second half of the 13th century, secular cantus firmi, deriving from street cries, refrain songs or dance-tunes and retaining the original rhythms of their models, also appear as the basis of motets. Short sections of chant were to remain the most popular source of cantus firmi in the 14th century, but this must be attributed to the organizational clarity composers could achieve with such an economy of material rather than to any explicit or implicit association with the liturgy.

Examples of plainchants used as a cantus firmus that were cited by theorists up to and including Guido of Arezzo include the *Te Deum*, sequences, hymns and antiphons: that is, syllabic chants with short phrases suited to brief didactic examples. Practical sources of organum from this period show that a great variety of plainchants were selected for polyphonic elaboration, most of which celebrate the major liturgical feasts or local saints; settings of the Gradual, Alleluia and sequences for the Mass, Office responsories and *Benedicamus Domino* settings were particularly popular. Because polyphony was performed by solo voices during this period, only the soloistic sections of the responsorial chants were drawn on for cantus firmi. This practice led ultimately to the use of brief internal segments of chant melodies as cantus firmi in the medieval motet.

Although the fragments of chant on which early motets were based usually bore only one or two words of text, the topic of the chant or the feast to which it belonged often furnished the subject for the new text in the upper voices. These texts were often devised to rhyme or alliterate with the text of the tenor cantus firmus, and such textual interplay increased in sophistication during the 14th century.

3. 14TH CENTURY. Composers such as Vitry and Machaut inherited from the 13th-century organum and motet the device of the strictly regulated tenor cantus firmus taken from a segment of plainchant. With the rise during the 14th century of the motet as the most substantial genre, cantus firmus technique entered a new phase of complexity and subtlety. More frequent repetitions of plainchant segments were customary, and the relationship between the statements of the pitches of the chant fragment (the 'color') and the repetitions of the tenor's rhythmic pattern (the 'talea') became more intricate as, for example, color and talea were allowed to overlap, or the rhythmic pattern was subjected to proportional diminution. Both techniques occur in Machaut's *J'ay tant mon cuer/Lasse! je sui en aventure/Ego moriar pro te*. This large-scale articulation of repeated melodic and rhythmic patterns in a cantus firmus is known as ISORHYTHM, a term coined in 1910 by Friedrich Ludwig. The cantus firmus of an isorhythmic motet usually moves more slowly than the two or three upper voices, resulting in a texture that accentuates the tenor as the structural foundation.

Although isorhythmic treatment of cantus firmi prevailed in the 14th century, English composers experimented with different ways of arranging the pre-existing melody within its new polyphonic context. The English cultivation of the 'migrant' cantus firmus, in which phrases of the pre-existing tune wander from one voice to another in succession, was a particularly influential alternative to isorhythm, as was the use of a paraphrased plainchant melody in the highest-sounding voice; both techniques are found in late 14th-and early 15th-century English sources, notably in the Mass Ordinary settings in the Old Hall Manuscript (*GB-Lbl* Add.57950).

In the 14th century liturgical polyphony continued the tradition of elaborating plainchant polyphonically for performance in its correct liturgical context. Hymns and antiphons in particular provided melodies for polyphonic elaboration, as either tenor or treble parts. There was an important change in the type of chant treated polyphonically in the mass as composers turned for cantus firmi to the frequently used plainchants for the Ordinary rather than to the Proper chants appropriate only to a single specific celebration. Following the direction taken in chant manuscripts of the period, which often group the chants of the Mass Ordinary into cycles according to their festal rank, composers of polyphony began to conceive of the Mass Ordinary as a musical unit. The first examples of the polyphonic Mass Ordinary cycle date from this time, the most notable being Machaut's *Messe de Nostre Dame*. This work, like the other grouped settings of Mass Ordinary items from the 14th century, achieves unity primarily through the use of the liturgically appropriate
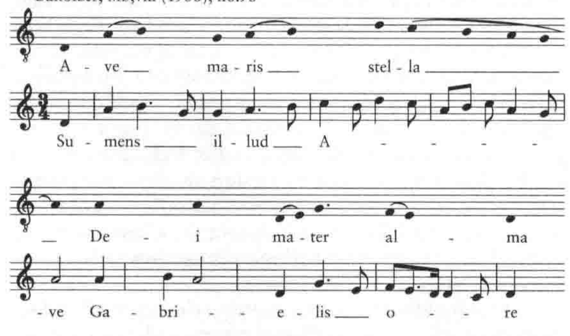
plainchants as cantus firmi, rather than through the recurring appearance of a single pre-existing melody, as was to become the norm in the next century. By the end of the 14th century, the treatment of the cantus firmus in mass settings in France, England and Italy varied considerably.

4. 15TH CENTURY. In the 15th century there were important developments in cantus firmus techniques, in both their significance as an organizational concept and the variety of their implementation. Sparks, whose study of cantus-firmus procedures in the 15th century remains the most extensive and illuminating to date, identified two basic ways of treating a cantus firmus during this period: 'cantus-firmus elaboration', involving the treatment of the borrowed material as the melody of a polyphonic setting; and 'structural cantus firmus', involving the quotation of the pre-existing tune in the tenor as the formal determinant of a new composition.
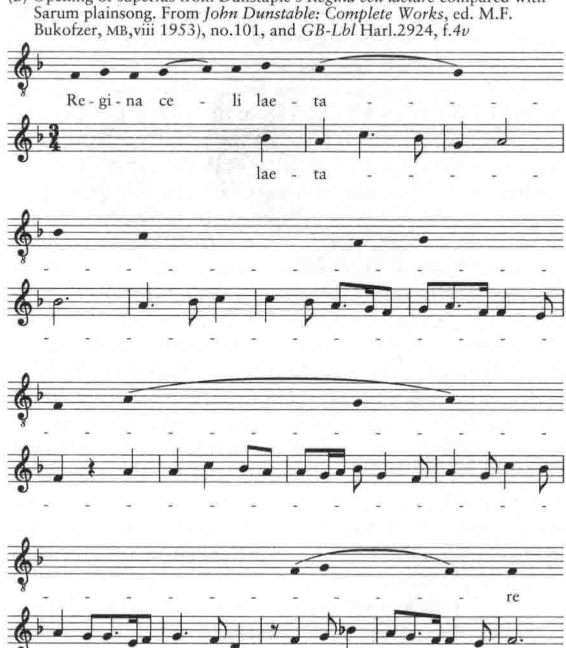
In cantus firmus elaboration, a composer embellishes a plainchant melody by adding a rhythm to it and interpolating notes between the original ones; this paraphrased voice-part is typically the highest in a three- or four-voice texture. The technique was first cultivated by English composers such as Power and Dunstaple and appears both in mass movements and in Magnificat settings, antiphons and hymns. A great variety in the application of paraphrase technique, from almost literal quotation of the plainchant melody to decoration so lavish that the original is virtually obscured, can be found, even within the works of one composer. This can be seen from a comparison of the treatment of the chant in the opening superius phrases of Dunstaple's Marian hymn *Ave maris stella* and his Marian antiphon *Regina celi laetare* (ex.2).

Ex.2

(a) Opening of superius from Dunstaple's *Ave maris stella* compared with Sarum plainsong. From *John Dunstable: Complete Works*, ed. M.F. Bukofzer, MB,viii (1953), no.95



(b) Opening of superius from Dunstaple's *Regina celi laetare* compared with Sarum plainsong. From *John Dunstable: Complete Works*, ed. M.F. Bukofzer, MB,viii 1953), no.101, and *GB-Lbl* Harl.2924, f.4*v*



Cantus firmus elaboration became the favoured way of casting a plainchant melody in continental settings of shorter liturgical texts as well as in individual and paired mass movements between about 1420 and 1450, as such works by Du Fay and Binchois show.

Whereas cantus firmus elaboration preserves the essential character of the borrowed material as a melody, normally using the entire chant with its text and closely observing the continuity and articulation of phrases, the technique of structural cantus firmus treats the borrowed material not as a melody but as a succession of pitches to be manipulated as the structural foundation of a new polyphonic edifice. Whether derived from plainchant or secular song, or newly invented, the structural cantus firmus usually appears in the tenor voice; typically, the note values of the original melody are elongated, phrase structures are disregarded or fractured by extended pauses, and the text of the original is omitted. The status of the borrowed tune as 'raw material' is most apparent in compositions employing some kind of schematic manipulation of the cantus firmus, such as complex repetition, augmentation, diminution, melodic inversion and retrograde motion. The structural cantus firmus of the 15th century has a much longer history than the elaborated cantus firmus, originating in the manipulation of fragments of plainchant in the substitute clausulas of the 13th century. But these two basic methods are by no means mutually exclusive: techniques of elaboration often infuse a structural cantus firmus, for example, and an elaborated cantus firmus may co-exist with a structural cantus firmus, as in the many Credo settings of the period that paraphrase the Credo chant while quoting another pre-existing melody as a structural tenor.
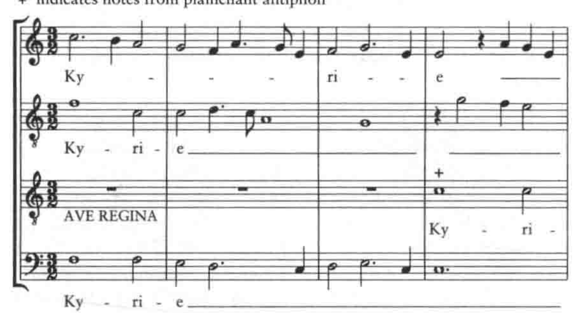
(i) The cyclic mass. It is in the 15th-century cyclic mass that the most complex and ingenious treatments of cantus firmi are found. As with cantus firmus elaboration, English composers played an important role in the development of the mass cycle based on a structural cantus firmus. A significant initial step in this development was the occasional appearance of single mass movements based not on the liturgically correct plainchant from the Ordinary, but rather on Proper chants (or chant fragments) from the Mass or Office; one example is the isorhythmic Credo by W. Typp on the antiphon *Benedicam te Domine* in the Old Hall Manuscript. This prepared the way for the use of a single cantus firmus to create a primarily musical unity between movements of the Mass Ordinary, the liturgical link being provided by the festal association of the single cantus firmus chant from the Proper rather than by the use of the appropriate Mass Ordinary chants. The first composers to bind movements
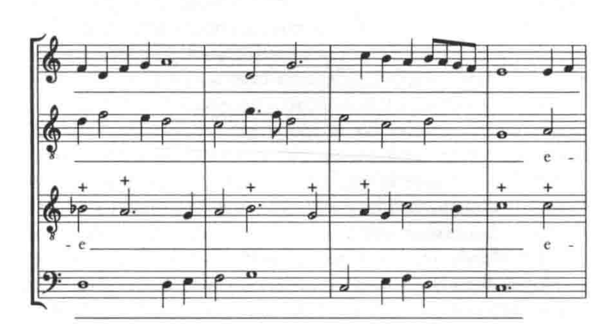
of the Mass Ordinary together through a single tenor cantus firmus were Power and Dunstaple. The two basic approaches to the treatment of the tenor cantus firmus that obtained throughout the century are apparent even at this early stage in the evolution of the cyclic mass. Power's Mass *Alma Redemptoris mater* and Dunstaple's fragmentary mass *Da gaudiorum premia* both employ a rigid plan in which all movements of the cycle are governed by the same rhythmic and melodic formulation of the cantus firmus (an extension of the isorhythmic structure of the motet), while the mass *Rex seculorum*, attributed to both Power and Dunstaple, allows the tenor cantus firmus a different rhythmic disposition and melodic ornamentation in each movement.
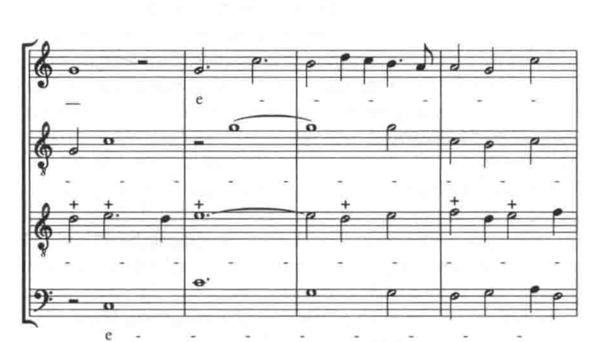
In these first English cyclic masses, which probably date from between about 1430 and about 1440, the cantus firmus is in the lowest voice of a three-voice texture. The earliest extant mass to use a four-voice texture with the tenor cantus firmus supported by a freely composed *contratenor bassus* appears to be the anonymous English *Missa 'Caput'*, a strict cantus firmus mass once believed to be by Du Fay which dates from the 1440s. Continental composers in the second half of the century adopted this texture while greatly expanding both the types of cantus firmus and the variety of treatment. Du Fay played an important role in the development of the cantus firmus mass on the Continent, and his four tenor masses embody the main lines of future development in cantus firmus technique. His *Missa 'Se la face ay pale'* (1450s) may be the first mass cycle to use a secular cantus firmus (from the tenor of his own chanson) and shows, in its use of strict diminution in repeating cantus firmus statements, the clear influence of the isorhythmic motet. The isomorphic notation of the cantus firmus in this mass, whose rhythm changes according to written canons, has a counterpart in *Missa 'Spiritus almus'* by Du Fay's contemporary Petrus de Domarto, in which an isomorphically notated cantus firmus is transformed through changes of mensuration. A much freer approach is evident in Du Fay's *Missa 'L'homme armé'*, where the cantus firmus, a monophonic secular song that attracted composers well into the 16th century, is treated to a wide array of manipulations, including literal repetition, melodic ornamentation, rhythmic augmentation, canon and migration. Du Fay's *Missa 'Ecce ancilla Domini'/'Beata es Maria'*, which quotes two Marian antiphons with their Proper texts, is the first example of multiple cantus firmus composition and polytextuality, with their attendant exegetical and narrative possibilities, in the mass. In his last extant mass, *Missa 'Ave regina celorum'* (early 1470s), the extensive and varied paraphrase of the plainchant melody in the tenor achieves an effective integration of the cantus-firmus-bearing voice into the surrounding contrapuntal fabric (ex.3). Moreover, the anticipatory statements of cantus firmus material in other voices and the elements of parody (referring to his own setting of the antiphon *Ave regina celorum*) in this work were extensively explored by composers later in the century.

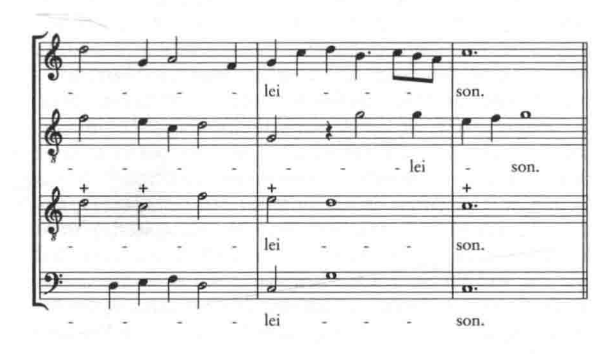
In the second half of the 15th century, the tenor of a polyphonic chanson supplied the cantus firmus of many cyclic masses. Ockeghem's four masses based on chanson tenors display his skilful handling of cantus firmus technique. In the *Missa 'Ma maitresse'* and *Missa 'Fors seulement'*, for example, the borrowed material not only

Ex.3
Du Fay, Kyriel from *Missa 'Ave regina celorum'*. From *Guillelmi Dufay opera Omnia*, ed. H. Besseler, CMM, i/3(1951), no.91.
'+' indicates notes from plainchant antiphon









migrates between voices but also is derived from different voices of the chanson models; the simultaneous quotation of two voices of the model often blurs the distinction between cantus firmus and parody. Cantus firmus material sometimes permeates the musical fabric, foreshadowing the motivic integration that characterizes the generation of Josquin. Only one surviving mass by Ockeghem, the *Missa 'Ecce ancilla Domini'*, uses a plainchant cantus firmus in a structural role, but the chant melody is heavily paraphrased, and certain phrases are moved or even

omitted. Only in the *Missa 'Caput'*, whose structure owes something to the anonymous English mass of that name, does Ockeghem present a cantus firmus according to a rigid rhythmic plan.

Ockeghem's predilection for the free approach to cantus firmus treatment contrasts with the strict procedures preferred by Busnoys, whose *Missa 'O crux lignum'* and *Missa 'L'homme armé'* continue to explore the technique of the notationally fixed cantus firmus transformed through mensural or proportional change that was first seen in Du Fay's *Missa 'Se la face ay pale'* and Domarto's *Missa 'Spiritus almus'*.

The wide choice of cantus firmus material available to late 15th-century composers is evident in the substantial production of cantus firmus masses by Obrecht and Josquin. These composers, typical of their generation, clearly inclined towards cantus firmi taken from polyphonic chansons or popular songs; both, for example, based masses on the tenors of chansons (*Fortuna desperata* and *Malheur me bat*), and, on occasion, on dance-tunes (e.g. Josquin's *Missa 'L'ami Baudichon'* and Obrecht's *Missa 'Pfauenschwanz'*). Freely invented cantus firmi were used for the first time in this period, the most famous example being Josquin's *Missa 'Hercules dux Ferrariae'*, whose cantus firmus is derived from a solmization of its title. Obrecht and others combined two or more cantus firmi in one mass (a technique first explored by Du Fay), weaving together medleys of popular songs (*Missa 'Schoen lief'*), chanson tenors (*Missa diversorum tenorum*) and plainchants (*Missa 'Sub tuum praesidium'*, *Missa 'Martinus adhuc catechuminus'*). The quotation of a single chant melody as a cantus firmus also persisted: Josquin based two masses on Marian plainchants (*Missa 'Ave maris stella'* and *Missa 'Gaudeamus'*), while five of Obrecht's masses rely on a single chant.

Obrecht expanded the constructivist aspects of cantus firmus technique explored by Busnoys, particularly those involving segmented quotation, in which the cantus firmus was broken into small units, one of which then served, in various guises, as the basis of entire movements or large sections of movements (e.g. *Missa 'Maria zart'*). Obrecht's cantus firmus manipulation was intimately connected with the notational appearance of the cantus firmus: in the 'Pleni sunt coeli' of the *Missa 'Forsseulement'*, for example, he quoted the superius of the chanson with all rests omitted, and in the Credo of the *Missa 'De tous biens pleine'* he arranged the notes of the cantus firmus in order of temporal value, first stating all longs from the original, then all breves, and so on.

If Josquin's masses represent a peak of cantus firmus technique, they also signal the decline of cantus firmus as the principal organizing element of polyphonic composition. The variety and inventiveness of Josquin's cantus firmus treatment is astonishing: in his *Missa 'Faisant regretz'*, for example, a migrating ostinato cantus firmus is constructed from a four-note phrase taken from a rondeau by Walter Frye; in his *Missa 'L'homme armé' super voces musicales* the cantus firmus melody appears on every note of the natural hexachord in succession; and in his *Missa di dadi* the tenor, drawn from a chanson by Robert Morton, undergoes a series of augmentations, the proportions of which are indicated by dice faces. However, the primacy of the cantus firmus was gradually undermined by the increasing use of two techniques that were to have a profound effect on 16th-century composition: borrowing more and more material from more than one voice of the antecedent, effectively merging cantus firmus and incipient parody procedures (e.g. *Missa 'Malheur me bat'*); and unifying the entire musical fabric by allowing motifs from the cantus firmus to permeate all voices, as in the opening of *Missa 'Pange lingua'* (ex.4).
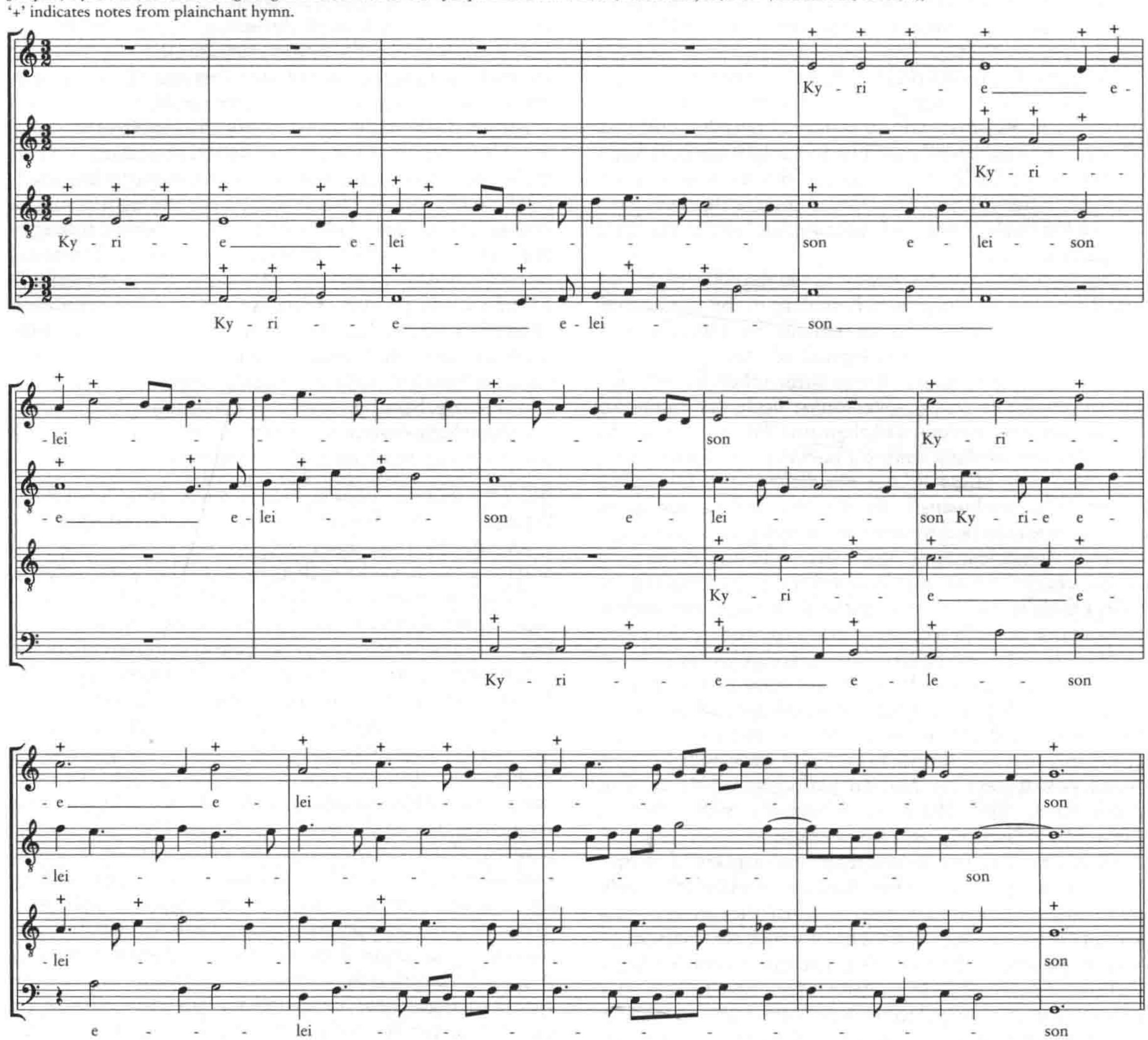
Although the cyclic mass established itself early on as the centrepiece of 15th-century sacred music, masses and individual mass sections based on the appropriate liturgical chant from the Mass Ordinary (and also from the Proper, in the case of plenary masses) appeared throughout the century. An important group of such masses, several probably by Du Fay, is found in the manuscript *I-TRmf* 88, and Josquin contributed to a thriving tradition of Marian masses based on chants of the Ordinary with his *Missa de Beata Virgine*. Unlike the cyclic mass, whose cantus firmus generally functions in a structural capacity, mass settings based primarily on the liturgically appropriate plainchant favour cantus firmus elaboration, usually paraphrasing the chant in the highest voice.

(ii) The motet. cantus firmus elaboration continued throughout the 15th century as the preferred means of incorporating plainchant melody into smaller liturgical and devotional works such as hymns, Magnificat settings and Marian antiphons. This general method of treating chant ranged from simple improvised or composed harmonizations based on pitting parallel movement in the accompanying voices against the plainchant (as in the English technique of faburden and the related continental fauxbourdon) to highly embellished settings indebted to the treble-dominated style of the chanson. In contrast, the structural cantus firmus was typically reserved for ceremonial and festal occasions; isorhythmic treatments held sway until the mid-15th century (e.g. Du Fay's *Nuper rosarum flores*, intended for the dedication of Florence Cathedral in 1436), while in the second half of the century the so-called 'tenor motet', an often polytextual four-, five- or six-voice piece based on one or more usually slow-moving tenor cantus firmi, evolved as a distinct type (e.g. Regis's *O admirabile commercium*, Josquin's *Huc me sydereo*). Plainchant remained the preferred source of cantus firmi for the motet in the later 15th century, though chanson tenors provided cantus firmi for a distinct subgroup of Marian motets (e.g. Josquin's *Stabat mater/ Comme femme desconfortée*). Ambitious constructivist tendencies are less frequently encountered in the motet than in the mass, though contrived cantus firmi and rigid schematic designs (both in Busnoys' *In hydraulis*), as well as canonic cantus firmi (e.g. Josquin's *Veni, Sancte Spiritus*) are also found.

(iii) Secular music. Although the French chanson in the 15th century was generally a freely composed, treble-dominated composition, two categories of chanson involved the use of a cantus firmus. Monophonic popular songs or the tenors of well-known chansons were often given new polyphonic guises, as the many settings of the Flemish song *In myne zynn* and of the tenor of Ockeghem's *Fors seulement l'attente* attest. Popular tunes, as well as individual lines from pre-existing chansons, were also woven together in the so-called combinative chansons concentrated in the Dijon and Escorial chansonniers (*F-Dm* 517, *E-E* IV.a.24), in which two or more separate cantus firmi, with their original texts, are symbolically juxtaposed.

Ex.4

Josquin, Kyrie I from *Missa 'Pange lingua'*. From *Werken van Josquin des Prez: Missen*, ed. A. Smijers, iv:33 (Amsterdam, 1952/ R), '+' indicates notes from plainchant hymn.



A vigorous tradition of cantus firmus setting in German song began with the rise of the Tenorlied. In the 15th century the pre-existing melody of the Tenorlied generally served as the highest voice of a three-voice texture, as seen in sources such as the Glogauer and Lochamer Liederbücher (*D-Bsb* Mus.MS.40098 and 40613), while in the 16th century a four-voice texture with the cantus firmus assigned to the tenor became the norm. Cantus firmus also played a role in the instrumental music of this period, for example in basses danses and in the many untexted (presumably instrumental) settings of the popular tune *T'Andernaken*.

5. 16TH CENTURY. With the gradual shift to a pervasively imitative musical syntax and the related conversion to so-called parody procedure in the construction of the polyphonic mass, the structural cantus firmus declined in importance. Its use was reserved for works of a particular type. The ceremonial tenor motet continued to flourish well past mid-century (e.g. *Da pacem Domine* by Lassus). Traditions of composition based on a specific cantus firmus or type of cantus firmus begun in the 15th century continued, for example, with the production of masses on the *L'homme armé* tune (e.g. two each by Morales and Palestrina), masses based on solmization syllables (e.g. *Missa 'Ut re mi fa sol la'* by Morales and Palestrina), and a complex of chansons incorporating the tenor of Ockeghem's *Fors seulement*. An English tradition of masses composed on a SQUARE (a cantus firmus derived from the bottom part of a pre-existing sacred composition) also continued from the previous century. Strict cantus firmus masses intended to honour an individual or occasion still appeared (e.g. Palestrina's *Missa Ecce sacerdos magnus*, for Pope Julius III). Elaborated plainchant continued to provide the material for much sacred music, but rather than confining the paraphrased chant to the melody or locating it intact in the tenor part, as was customary in the 15th century, composers now imbued the entire contrapuntal fabric with material derived from the pre-existing melody; this procedure, already well honed by Josquin, dominated Palestrina's hymn settings, for example, as well as 35 of his 104 masses.

Instrumental music in the 16th century drew on both plainchant and popular song for cantus firmi; a noteworthy example is the English tradition of IN NOMINE settings, which use a segment of the plainchant cantus firmus from Taverner's Mass *'Gloria tibi Trinitas'*.

6. SYMBOLIC ASSOCIATIONS. While the compositional manipulation of a cantus firmus has been the main focus of modern research on this subject, recent scholarship has paid increasing attention to what a cantus firmus can reveal about the liturgical, devotional and symbolic content of a work. Analyses of Machaut's motets have reached beyond the structural device of isorhythm to illuminate the central role of the cantus firmus in the creation of textually allusive and numerically symbolic relationships between the tenor and the added parts. 15th-century sacred music has been specially conducive to the exploration of symbolism in relation to cantus firmi: for example, connections have been proposed between biblical, architectural and Marian symbolism and isorhythmic structures in Du Fay's motet *Nuper rosarum flores*, between dice-game allegories and the choice and treatment of cantus firmus in Josquin's *Missa di dadi*, and between symbolically invested numbers and virtually every detail of the cantus firmus structure of Obrecht's *Missa 'Maria zart'*. Other scholars have used plainchant cantus firmi to link particular repertories or specific pieces to certain places or institutions, with important ramifications for context and chronology. Thus the *Magnus liber organi* has been proved on the basis of its cantus firmi to have been created specifically for the Cathedral of Notre Dame, Paris; the dependence of Machaut's *Messe de Nostre Dame* on the traditions of liturgy and chant at Reims Cathedral has been demonstrated, as has Obrecht's use of local Flemish traditions of plainchant in his masses and motets; and regional profiles in the monophonic hymn repertory have been traced in 15th-century polyphonic Office hymns.

7. AFTER 1600. By the end of the 16th century the heyday of cantus-firmus composition had passed. From Monteverdi's bow to the cantus firmus tradition in the Vespers of 1610, to Berlioz's quotation of the 'Dies irae' in the *Symphonie fantastique* and to Messiaen's frequent use of plainchant melodies, the use of a cantus firmus after about 1600 usually assumes an archaic symbolism. One notable exception is the music of Charles Ives, which is pervaded by pre-existing folk, popular and religious melodies. Only in the vigorous tradition of vocal and instrumental elaborations of Protestant chorale tunes, stretching from the 16th century to the 20th and encompassing the chorale concertos of Praetorius, the cantatas of J.S. Bach and the oratorios of Mendelssohn, has cantus firmus composition enjoyed a continuous development beyond the Renaissance. In the 20th century, composition based on a cantus firmus came to serve a primarily pedagogical purpose, as students learnt to write counterpoint in the didactic tradition established in the 18th century by Fux.

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Cantus fractus. *See* CANTUS (i).

Cantus gestualis (Lat.). *See* CHANSON DE GESTE.

Cantus planus [planus cantus; musica plana] (Lat.: 'plainchant'). A term used to describe plainchant. In its earliest usage by Odo and Guido of Arezzo it signified chants at a lower pitch ('cantus . . . graves et plani') as distinct from those at a higher pitch ('cantus . . . acuti et alti'), in order to distinguish the plagal modes from the authentic; in this sense *planus* and *acutus* are exactly equivalent to their literal translations 'flat' and 'sharp'. Apart from these two appearances the term was scarcely used before the 13th century, when it began to designate plainchant as distinct from, first, discant and, slightly later and more importantly, mensural music. 'Cantus planus' was almost never used in the sense of CANTUS FIRMUS to mean the tenor of a polyphonic composition, except in the case of *organum purum*, where the chant melody retained its non-mensural character. Anonymus 4 (*CoussemakerS*, i) made an interesting opposition between 'cantores plani', who sang parallel organum, and 'veri discantatores', who discanted in contrary motion.

From the mid-13th century onwards, the subject matter of practical music theory was often divided into 'cantus planus' and 'cantus mensurabilis', sometimes forming the main sections of a comprehensive treatise, sometimes as the subjects of independent writings. In this sense the terms refer to the domains of pitch and rhythm respectively, because plainchant had nothing to do with measured rhythm: 'cantus planus' embraced all aspects of pitch relationships, often even counterpoint. This structural schema for practical musical knowledge persisted in the tradition of 16th-century German school textbooks, some of which were still widely used into the 17th century.

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JEFFREY DEAN

Cantus prius factus (Lat.: 'pre-existing melody'). The term seems to have been first used in the 13th century by Franco of Cologne in his treatise *Ars cantus mensurabilis* (see *StrunkSR1*, 153). As Franco used the term it referred to the pre-existing melody taken as the basis for two-part polyphony, or *discantus*, and used as the tenor to which a discant voice was added. In later writings the term became generally synonymous with CANTUS FIRMUS when that term was used to mean not merely a melody in long note values of central importance to a polyphonic texture but was specifically a pre-existing melody borrowed for a new composition.

LEWIS LOCKWOOD

Canun. *See* CANON (ii).

Canu penillion. A Welsh form of improvised song with harp accompaniment. *See* WALES, §II, 3(i).

Canuti, Giovanni Antonio (*b* Lucca, *c*1680; *d* Lucca, April 1739). Italian composer. A priest, he was *maestro di cappella* of S Maria Corteorlandini, Lucca, in 1704 when his two collections of *Cantate da camera* were published. His next regular post seems to have been assumed in 1737 when he was named to assist the ailing Montuoli as substitute *maestro di cappella* of the Palatine Chapel, Lucca, a position he held until his death. From 1719 to 1738 he presented an oratorio each year for the Feast of St Valentine at Bientina. He wrote 14 sets of vocal music (first and second vespers and mass) with large orchestra for the Confraternita di S Cecilia between 1706 and 1738, as well as several oratorios for S Maria Corteorlandini between 1715 and 1724. He also composed four serenatas for the Tasche elections of town magistrates. There is evidence of contacts with Pistoia: his oratorio *S Anna* was performed there in 1722 and 1724 as *La nascita della Madonna*; and he contributed to the pasticcio oratorios *Il figlio malvaggio overo Caino* and *Il martirio di San Jacopo* given there in 1717 and 1727 respectively.

Even Canuti's early cantatas show regular alternation of recitative and aria in a clearly tonal setting. He favoured the da capo aria, generally using a motto beginning and providing a texture with full instrumental participation. His cantatas show him as an able contemporary of Alessandro Scarlatti and Giovanni Bononcini.

WORKS

[12] Cantate da camera, S, bc, 3 with vn (Lucca, 1704), ded. Francesco Maria Cybo, Duke of Massa-Carrara

[12] Cantate da camera, S, bc, 3 with vn (Lucca, 1704), ded. Maria Angela Spada

S Anna (orat), Lucca, S Maria Corteorlandini, 1720; as La nascita della Madonna, Pistoia, S Prospero, 1722, *I-PS*, inc.

Son ferito (cant.), A, bc, in [Cantate a voce sola] (?Lucca, *c*1720), copy in *Bc*

Il martirio di San Jacopo (pasticcio orat), Pistoia, Risvegliati, 1727, score and parts in *PS*

Statuit (int), SATB; Sonata, fl, bc, in Raccolta di sonate di diversi: both in *Pc*

LOST WORKS

Rodelinda (op, A. Salvi), Lucca, Pubblico, carn. 1724

Serenatas, all for Lucca, Tasche political elections: Muzio Scevola, 13 Dec 1723; Codro re d'Atene (N. de' Nobili), 9 Dec 1726; Timoleonte cittadino di Corinto (S. Mansi and G.V. Bottini), 12 Dec 1729; Dione Siracusano (V. Pagnini and D. Sesti), 11 Dec 1732; Lucio Guinio Bruto (?T. Marchini), 12 Dec 1735

Oratorios, for Lucca, S Maria Corteorlandini, music lost, libs in *Lg*, unless otherwise stated: L'interesse vinto dalla Pietà, Bologna, S Martino Maggiore, 1704; L'annunzio e l'adorazione dei pastori, 1715; Il martirio di Zara, 1716; Il figlio malvaggio overo Caino (pasticcio orat), Pistoia, Compagnia di San Sigismondo, 1717; L'ingresso alla religione della B Francesca da Fano, 1718; for the Feast of St Valentine, Bientina, 1719–38; L'annunzio dei pastori, 1720; S Tommaso di Cantuaria, 1721; L'umanità trionfante, 1721; S Agnese, religiosa dell'ordine di S Chiara, 1722; Le nevi di Maria, 1724; La presentazione della Santissima Vergine nel tempio, Genoa, 1736; Isacco figura del redentore, ?1741 [lib lost]

14 settings of 1st and 2nd Vespers, vv, orch; several masses

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CAROLYN GIANTURCO

Canzo. *See* CANSO.

Canzona (It.: 'song'). A type of instrumental music of the 16th and 17th centuries that developed from the Netherlandish chanson.

1. Introduction. 2. The solo canzona. 3. The ensemble canzona.

1. INTRODUCTION. The spelling 'canzona' was fairly frequently used in Italy after 1600 and has become standard in England and not infrequent in Germany; in older Italian sources, however, 'canzone' and 'canzon' (with the plural 'canzoni') are practically universal, and 'canzone' has subsequently remained the standard Italian form. It should be noted that 'canzone' as the plural of 'canzona' is rare. (For a discussion of the Italian poetic form, *see* CANZONE.) The word 'canzone' or 'canzona' in its instrumental connotation originally denoted an arrangement of a polyphonic song, usually a French chanson, since although arrangements of Italian works were quite common these were usually called 'frottola' or 'madrigale'. Although it was used at least until the end of the 16th century to mean a straightforward arrangement, there are quite early instances of new compositions based on existing chanson material, and the term eventually came to be applied to original compositions using idioms familiar through arrangements and reworkings. Since chansons of the type favoured for these purposes (i.e. the Parisian chanson as represented in the books of Attaingnant starting in 1528) frequently began with fugal imitation, the canzona came to be considered a fugal genre. It is described by Praetorius (*Syntagma musicum*, iii, p.17) as a series of short fugues for ensemble of four, five, six, eight or more parts, with a repetition of the first one at the end (although this feature is in fact rare; *see* FUGUE, §4). Expressions such as 'canzon francese' and 'canzone alla francese' appear to indicate nothing beyond the form just described (they are used both of arrangements and of original works), while 'canzon da sonar', a phrase that played a part in the genesis of the term 'sonata' (*see* SONATA, §I), specified only that it was an instrumental (usually ensemble) form.

2. THE SOLO CANZONA. Arrangements of polyphonic vocal works for keyboard are much older than the 16th century and embrace sacred as well as secular forms. The transcriptions of Netherlandish chansons in Spinacino's two lutebooks of 1507 do not differ essentially from the general type of ornamented keyboard or lute arrangement prevalent in the early 16th century and found also in the Capirola Lutebook (*c*1517). More significant are the arrangements of two frottolas in Dalza's *Intabulatura* (1508) and those for keyboard published by Antico in 1518, not because the technique of arrangement was in itself modified, but because the chordal and harmonically conceived style of the frottola corresponds more closely than that of the newer type of chanson (in spite of the latter's penchant for imitative openings) to the transcriptions to which the term 'canzone' was originally applied. The earliest examples of such arrangements are found in M.A. Cavazzoni's *Recerchari, motetti, canzoni … libro primo* (1523). It contains four pieces with French titles, one of which has been identified as an intabulation of Josquin's *Plusieurs regretz* (Picker, 1972). Two celebrated chansons were included in Girolamo Cavazzoni's *Intavolatura cioe recercari canzoni himni magnificati* (1543), Josquin's five-part *Faulte d'argent* and Passereau's *Il est bel et bon*. Cavazzoni's arrangement of *Faulte d'argent* is much more than a mere transcription of the original: it is a complete reworking, omitting Josquin's canon between the contratenor and quinta parts, but retaining the ternary structure of the piece and adding much that is new and interesting. Scarcely a single bar is identical with the original. It is also a masterpiece of compression, with Josquin's 72 bars reduced to 56. Passereau's chanson is treated in a similar way.

The earliest published lute transcriptions to which the term 'canzone' is given, either to individual pieces or by implication in the titles of the publications in which they occur, appear to be those of Melchiore de Barberiis (*Intabulatura de lauto libro quinto*), Domenico Bianchini, Francesco da Milano (two books, both reprints of lost originals), G.M. da Crema and Antonio Rotta (all of 1546). The publications of Barberiis include two pieces entitled simply 'Canzun [or 'canzon'] francese' without any further qualification, and these may be the earliest freely composed canzonas of any kind. There are further examples in his later book (1549), although the identification of one of them as a chanson by Sermisy tends to cast doubt on the 'original' character of the others. These transcriptions of the newer type of French chanson must be seen in the context of the many published at about this time without the distinguishing title, both in Italy and elsewhere. The lute canzona, however, never became very common either as an arrangement of a vocal model or as a purely instrumental form. Those in G.A. Terzi's *Intavolatura* (1593) are merely arrangements of Florentio Maschera's ensemble canzonas (see §3 below).

A good many 16th-century keyboard canzonas are nothing more than elaborated transcriptions of chansons, for example those of Andrea Gabrieli and Sperindio Bertoldo. Often the ornamentation is very profuse, perhaps slowing down the natural speed of the plain original. One of the inheritors of this method was Peter Philips, who applied it to both Italian and French originals. Andrea Gabrieli used the terms 'ricercare' or 'capriccio' to denote a free reworking of material from a chanson or madrigal.

One of the first composers to write canzonas independently of vocal models was Claudio Merulo. Five of his 23 canzonas (published in three books in 1592, 1606 and 1611 respectively) are transcriptions of chansons. The remainder bear such titles as *La Bovia*, *La Zambeccara* and *La Gratiosa*. Many of these may originally have been ensemble works: four reappear in this form in Alessandro Raverii's *Canzoni per sonare* (1608), ten are in Johann Woltz's *Nova musices organicae tabulatura* (1617), in which the canzonas are mostly transcriptions of ensemble pieces, and others survive in ensemble form in manuscript. Nevertheless, their appearance in keyboard form from 1592 onwards must inevitably have paved the way for the independently conceived keyboard canzona. The first composer of such works was apparently Vicenzo Pellegrini, whose *Canzoni de intavolatura d'organo fatte alla francese* appeared in 1599. Like those of Merulo, they bear titles such as *La Berenice* and *La Gentile*. Pellegrini's canzonas were the first keyboard works in several sections clearly defined by contrasting speeds and metres; but these sections were not yet variants of the same material. From this point the canzona became very largely an independent form of keyboard music.

Numerous transcriptions for keyboard of ensemble canzonas, by composers such as Antonio Mortaro, Francesco Rovigo, Cesare Borgo and Ottavio Bariolla, together with original keyboard canzonas, appear in vols.x–xi (Foà, 1, 3), of the Turin tablatures (*see* SOURCES OF KEYBOARD MUSIC TO 1660, §2(iii)). They include, in vol.xi, seven by Giovanni Gabrieli, of which the second is an intabulation of an ensemble canzona published by Raverii in 1608 and the fifth is a keyboard ricercare published in 1595. The other five are apparently true keyboard canzonas and probably authentic, although one of them appears in the Woltz tablature of 1617 ascribed to Adam Steigleder and the last two are ascribed to Erbach elsewhere. They show the influence of the ensemble canzona in their alternation of pairs of voices to create an antiphonal effect and in their use of repeated chords. The second, in a ritornello form with five statements of the main section, is particularly interesting. The others are each in a single section.
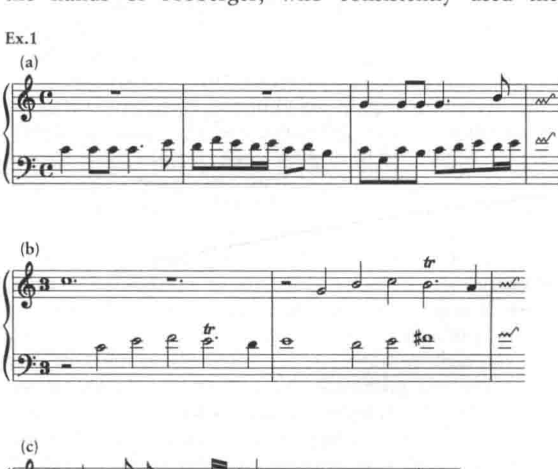
Other early 17th-century composers of keyboard canzonas include Banchieri, G.P. Cima, Ercole Pasquini, Macque, Mayone and Trabaci. Trabaci's canzonas (seven from his first book, 1603) are in numerous sections, and in the sixth the sections are almost for the first time related thematically to form what has come to be known as a 'variation canzona'. The same tendency is to be found in the canzonas of Mayone, whose first book was published in the same year. But the great early master of the canzona was Frescobaldi.
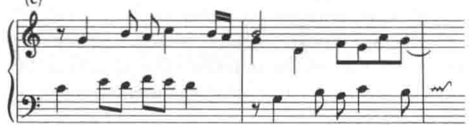
Frescobaldi's first published canzonas were the five in his *Ricercari et canzoni franzese* (1615). They are multisectional, showing a tendency towards variation which is more pronounced in some than in others: the second is based on an ascending 4th that appears in each of its sections, and the third on a descending 4th. The capriccios (1624) are largely based on the same principle, although their treatment is more imaginative and sprightly. Six canzonas are included in the second book of toccatas (1627). All include toccata-like elements, and indeed the fifth opens with a purely chordal section and has very little fugal writing. The sixth is entirely in triple time. The variation principle is present, but in a highly subtle form in which direct thematic quotations are largely replaced by vague resemblances, and in which complete contrast is not excluded. Only in the third, where the descending chromatic four-note figure on which it is based can be recognized throughout the work, is the treatment strictly that of the variation canzona. A more subtle use of thematic transformation can be seen in the second canzona (ex.1). These splendid though little-known works represent a highpoint in the history of the form.

The canzonas in *Fiori musicali* (1635), intended for use after the epistle and after the communion, are similar to Frescobaldi's other canzonas. Their multisectional structure allows the performer to cut the piece short if liturgical considerations prevent a complete performance. Indeed, the second half of the final canzona in the first mass is labelled 'alio modo, si placet', for use either as a continuation of, or as an alternative to, the first half, although the whole piece was obviously conceived as a single entity. All embody the variation principle, the last being based on two subjects from the outset. The toccata element so noticeable in the canzonas of 1627 is less evident here. There is also a posthumous publication of Frescobaldi keyboard canzonas, the *Canzoni alla francese* of 1645; a few more survive in manuscript, and there is a single one (though with basso continuo) at the end of his *Primo libro delle canzoni* (1628), an ensemble collection that appeared twice, in parts and in score. The 1645 works have many of the characteristics of ensemble canzonas, such as special titles (*La Rovetta*, *La Sabatina*) and the sturdy independence of the parts. At the same time, there are too many features of Frescobaldi's highly individual keyboard style for them to be dismissed as mere transcriptions.

The keyboard canzona was cultivated in Italy after Frescobaldi by such composers as Tarquinio Merula, Giovanni Salvatore, G.B. Fasolo and Bernardo Storace; but with the decline in instrumental music of the strict contrapuntal textures of the Renaissance period the form became less common in Italy, and even Bernardo Pasquini wrote only a few examples. Many of its features were incorporated into the sonata and fugue. Among earlier German contributors to the genre were Christian Erbach and H.L. Hassler, both of whom are represented in the Turin collection. The form received a new lease of life at the hands of Froberger, who consistently used the

Ex.1



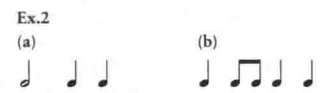


variation principle in his canzonas. It is later found in the works of numerous German and Austrian composers, including Kerll, Georg Muffat and Buxtehude, and even in a single work ascribed to Bach. In many of these the variation technique is used, while in others the title seems no more than a synonym for a short fugue of sprightly character; and from this point the canzona's idioms passed into the general language of fugue.

3. THE ENSEMBLE CANZONA. The earliest canzonas independent of vocal models, apart from the dubious examples for solo lute mentioned earlier, appear to have been for instrumental ensemble. A solitary five-part piece entitled 'La bella: canzone da sonare' appears at the end of Nicolò Vicentino's *Madrigali a cinque voci ... libro quinto* (1572). Ingegneri's second book of madrigals (1579) includes two pieces entitled 'Aria di canzon francese per sonar'; possibly these are reworkings of vocal models. Maschera's *Libro primo de canzoni da sonare*, the earliest collection of original compositions in this form, probably appeared in 1582 (this edition is lost, and the work is known today from its reprint of 1584); it proved to be a most popular publication and appeared in several further reprints and transcriptions. It was followed by such volumes as *Canzoni di diversi per sonar* (published by Giacomo Vincenti, RISM 1588[3]) and those of Bariolla (1594), Banchieri (*Concerti ecclesiastici*, 1595, and *Canzoni alla francese*, 1596), Borgo (1599), Mortaro (1600) and Rovigo (1600). Maschera's book contains 21 pieces, some bearing titles such as *La Capriola* or *La Martinenga*, probably deriving from patrons' names and indicating the social milieu for the performance of this type of canzona. From the canzona this usage passed to the sonata, while the similar practice of naming dances was retained at least until the keyboard publications of Couperin, Rameau and their French contemporaries.

Vincenti's *Canzoni di diversi per sonar* (1588[31]) contains two works by Merulo, one apparently an arrangement of a chanson by Crecquillon. It includes anonymous arrangements of other chansons by Crecquillon, Willaert, Clemens and Gombert, while the title 'Fantasia in modo di canzon francese' (or 'francesa') is attached to two works by Gioseffo Guami. Two subsequent anthologies of importance are Raverii's *Canzoni per sonare* (1608[24]) and the third part of Woltz's considerably larger *Nova musices organicae tabulatura* (1617[24]); although the latter is a keyboard publication many of the pieces can be shown to be transcriptions of ensemble pieces, and most if not all of them very probably are. Several of Merulo's canzonas that are not arrangements of vocal works, though initially published for keyboard, reappear in these collections and must originally have been intended for ensemble. Among the composers represented in the two publications are Costanzo Antegnati, Banchieri, Giovanni Gabrieli, Guami, Frescobaldi, Luzzaschi, Pietro Lappi, Macque and Flaminio Tresti. Raverii's book was provided with a basso continuo, although all the works are for four, five and eight parts in Renaissance polyphonic style. The basso continuo was omitted in Agostino Soderini's four- and eight-part *Canzoni* (1608[20]).

While the four- and five-part works in Raverii's collection, together with the four-part works included by Soderini, generally feature lively rhythms and fugal textures, a different approach is found in the antiphonal eight-part works. Antiphonal effects, which by then were somewhat conventional, had already been brilliantly exploited by Giovanni Gabrieli at S Marco, Venice, and some of the results of his experiments with the possibilities presented by the spaced galleries there are to be found in the canzonas, for eight to fifteen parts, published in his *Sacrae symphoniae* (1597). These 16 works (two of them variants of a single piece) include the famous *Sonata pian e forte* and a *Sonata octavi toni a 12*, which reveal the etymological link between the *canzon da sonar* and the sonata. There is too little evidence to justify any conclusions as to a precise distinction between the terms at this early date. The instruments specified in the volume are the cornett, violin and trombone, and these are used variously in five of the works; no doubt the remaining 11 works should be similarly performed. In three pieces (the seventh, eighth and ninth) the ten instruments are treated as a single 'chorus' (Gabrieli's term); in ten works there are two groups, and in three (the 13th, 14th and 16th) there are three. Many begin with the typical canzona rhythm (ex.2*a*) or a variant (ex.2*b*). The latter is turned



to brilliant effect in the triple-choir opening of the 14th. Gabrieli's *Canzoni e sonate* (1615), with a *basso per l'organo*, also uses the terms 'sonata' and 'canzona' without clear distinction, and extends the number of parts to as many as 22 in addition to the *basso per l'organo*.

The *Sonata per tre violini* in Gabrieli's 1615 collection points the way to a further crucial development in the history of the canzona, namely the adoption of a polarization between the upper and lower parts, in which the basso continuo and its accompanying harmonies are essential. This piece, though described on the title-page as 'a 3 ... voci', is really in four instrumental parts, the basso continuo being thought of as outside the sphere of essential parts, although in this work it is as essential as the others. The same nomenclature is found in Frescobaldi's *Primo libro delle canzoni* (1628), where the basso continuo functions in three ways: as an independent bass throughout; as a partly independent bass; and as a *basso seguente* following the lowest sounding part at any time. The first type applies to the works for one or two 'canti', the second to works with one 'basso' part, and the third to works with two 'bassi' (in three or four parts) as well as to the three in the ordinary four-part texture. It should be noted that even a work for violin and harpsichord and two for harpsichord 'alone', added at the end of the reprint in score in the same year, require a basso continuo.

The ensemble canzona bears a close relation to two other early 17th-century forms apart from the sonata – the sinfonia and the concerto. The relationship appears in the title of Banchieri's *Ecclesiastiche sinfonie dette canzoni in aria francese* (1607). These 20 works (14 sinfonias and 6 concertos) may be played on the organ alone (in which case they may be embellished); or else they may be played as ensemble pieces or sung to the texts provided for all but one (in which case the organist must provide a plain accompaniment from the *basso seguente*). The last of the concertos is an antiphonal work in eight parts.

Thus, in the early 17th century, canzona, sonata, sinfonia and concerto were largely interchangeable terms in the sphere of instrumental music. Usually they are provided with an organ bass, which may be merely a *basso seguente* following the lowest sounding part, or else a structurally essential basso continuo. The concerto and sinfonia subsequently developed for the most part from

the full-textured canzona in which each pitch level is represented by a separate part, while the sonata derived from the type of canzona that emphasized a polarized texture between treble and bass.

The early Baroque sonata also retained the multisectional form of some canzonas and in many cases the use of fanciful titles. Some composers, such as Tarquinio Merula, preferred the old-fashioned name, although their works are essentially sonatas. Merula's first book (1615) consists of four-part works in Renaissance style, his second survives in an edition of 1639 and consists of works in trio-sonata texture including a separate basso continuo, and the third (1637), entitled *Canzoni overo sonate concertate*, marks a further advance, for the parts are specified as being for two violins, violone and basso continuo. The combinations used are two violins and basso continuo (both 'a due'), and two violins, violone and basso continuo ('a tre'). The fourth book (1651) is similar. Maurizio Cazzati was another important transitional figure. His first book (1642) is entitled *Canzoni a 3: doi violini è violone, col suo basso continuo*; his second (1648), called *Il secondo libro delle sonate*, adds a viola in some works, but the pieces are called 'canzona' except for two entitled 'simphonia' and one 'sonata'. His subsequent books of sonatas (1656, 1665 and 1670) dropped the word 'canzona' altogether.

In Merula's earlier canzonas thematic links between the sections are often found, resulting in what amount to variation canzonas. There is no pre-imposed pattern on the number and ordering of the sections. By the time of Cazzati's later works the sections are almost always independent, and the fast movements are long. These are not fundamental differences between the canzona and sonata; they are rather organic changes in idiom which happened to take place simultaneously with the change of preference in name. By the second half of the 17th century the transition was virtually complete, and the sonata had ousted the canzona as the main form of instrumental chamber music.

In Germany the earliest published ensemble canzonas were those of Hassler (in his *Sacri concentus*, 1601). A singular contribution was made by Schein, whose two examples, of five and six parts respectively, in the *Venus Kräntzlein* (1609), together with the five-part canzona entitled 'Corollarium' at the end of *Cymbalum Sionium* (1615), offer a remarkable synthesis of canzona, dance and toccata-like elements. The 1615 work in particular combines examples of dazzling instrumental figuration with unexpected harmonies, buoyant rhythms and thematic metamorphosis. The four- and five-part works with basso continuo entitled 'canzon' in Scheidt's *Paduana, galliarda, courante, alemande, intrada, canzonetto* (1621) are on the whole more conventional and unduly prolonged, although the end of the five-part canzona on 'O Nachbar Roland' may be cited for its use of rapid repeated semiquavers (presumably for strings) three years before the celebrated instance, so elaborately justified on theoretical grounds, in Monteverdi's *Combattimento*. The form was not subsequently cultivated in Germany to any great extent, though there are examples in the published collections of Andreas Hammerschmidt (1639), J.E. Kindermann (1653) and others. Mention may also be made of the use of the word 'canzona' by William Young (1653), Purcell (1697) and A.L. Baldacini (1699) as a synonym for a lively fugal movement of a trio sonata.

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Canzone (It.: 'song'). (1) In the broadest sense, the Italian word for any lyric or poetic expression. It is in this sense that the term has been used by non-Italians as a title for selfconsciously simple or 'song-like' compositions, such as the slow movement of Tchaikovsky's Fourth Symphony, marked 'in modo di canzone'.

(2) In the 16th century, the term most often used by musicians to denote a vocal work of popular or folklike character, usually followed by designation of its regional origin, for example *canzone villanesca alla napolitana*.

(3) Since the early 16th century, a term used intermittently as a title for instrumental works, originally

transcriptions or arrangements of vocal models in several contrasting sections. Also called *canzoni da sonar*, this type of piece constituted an important instrumental genre in the early 17th century and was particularly significant as a forerunner of the sonata. In modern usage the word 'canzona' is most commonly used for such a piece, even though the spelling is virtually unknown in Italian sources (*see* CANZONA).

(4) Any lyric poem, usually either a canzone 'pindarica' (a poem modelled on Pindar's odes) or a canzone 'dantesca' or 'petrarchista'. Canzoni by, or in imitation of, Dante and Petrarch were the most serious and cultivated form of Italian verse, and were often set by frottola and madrigal composers of the 16th and 17th centuries (*see* FROTTOLA, §2, and MADRIGAL, §II). Typically canzoni consisted of any number of stanzas, each of any number of lines of seven or eleven syllables, without a specific rhyme scheme. The canzone is thought to have originated during the vogue of the *dolce stil nuovo* in Italian poetry, blending elements of the native ballata and the freer chansons of Provençal 12th-century poets. DANTE ALIGHIERI defined the form, discussing the rules governing its rhymes, the number, nature and length of its lines and the relationships between stanzas; he gave many examples and remarked that the canzone should be appropriate to musical setting (*De vulgari eloquentia*, II, x, dating from *c*1305). Each stanza of a canzone could be divided into two parts, the *fronte* (or *piedi* or *pedes*), two or more metrically identical groups of lines (usually two or three) with shared rhymes, and the *sirima* (*sirma*, *coda* or *volte*), the lines of which were metrically distinct from those of the *fronte*, usually with different rhymes; a single line called the *chiave* may separate these two parts. Usually a canzone had between five and seven stanzas, most often ending with a *commiato* (or *congedo*: 'leave-taking'), a short stanza linked by rhyme to the penultimate one. The *commiato* served either to summarize the scope and argument of the poem or to identify the person to whom it was addressed. PETRARCH was the great master of the canzone, modifying the formal requirements recommended by Dante to permit greater flexibility and expressiveness. Of all the poets, Petrarch's canzoni have been most widely imitated (particularly by the 16th-century poets Pietro Bembo, Annibale Caro and Bernardo Tasso), and they were perhaps the most important source of serious madrigal texts during the 16th and early 17th centuries.

(5) In opera the word is used primarily for items presented as songs sung outside the dramatic action, for example Count Almaviva's serenade 'Io son Lindoro' in Paisiello's *Il barbiere di Siviglia*, or Cherubino's 'Voi, che sapete' in Mozart's *Le nozze di Figaro* – although the composer called it simply 'arietta'. In some editions of Mozart's *Don Giovanni* the serenade 'Deh vieni alla finestra' is described as a 'canzonetta'. Rossini used the term for 'Nessun maggior dolore' in his *Otello*; Verdi applied it to arias in *Rigoletto*, *Un ballo in maschera* (twice) and *Otello*.

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Canzone napolitana. *See* VILLANELLA.

Canzoneta. *See* CHANZONETA.
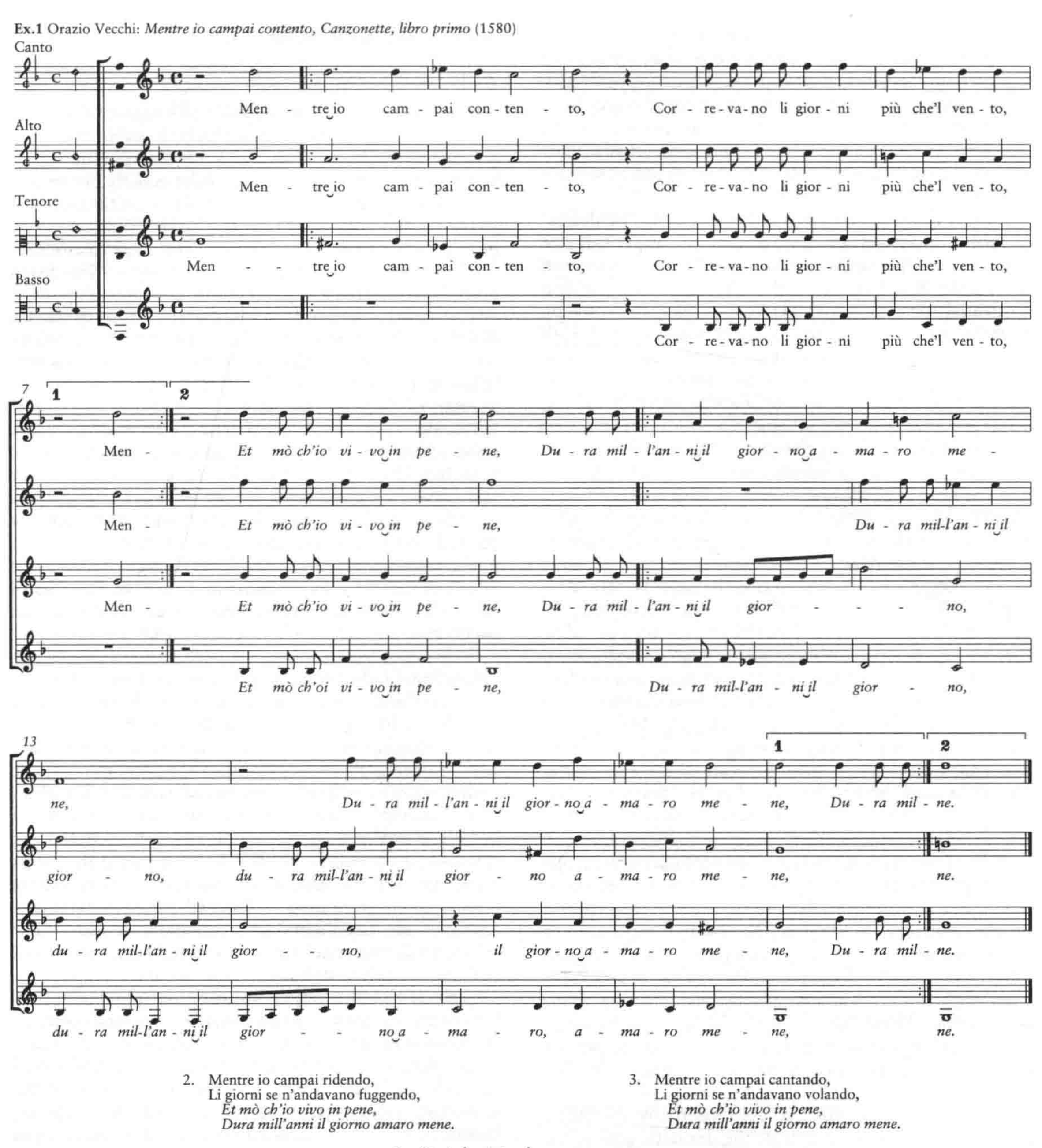
Canzonetta [canzonet]. A title given to a light secular vocal piece, particularly in the Italian style, from the late 16th century to the late 18th. As a normal diminutive of 'canzone' (song), the term may refer generically to any short, simple song. Its first appearance on a title-page was in the second edition of Orazio Vecchi's *Canzonette … libro primo a quattro voci* (1580). The term 'canzonelle' used in two collections of 1574 by Gasparo Fiorino is probably unrelated to the later term 'canzonetta'.

The canzonetta developed in the 16th century from a fusion of characteristics of the three-voice VILLANELLA (also called 'canzone alla napolitana') and the madrigal. Scholars have sometimes classified the five- and six-voice canzoni of Giovanni Ferretti, Alessandro Romano and Girolamo Conversi as canzonettas, but most of these publications were entitled 'canzoni alla napolitana' or 'napolitani'. In Conversi's first book for five voices (1572) and Ferretti's second book for six voices (1575) the title is reduced to 'canzoni'. Vecchi's term 'canzonetta' is derived from 'canzone alla napolitana', not from the poetic canzone. From 1567 to 1575 Ferretti produced six books of five- and six-voice arrangements of three-voice villanellas, using the villanella melody as a cantus firmus or in free imitation. These pieces combine the texts, melodies and stanza forms (*AABB* or *AABCC*) of the villanella with the textures of the madrigal. Ferretti's five-voice books retain the strophic forms of the villanella models, but his six-voice books reduce the texts to a single stanza, facilitating the addition of modest madrigalian word-painting. Five-voice pieces of similar character, but monostrophic and not based on pre-existing villanellas, were published in 1570–71 by Alessandro Romano and in 1572–3 by Conversi, who applied lively French chanson rhythms to the genre. Morley (1597) equated the terms 'canzonet' and 'canzone a la napolitana', distinguishing both from the more rustic 'villanella', but in Italian usage 'canzone alla napolitana' was synonymous with 'villanella', while 'canzone' and 'canzonetta' were associated with more modern styles.

Canzonettas of the type invented and popularized by Vecchi are shorter and simpler than the five- and six-voice canzoni of Ferretti and Conversi, but more refined and stylish than the three-voice villanellas of the 1560s and 70s. The texts are simple strophic poems of amorous, humorous or satirical character, often imitating the Petrarchistic style of madrigal verse. Each stanza consists of three to six lines, with lines of seven and 11 syllables freely intermixed; rhymes are mostly in pairs, with an initial unrhymed line when the total number is odd. Features of the older villanella form, such as refrains and linking rhymes between stanzas, became increasingly rare in the 1580s. Poems often appeared in variant versions, with stanzas added, omitted or rearranged in different settings. The musical features of the canzonetta include stanza forms of *AABB* or *AABCC*, clearly separated phrases, homophonic or lightly imitative textures, sprightly rhythms, high tessituras and madrigalian word-painting reflecting the text of the first stanza (ex.1).

From 1580 to about 1600 most four-voice pieces with these characteristics were called 'canzonette'; three-voice pieces in similar styles were called 'villanelle', 'canzoni alla napolitana' or 'canzonette'; and five- or six-voice

Ex.1 Orazio Vecchi: *Mentre io campai contento, Canzonette, libro primo* (1580)



pieces were known by a variety of names, including 'canzonette' and 'canzoni'. Although the terminology was not consistent, the tendency to apply different generic labels to pieces for different numbers of voices reflects real stylistic differences among them: the strophic form of the poetry is retained in nearly all three-voice settings and in the majority of four-voice ones, but most five-and six-voice settings use only a single stanza of the text or combine two or more stanzas in a through-composed form. Five- and six-voice pieces are generally longer and more complex musically than single stanzas of three- and four-voice pieces, and therefore less often labelled with the diminutive 'canzonetta'. Canzonettas, especially those for three and four voices, were extremely popular in the last two decades of the 16th century. Apart from Vecchi, the most successful composers of such pieces were Felice Anerio, Giovanni Croce, Marenzio and Giovannelli. Musical and textual borrowings between madrigals and canzonettas are found occasionally, and the mutual influence of the two genres was an important factor in the development of both. *Canzonette spirituali*, both contrafacta and newly composed, catered to the Counter-Reformation demand for accessible songs with more edifying words.

Italian canzonettas spread rapidly to other countries, especially Germany, the Netherlands and England, where they appeared both with the initial stanzas of their original texts and with new texts in German or English. Cesare de Zacharia's *Soave et dilettevole canzonette a quattro voci* (Munich, 1590) includes both Italian texts and literal, poetically awkward German translations. Other poets who wrote German texts for Italian canzonettas, including Valentin Haussmann, Abraham Ratz, Salomon Engelhard and Johann Lyttich, retained the forms and metres of the Italian originals but treated the meanings quite freely. Their poems are more familiar, folklike and morally proper than the Italian models. In some cases the music is modified slightly to conform to the rules of academic part-writing. German contrafacta of Italian canzonettas had a strong influence on the German lied, which, after about 1590, adopted Italian stanza forms, metres based on syllable count, lines of seven and 11 syllables and feminine endings. Haussmann, the most prolific and skilled author of contrafacta, also composed original German songs in the Italian canzonetta style. Jacob Regnart and H.L. Hassler wrote both Italian and German songs of the same type. Petrus Neander adapted German psalm texts to canzonettas by Vecchi, making them suitable for use in Lutheran schools and churches and in private devotion.

The English canzonet was modelled on the Italian canzonetta, but its texts were limited to single stanzas and its musical settings longer and more contrapuntal. The poems are in the Italian style, with lines of seven and 11 syllables; the musical form is usually *AABCC* or *AABB*, often with new words for the second statement of the *A* section. The styles of the canzonet and madrigal overlapped to a much greater extent in England than in Italy (*see* MADRIGAL, §IV); some pieces called 'canzonets' are madrigalian in style, and some madrigals are based on translations of Italian canzonetta texts. Canzoni by Ferretti and Conversi appeared in anthologies of Italian madrigals published in England. Morley edited an anthology of *Canzonets* (1597) which contains works by Felice Anerio, Croce, Vecchi and others in English translation, and he composed original English canzonets for two to six voices. Many of his texts are translations or imitations of Italian canzonettas, and the music of some of his two-voice canzonets is modelled on Anerio's settings of the corresponding Italian texts.

In the 17th century Italian canzonetta poetry often used verse forms with lines of four, five, six and eight syllables; *tronco* and *sdrucciolo* lines (with accents on the final and antepenultimate syllables respectively) were freely intermixed with classical lines accenting the penultimate syllable. These features were introduced into the canzonetta by Gabriello Chiabrera, who modelled his verse forms on the works of the group of French poets known as the Pléiade and on popular genres such as the *lauda*, *canto carnascialesco* and *canzone a ballo*. Musical settings of such poems typically display regular rhythms, often dance-like in character, and periodic phrase structures reflecting the rhythms and verse structures of the text. They are mostly for one to three voices with basso continuo, occasionally with one or two concertato instruments. The forms are usually strophic, but may be strophic variations or through-composed. Composers of such pieces include Giulio Caccini, Monteverdi, Antonio Brunelli, G.F. Anerio, Stefano Landi and others. Simpler settings of canzonettas with Spanish guitar accompaniment, some composed for that medium and others adapted from settings with basso continuo, were popular with amateur musicians. Remigio Romano edited collections of canzonetta poems (*c*1618–25) known in musical settings by G.P. Berti, Carlo Milanuzzi, Alessandro Grandi (i) and others, without the melodies (which were presumably familiar), providing guitar tablature for some of the accompaniments. Canzonettas were an important component of operas and other dramatic works, as well as independent chamber pieces. In the 17th century the term 'canzonetta' was often interchangeable with 'villanella', 'aria', 'arietta', 'scherzo' and 'cantata'. It was applied to pieces of relatively serious character, as well as to songs in popular styles. After about 1640 it could also refer to chamber works combining recitative and aria styles.

During the 18th century 'canzonetta' was sometimes used as an alternative to DUETTO NOTTURNO. In late 18th-century England the canzonetta was a musical setting of a strophic poem for solo voice with keyboard accompaniment; the music too was usually strophic, but sometimes modified strophic or through-composed. Haydn's two sets of English canzonettas (1794 and 1795), many setting texts by Anne Hunter, are the best-known examples of this type, which originated with James Hook's op.18 (*c*1775) and continued into the first decade of the 19th century in collections by J.P. Salomon and others. The keyboard plays a more important role in Haydn's canzonettas than in north German lieder of this period, often functioning as a near-equal partner with the voice. Vocal arrangements of themes from Haydn's instrumental works, adapted to strophic form and supplied with the texts of pre-existing poems, also circulated in England under the title 'canzonet' or 'ballad'.

The term 'canzonetta' has also been adopted occasionally for unpretentious instrumental pieces of a songlike nature, such as the slow movement of Tchaikovsky's Violin Concerto and the first of Walton's Two Pieces for violin and piano.

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Canzone villanesca alla napolitana. *See* VILLANELLA.

Cao Dongfu (*b* Dengxian, Henan province, 1898; *d* 1970). Chinese *zheng* (zither) player. A representative of the traditional Henan school of *zheng* performance, Cao was also active in the reform of his instrument's playing technique and in the development of new repertory. Cao held *zheng* teaching posts at a number of institutions, including the Central Conservatory of Music (Beijing), Henan Special Teaching College (Henan shifan zhuanke xuexiao) and Sichuan Conservatory of Music (Chengdu).

A second aspect of Cao's career was his work on the Henan *dadiao quzi* narrative-singing tradition. Other than performing *zheng* in this genre's accompaniment or taking part as a vocalist, Cao collected, transcribed and published many extracts. Most are *bantou qu*, the instrumental introductions performed in heterophonic style by the accompanimental ensemble.

Cao's compositions, such as *Nao yuanxiao* ('Lantern Festival') of 1956, combine traditional melodic characteristics of the Henan school with newly developed fingering techniques. Somewhat like the *erhu* compositions of reformist LIU TIANHUA, Cao's original pieces are typically small-scale, sectional works, relying on pentatonic melodic material and utilizing the traditional metrical structures of Chinese instrumental ballad music.

See also CHINA, §IV, 4(ii)(b).

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Caoine [caoineadh] (Ir. and Gael.: 'weeping', 'keening'). A lament sung over the dead. The term is known in medieval Gaelic literature, as is *cluiche caointe(ach)* ('game of lamentation') referring to funeral games for great men. The term 'caointe' ('keens') can apply to commemorative literary elegies such as *Caoineadh Airt Uí Laoghaire* (*Lament for Art O'Leary*) (K.H. Jackson: *A Celtic Miscellany*, London, 1951) by his widow Eibhlín Dubh Ní Chonaill in 1773, rather than keens sung over corpses.

In Ireland keening began only after the body was laid out for the wake, bereaved relatives usually addressing the dead by name. It was resumed on the arrival of relatives, during the funeral procession and at the graveside. Women were more commonly found as keeners than men, although professionals of both sexes sometimes worked together. In the mid-19th century their payment ranged from five shillings to £1 in addition to food and drink. Usually four keeners were employed. O'Curry reported:

> The mourner at the head [of the body] opened the dirge with the first note or part of the cry; she was followed by the one at the foot with a note or part of equal length, then the long or double part was sung by the two side mourners, after which family and friends of the deceased joined in the common chorus at the end of each stanza of the funeral ode or dirge, following as closely as they could the air adopted by the professional mourners.

The keen is often said to have been improvised; if so, this was probably done to an established formula which included reciting the genealogy and the hereditary and personal virtues of the dead person. O'Curry said that there was a change of melody when the singer moved to a new topic.

In Scotland, although the practice was substantially the same, the terminology was somewhat different. The term *mnathan-caointe* ('keening women') occurs in literature, and oral tradition has preserved the name of Caoineag, a supernatural being (of female sex) who keened over the dead in battle. Whereas *caoin* means 'tune' in some dialects, in parts of the Outer Hebrides it refers to a chant of restricted compass rather than a wider-ranging song melody. The current meaning of the term 'caoineadh' is 'weeping' and although earlier it could have referred to keening, the modern terms for this are *tuiream* (in its genitive form *mnathan-tuirim*: 'keening women' etc.), *séisig* or *séisig bhàis* ('death melody', for keening inside the house), *gul* or *gal* ('weeping', 'sobbing') and *caoidh* ('lamenting', 'bewailing'). The wringing or clapping of hands of women (with dishevelled hair) features in traditional accounts of keening.

Coronach (Gael.: *corranach*) occurs as a loanword in Scots as early as the 16th century but is best known to English readers from the writings of Sir Walter Scott. References in Gaelic and descriptions in English indicate that the word is no more than an alternative term for the practice of keening.

Little is known about the melodies themselves. Collinson (p.113) discussed most available Scottish evidence including one fragment surviving in oral tradition: it is possibly a piper's keening melody since it is playable on the highland bagpipe and pipers traditionally played at funerals, but it is also reported to have been sung by women in Eriskay. Its four phrases all have descending contours beginning on the high note g'', which if played would produce harmonic tension with the *A* of the drones. It was sung to vocables resembling both pipers' *canntaireachd* (syllabic chanting of pipe melodies) and those common in Gaelic choral songs, such vocables being a natural concomitant of grief (*see* LAMENT).

Public keening ended in Scotland during the mid-19th century and about 50 years later in Ireland, in both places

partly because of clerical opposition. In the Outer Hebrides it survived into the 20th century in an attenuated private form, consisting largely of repetitions of the deceased person's name, terms of endearment and cries of grief, all rhythmically intoned.

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JOHN MACINNES

Cao Zheng [Guo Jiguang] (*b* Xinmin county, Liaoning, 31 Dec 1920; *d* Beijing, 4 April 1998). Chinese *zheng* plucked zither player and scholar. While studying classical Chinese literature in Beijing, he took lessons on the *zheng* from Lou Shuhua; later he also studied briefly with LIANG TSAI-PING. Turning professional on the eve of the Chinese revolution, from 1950 until 1964 he was based at music academies in north-eastern China, also spending periods at the Shanghai and Xi'an conservatories and making many recordings. Having been appointed in 1964 to the Chinese Conservatory of Music in Beijing, he was based there from the end of the Cultural Revolution.

Cao Zheng's *zheng* playing mainly represented the Henan style, though also borrowing from Shandong and southern styles. An influential music educator, he was author of teaching materials and wide-ranging articles. Despite his base in the conservatory system, Cao Zheng's outlook firmly reflected his training in the Chinese classics. He was also a keen maker and researcher of the ancient *xun* globular flute, and a great authority on the *Yijing* ('Classic of Changes'), whose relation with the *zheng* and Chinese music he never tired of expounding.

See also CHINA, §IV, 4(ii)(b).

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STEPHEN JONES

Capdevielle, Pierre (*b* Paris, 1 Feb 1906; *d* Bordeaux, 9 July 1969). French composer. In 1924 he entered the Paris Conservatoire, where he studied counterpoint and fugue with Gédalge and composition with Vidal. He also benefited from private lessons with d'Indy and the friendly guidance of Emmanuel, and he studied the piano under Armand Ferté. In 1942 he was appointed Membre des Jurys at the Paris Conservatoire, where he was given a class in instrumental ensemble. He took charge of chamber music broadcasts for the RTF in 1944. His official posts included those of president of the French section of the ISCM (1948), member of the International Music Council and founder-president of the Centre de Documentation de Musique Internationale (1949). In 1952 he formed the RTF Chamber Orchestra, which he conducted in France and abroad, and in 1961 he was made a Chevalier of the Légion d'Honneur. His music is the expression of a stormy, romantic temperament, moderated somewhat in the manner of Roussel. Many of Capdevielle's most significant works are based on literary themes. The overture *Le pédant joue* (1943), inspired by Cyrano de Bergerac, is particularly notable for its rhythmic complexity which is heightened by the use of a wide range of orchestral and regional percussion. His *Concerto del dispetto* (1959) for piano and orchestra, while traditional in form, fuses rhythmic invention with serialism and polytonality.

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(*selective list*)

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Orch: Incantation pour la mort d'un jeune spartiate, sym. poem, 1931; 2 syms., 1934–6, 1942; Le pédant joue, ov. to Bergerac, 1943; Moliéra, suite, 1947; Les silences de Paris, 1947; Sym. no.3 'da camera', small orch, 1952–3; Epaves retrouvées, 4 sym. pictures, 1944–55; Conc. del dispetto, pf, orch, 1959

Vocal orch: 2 apologues d'Oscar Wilde, 1v, orch, 1931–2; La tragédie de Pérégrinos (C. Exbrayat), drame de concert, reciter, 4 solo female vv, chorus, orch, 1941; L'île rouge (S. Moreux), cant., S, A, Bar, chorus, orch, 1945–6

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PAUL GRIFFITHS/ANDREA MUSK

Capdeville, Constança (*b* Barcelona, 16 March 1937; *d* Lisbon, 5 Feb 1992). Portuguese composer and performer. She studied the piano, composition and early music at the Lisbon Conservatory, winning the composition prize in 1962 with the organ work *Variações sobre o nome de Stravinsky*. She later taught composition in the department of Ciências Musicais at the Universidade Nova de Lisboa, and at the Escola Superior de Música in Lisbon. She was a pianist and percussionist, and participated in 'scenic music' performances. Her compositions have been presented at major European festivals, including Royan, Warsaw, Zagreb and Lisbon, and she was a founding member of Colecviva, which introduced music theatre into Portugal.

Her early works already reflected a strong attraction to novel techniques and alternative languages, for example in the *Sonata concertante* (1963) and *Diferenças sobre um intervalo* (1967), her first serial composition. But it was in the mid-1960s, when she came into contact with the music of Stockhausen, Stravinsky, Globokar and others, that Capdeville's work became particularly experimental, laying emphasis on timbre research as in *Momento I* (1972–4). At the end of the 1970s, inspired by the work of Pina Bausch and Merce Cunningham, she turned to the production of multi-media music-theatre performances. Later works demonstrate a wide-ranging command over materials, styles and techniques.

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Ballet: Libera me, 1979; Dimitriana, 1979; Lúdica, 1980; Viva Picasso!, 1982; Só longe daqui, 1983; Zooalógica, 1984; As troianas, 1985; Fado, 1990, collab. C. Zingaro
Scenic music: Conversa entre um contrabaixo e uma inquietação (M. Cintra), 1988; La prose du transsibérien et de la petite Jeanne de France (B. Cendrars), 1988; Silêncio, depois (S. Beckett), 1990
Film scores: Cerro maior (dir. L. Filipe Costa), 1979; Solo de violino (dir. M. Rüttler), 1990
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Mixed media: Libera me, chorus, pf, perc, tape, lights, 1979; Memoriae, quasi una fantasia I, 2 db (1 player), pf (2 players), 7–15vv, tape, lights; Esboços para um Stabat mater, fl, tpt, gui, hp, vn, va, vc, pf, perc, tape, lights, dancer, 1981; Double, low v, pf, vc, tape, lights, 1982; Avec Picasso, ce matin, pf, tape, lights, 1984; Um quadrado em redor de Simbad, fl, pf, vib, actor, dancer, light, 1986

GABRIELA CRUZ

Capdoill [Capduill, Capduoill, Capduch, Capduelh, Capdueil], **Pons de.** *See* PONS DE CAPDOILL.

Cape, Safford (*b* Denver, 28 June 1906; *d* Uccle, Brussels, 26 March 1973). American conductor, musicologist and composer. After early piano and composition studies in Denver, he went to Belgium in 1925 to study composition with Moulaert and musicology with Van den Borren, whose daughter he later married. During the period 1928–32 he concentrated on composition, producing a piano trio, a string trio, piano solos and songs. In 1933, however, he gave up all other activity to devote his time to the authentic realization in performance of medieval and Renaissance music. He formed the Pro Musica Antiqua of Brussels, a performing ensemble of singers and instrumentalists specializing in 13th- to 16th-century music. Van den Borren served as the group's musical adviser. As its conductor Cape toured throughout Europe and North and South America, and made many recordings for such distinguished series as L'Anthologie Sonore, directed by Curt Sachs, and the History of European Music in Sound. After World War II he resumed conducting the Pro Musica Antiqua both on concert tours and in recordings, including several of documentary historical interest. With the aid of the Belgian Ministry of Education he established a European Seminar on Early Music at Bruges. Cape set up a similar project in Lisbon at the Gulbenkian Foundation in 1961. Ill-health compelled him to retire in 1967.

HOWARD SCHOTT

Capecchi, Renato (*b* Cairo, 6 Nov 1923; *d* Milan, 30 June 1998). Italian baritone. Trained in Lausanne and Milan, he was first heard as a prizewinner on Italian radio. His stage début was in *Aida* at Reggio nell'Emilia (1949) and he appeared in the first of many seasons at La Scala in 1950 and at the Metropolitan Opera in *La traviata* (1951). He later became most closely associated with such comic parts as Bartolo, Gianni Schicchi, and Melitone (*La forza del destino*), in which he made his Covent Garden début (1962). In 1977 he sang a highly acclaimed Falstaff at Glyndebourne. His repertory was extensive, and his career lasted into old age. He took part in many premières, including operas by Malipiero and Ghedini, and in the first performances in Italy of Prokofiev's *War and Peace* (1953, Florence) and Shostakovich's *The Nose* (1964, Florence). He taught in many opera studios in Europe and the USA and produced his own television shows. Many of his best roles are recorded, but he was an artist who needed to be seen, being one of the best singing actors of his time.

J.B. STEANE

Capece, Alessandro (*b* Tarano, nr Rieti; *d* after 1635). Italian composer and organist. He was *maestro di cappella* of Ferrara Cathedral before becoming *maestro* and organist of Rieti Cathedral in 1613. He remained there until 1617 and then worked first at Sulmona Cathedral and afterwards in Naples at the Gesù and the Collegio dei Nobili. He was *maestro di cappella* of Tivoli Cathedral from November 1624 to January 1627 and from April 1629 to April 1632; the young Carissimi was organist there during his first period in office. In 1636 he again held his two previous posts at Naples. He was a prolific composer, but most of his output is lost. His sacred music, in which motets are conspicuous, is predominantly in the concertato style and for quite small forces; he must have written most, if not all, of it for the various institutions at which he worked. Madrigals dominate his secular output, which includes relatively traditional examples of the genre (a few in eight parts) but also six for one or two voices published in his op.14 alongside several strophic arias, including four monodies.

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GIUSEPPE VECCHI

Capece [Capeci], **Carlo Sigismondo** (*b* Rome, 21 June 1652; *d* Polistena, Calabria, 12 March 1728). Italian librettist. He studied philosophy and law in Spain, received a doctorate in jurisprudence at Rome, and then served as cup-bearer for Cardinal Casanate and as judge both for Cardinal Maidalchini and (from *c*1689) for the state of Ronciglione. In the 1690s he became governor of Terni and then of Cascia and Assisi. From at least 1703 until she left Rome in June 1714, Maria Casimira, the widow of John III Sobieski, King of Poland, employed Capece as her 'secretary of Italian and Latin letters'. After his wife (with whom he had five children) died in 1717, he wrote only one more libretto, *Telemaco*, set by Alessandro Scarlatti in 1718. His 13 opera librettos were first performed at Rome between 1686 and 1718, while his 28 prose comedies, four of which included sung passages, were staged there in 1713–24. He also wrote texts for cantatas, serenatas and oratorios, including Handel's *La Resurrezione* (1708).

His first two works, *L'amor vince fortuna* (1686) and *Il figlio delle selve* (1687), written for performance at his father's home, are pastoral operas similar to those of other late 17th-century librettists (e.g. D.F. Contini); they use a single setting ('the woods') and have a plot that disentangles misunderstandings over love relationships. *Il figlio delle selve* was by far his most popular work, receiving 18 productions by spring 1756. In the seven operas he and Domenico Scarlatti wrote for Maria Casimira, he drew upon Euripides, Ovid, Ariosto, Corneille and Racine in order to treat his pastoral and regal characters with Arcadian propriety. These works manifest, in other words, many traits of 18th-century *opera seria*, and Capece was undoubtedly prompted to follow the new norm because of his membership (from 1692, as Metisto Olbiano) in the Arcadian Academy as well as in other academies (the Infecondi, Intrecciati, Imperfetti, Umoristi and Pellegrini of Rome, and the Spensierati of Rossano). A portrait of him is included in G. Gimma: *Elogi accademici della Società degli spensierata di Rossano* (Naples, 1703).

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LOWELL LINDGREN

Capela (Port.). *See* CHAPEL.

Capell, Richard (*b* Northampton, 23 March 1885; *d* London, 21 June 1954). English music critic. After his education at Bedford Modern School, he studied the cello with Edmund S.J. van der Straeten in London, and later at Lille Conservatory, but decided against being a performer. A strong literary talent led him to journalism, at first in Northampton and then in London, where he became the music critic of the *Daily Mail*. He served in France during World War I and was awarded a military medal for gallantry at Vimy Ridge. After serving as a war correspondent (1939–45) for the *Daily Telegraph* (which he had joined in 1933) in France, the western Sahara and Greece (see his account *Simiómata: a Greek Note-book 1944–1945*, London, 1946), he was awarded the OBE in 1946.

Capell's abilities as an editor were evident in his work with the *Monthly Musical Record* (1928–33) and with *Music and Letters* (1950–54). He was chiefly drawn to Schubert, and his study, *Schubert's Songs* (London, 1928/*R*, rev. 3/1973 by M. Cooper), established itself as an important book on the composer. He also translated into English many songs by Schubert, Schumann, Grieg and Wolf, as well as the libretto of Strauss's opera *Friedenstag*, and wrote a book on opera (*Opera*, London, 1930/*R*, enlarged 2/1948). He bequeathed his library in part to the RAM, in part to the RCM.

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MAURICE J.E. BROWN

Capella (medieval Lat.). *See* CHAPEL.

Capella, Martianus. *See* MARTIANUS CAPELLA.

Capella Rorantistarum. Choir of priest-musicians established by Sigismund I in the Wawel Cathedral in Kraków in 1540, active until the partition of Poland in 1795; *see* KRAKÓW, §2.

Capelle (Ger.). *See* CHAPEL.

Capelli, David August von. *See* APELL, DAVID AUGUST VON.

Capelli [Capello, Cappelli], **Giovanni Maria** (*b* Parma, ? 7 Dec 1648; *d* Parma, 16 Oct 1726). Italian composer. The date of birth culled by Pelicelli from documents in the baptistry in Parma does not accord well with the known facts of Capelli's life. He is first heard of as a singer at Parma Cathedral in 1699, by which time, it seems, he had been ordained a priest. According to Pelicelli he was made *maestro di cappella* there the following year, but in the libretto of his second opera, *L'amore politico* (1713), he is described as the cathedral's *vicemaestro*. In July 1709 he was appointed organist at the church of the Madonna della Steccata in Parma. Since this post was effectively in the gift of the Farnese court, it may be presumed that by 1709 he had entered the service of Prince Antonio Farnese, brother of the reigning duke, Francesco. Capelli is mentioned as Prince Antonio's *maestro di cappella* in several of the opera librettos he set to music from 1720 on. A birth date in 1648 would mean that he was over 61

when he collaborated on his first opera, *I rivali generosi* (1710) and in his 78th year when he wrote his last, *I fratelli riconosciuti*. This is not impossible, of course, but it would be unusual for the time and it conflicts with Gerber's assertion that Capelli died in his prime ('er starb in der Bluthe').

La Borde described Capelli as 'an excellent composer with a rare talent, that of originality'; Quantz, who attended one of the early performances of *I fratelli*, mentioned him in his autobiography as 'a fiery and very inventive composer'. Capelli's surviving works support both these appraisals. The overall design of his operas is entirely conventional – an overture, a series of recitatives and arias (or duets) and a final *coro* – and the tonal structures of the arias are mostly predictable, with the cadence at the end of the B sections nearly always in the mediant minor or dominant minor. What is not predictable is Capelli's idiosyncratic mixing of progressive, archaic and wholly original elements. In the surviving operas, for example, the predominance of major keys and the absence of continuo arias are among the progressive features, as also are the rather *galant* triplet rhythms and 'grace' notes; among archaic features are certain mannerisms in the textual underlay and the occasional use of *alla breve* 4/2 metre, for example in three of the 12 surviving arias from *Giulio Flavio Crispo*. Capelli's inventiveness is well to the fore in *I fratelli*, not least in the first movement of the overture (an unusual amalgam of fugue and ritornello), in Laodice's Act 2 aria 'Scopri, signor, la vittima', made up entirely of three-bar phrases, and in the dazzling coloratura he provided for the young Farinelli in the role of Nicomedes.

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OPERAS

drammi per musica unless otherwise stated

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L'amore politico e generoso della regina Ermengarda, Mantua, Teatro di Mantova, spr. 1713 [collab. F. Gasparini]

L'Eudamia (drama pastorale per musica, V. Piazza), Parma, Ducal, carn. 1718

Nino (Act 1) (3, I. Zanelli), Reggio nell'Emilia, Pubblico, May 1720, *F-Pc* (6 arias), *GB-Er* (1 aria), *S-SK* (1 aria) [Act 2 by Gasparini, Act 3 by A.M. Bononcini]

Giulio Flavio Crispo (tragedia, 5, B. Pasqualigo), Venice, S Giovanni Grisostomo, carn. 1722, *D-Bsb* (1 aria), *Hs* (ov., 12 arias), *I-Rc* (1 aria)

Venceslao [Acts 4 and 5] (5, Zeno), Venice, S Giovanni Grisostomo, carn. 1722 [Act 1 by G. Porta, Acts 2 and 3 by C.F. Pollarolo]

Mitridate, re di Ponto vincitor di se stesso (drama, Pasqualigo), Venice, S Giovanni Grisostomo, carn. 1723, *D-Bsb* (1 aria)

Il Venceslao (dramma eroico per musica, Zeno), Parma, spr. 1724, *B-Bc* (1 aria), *GB-Lbl*

I fratelli riconosciuti (3, C.I. Frugoni, after F. Silvani: *La verità nell'inganno*), Parma, May 1726, *B-Bc*, *D-Bsb* (1 aria), *GB-CDp*

Arias in pasticcios: Ormisda, Genoa, Falcone, spr., 1723, *D-Hs*, *GB-Lbl*; Radamisto, Genoa, Falcone, spr. 1723, *Lbl*

Unidentified aria: Saprò in pace, *US-SFsc*

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Tantum ergo, 4vv, 2 vn, va, org, *D-Dkh* (according to *EitnerQ*, ?lost); Tantum ergo, S, 2 vn, va, org, *Dkh* (according to *EitnerQ*, ?lost)

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MALCOLM BOYD

Capellini, Carlo (*b* before 1650; *d* Vienna, June 1683). Italian composer and organist, active in Austria. For stylistic reasons Schmitz suggested that he belonged to the mid-17th-century Bolognese school, but his membership of the Viennese chapel of the Dowager Empress Eleonora, who recruited many musicians from her native Mantua, points to a possible Mantuan background. MICHELANGELO CAPELLINI served in Mantua, but no evidence has yet turned up to document a family relationship between Carlo Capellini and him (nor with PIETRO PAOLO CAPPELLINI). Carlo Capellini's service in Vienna may date from as early as 1659, the year in which he composed balli for Giuseppe Tricarico's *La Virtù guerriera*. He was appointed court organist to Emperor Leopold I on 27 April 1665 with a monthly salary of 75 guilders. In the following year he received an increase of 30 guilders per month, and in 1669 the empress dowager rewarded him with the substantial sum of 225 guilders. The emperor also appears to have favoured him, for his fellow organist Alessandro Poglietti applied without success at least three times between 1667 and 1673 for a rise that would have made his income equal to Capellini's. The year 1679 seems to have been the most important in Capellini's career as a composer: he produced his oratorio *Il serafino della terra* for Eleonora's chapel, and in Prague, to which he fled from the plague with the entire court towards the end of the year, he received commissions for chamber operas honouring Leopold's name day (15 November) and Eleonora's birthday (18 November). Four years later he died of the plague. In 1696 his nephew, the court doctor Francesco Capellini, asked the emperor, in recognition of Carlo's long service, to give monetary assistance and an appointment to Carlo's son, Pietro, who had continued his musical training outside Austria and was in financial difficulty; it seems very unlikely that this Pietro is the same person as Pietro Paolo Cappellini.

Capellini's vocal works lie primarily in the realm of chamber music. In his eight cantatas and in *La fama illustrata* he preferred free arioso patterns, but there are a few simple, dance-like strophic songs and da capo arias. His treatment of the text includes many expressive details, among them illustrative melodic figures, extreme tempo changes and some unusual augmented and diminished leaps. The ritornellos required between most movements of the cantatas are not written out but were intended to be improvised. Capellini's keyboard training may be reflected in his specific use of the word 'cembalo' in one of the arias of *La fama illustrata*, a rare instance in the entire 17th-century Viennese repertory.

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A Servizio di camera nel giorno dell' ... nome ... dell'Imperatore Leopoldo (N. Minato), chbr op, Prague, 15 Nov 1679, *A-Wn*

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LAWRENCE E. BENNETT

Capellini [Capollini, Cappellini], **Michelangelo** (*b* Rome, 1598/9; *d* Mantua, 11 July 1627). Italian singer and composer. It has not been determined whether he and CARLO CAPELLINI and PIETRO PAOLO CAPPELLINI are of the same lineage. He was in Mantuan service by 1617 and is listed among the musicians on the court roster of 1622. He may be the alto Michelangelo whose name is recorded as 'Giacarelli' ('Giannarelli' in Bertolotti) on the salary list of 1621, and 'Ghiaccarella' in a letter describing his Mantuan recruitment in 1613 by the Gonzaga agent in Rome, the papal singer Paolo Faccone. According to Fétis, an oratorio by Capellini, *Lamento di Maria Vergine, accompagnato dalle lagrime de Santa Maria Maddalena e di S. Giovanni per la morte de Gies*ù *Christo* (lost), was performed at the church of the Santi Innocenti in Mantua in 1627.

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SUSAN PARISI

Capello, Giovanni Francesco (*b* Venice; *fl* 1610–19). Italian composer and organist. From the scant information given on the title-pages of his works, we know that he was born in Venice and that he belonged to the Hieronymite Congregation at Fiesole, a monastic congregation at the retreat of S Girolamo there. From 1613 until at least 1617 he was organist of the church of the Madonna delle Grazie, Brescia, but by 1619 he had probably left the post as there is no mention of it in his op.14. The dedication of this collection, signed in Venice, makes specific reference to the composer's 'long, serious illness'. Apart from his op.12 his output consists of sacred music. He was entirely up to date in his approach to sacred music and his works are among the most progressive in Italy at the time: there are many solo motets and dialogue pieces, and the larger-scale music, far from being conceived for the conventional double-choir medium, often includes obbligato instrumental parts. The solo motets rely less on attractive melody than on imaginative word-setting and mood painting; idiomatic ornaments of the *seconda pratica* are frequently written in. Technical agility is also demanded of the continuo player, who in the bass solo *Miserere mei, Deus* (1610) has semiquaver repeated notes and runs. Refrain forms, even variation elements, appear in three- and four-part pieces. The idea of solo–tutti contrast is applied imaginatively in the Lamentations of 1612 for five-part choir, four string instruments and an ensemble of chitarroni – an opulent scoring for this rarely set text – particularly in the concluding *Miserere*. The solos abound in ornamentation and expressive chromaticism and can be accompanied by instruments to give a richer sonority; the tuttis are massively chordal in the Gabrieli manner.

The *Motetti e dialoghi* of 1615 is a particularly important collection for its use of concertante obbligato instruments with the voices (only two of the 16 motets are purely vocal) and for the richness of the instrumental forces and the forms used. These characteristics make the collection comparable only to Monteverdi's *Vespro della Beata Vergine* and to Leone Leoni's *Aurea corona*, also dating from 1615. Capello employs all the principal 17th-century motet types, including a motet with trombones and a motet 'con sinfonia di violini', together with a mix of the Venetian polychoral style and monody. For the most part the instrumentation is not specified, but there are some exceptions: a pair of violins and a viola are required for the motet *Attendite*, and two chitarroni play an interlude in the motet *Omnes gentes*. In the motet *Salvum me fac* Capello explores new ways of integrating three voices with four instruments. At the end of the collection there is an additional votive mass (without the Credo) for three voices, instrumental ensemble and chitarroni, one of the first to use obbligato instruments with the voices. This mass is also exceptional in its incorporation of material from pre-existing instrumental (rather than vocal) music (two canzonas by Mortaro). This is not a parody mass, however, but employs the Milanese canzone-motet principle. The imaginative qualities that inform Capello's church music are also found in his secular monodies, op.12, and help to make them among the most interesting of the time; this is specially true of the madrigals, which include arresting chromatic passages as well as intrusions of triple time into the prevailing common time – a progressive feature.

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JEROME ROCHE/RODOBALDO TIBALDI

Capellus, Andreas [Andrea Capella] (*fl* 1540–42). Composer, possibly identifiable with DECAPELLA.

Capet, Lucien (*b* Paris, 8 Jan 1873; *d* Paris, 18 Dec 1928). French violinist and composer. He studied at the Paris Conservatoire under J.P. Maurin (a disciple of Baillot and Habanek), and in 1893 won a *premier prix* by unanimous decision. In 1896 he was appointed leader of the Lamoureux Orchestra, but he soon left to begin a brilliant career throughout Europe as a soloist and quartet leader. He became equally renowned as a teacher, especially of bowing technique, in which his achievement was as great as that of Ševčík in left-hand technique. In 1924 he became director of the Institut de Violon in Paris.

Capet formed his first string quartet after leaving the Paris Conservatoire, the other members being Giron, Henri Casadesus and Furet (soon replaced by Carcanade); this team lasted from 1893 to 1899. In 1903 he established a new quartet, with Tourret, Henri Casadesus (later Bailly) and Louis Hasselmans. After studying together for a year they gave their first series of concerts, in which they played all Beethoven's quartets. They repeated the Beethoven cycle frequently, together with other Classical and Romantic works, until they disbanded in 1910. That year Capet founded a third ensemble, with Hewitt, Henri Casadesus and Marcel Casadesus, and it was this quartet that played at the Beethoven Festival at Bonn in 1911. Marcel Casadesus was killed in action in 1914, and after the war Capet formed his last quartet with Hewitt, Benoit and Delobelle. They visited London with great success in 1922, and made several gramophone records during the last three years of Capet's life, including Beethoven's Quartets opp.131 and 132.

Capet's playing was characterized by faithfulness to the composer's score, purity of tone, and finesse rather than force of expression. His quartets were admired throughout Europe both for these qualities and for their polished technique, unanimity of spirit, and fine sense of style. His published compositions include a string quartet, a sonata for violin and piano, violin studies, and *Devant la mer* for voice and orchestra, as well as several other unpublished chamber works and a Psalm xxiii for soloists, chorus and orchestra. He wrote a book on Beethoven's quartets and *La technique supérieure de l'archet* (Paris, 1916), which also includes a detailed biography.

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MARC PINCHERLE/ROBERT PHILIP

Cape Town (Afrik. Kaapstad). Legislative capital of South Africa, capital of the Western Cape Province and the first European settlement in South Africa. Early South African music history is that of Cape Town; having become a major cultural centre, it maintains some of the most important institutions in the country.

The first university was the University of the Cape of Good Hope (founded 1873), an examining body which instituted the music examination system in 1894. The faculty of music at the University of Cape Town was established in 1923. Until 1998 it comprised the music department (the South African College of Music) and the School of Dance (previously the Ballet School). The music department developed from the South African College of Music, started by Mme Niay-Darrol in 1910. W.H. Bell headed the South African College of Music from 1911 and became the first incumbent of the chair of music when the school was incorporated into the university. The department remained under his direction until the mid-1930s. Under Erik Chisholm (1946–65) the department was remodelled and improved so that it enjoys a high reputation in South Africa's musical education; its public activities, especially in opera, increased markedly. Chisholm established the University Opera Company in 1951 and the Opera School in 1954, both under Gregorio Fiasconaro. In 1956 a group from the department toured England and Scotland with concerts and opera presentations; in London the Opera Company presented the first staged performances of Bartók's *Bluebeard's Castle* in Britain. Regular public concerts are given by the department's choral and instrumental ensembles and by individual staff and students, usually at university halls. Apart from Western music, the department offers courses in African music and jazz. The extensive W.H. Bell Music Library includes material donated in 1958 by the South African branch of the ISCM (founded by Chisholm in 1948). The department houses the world-renowned Kirby Collection of African and European instruments. The Baxter theatre complex, which includes a concert hall and is attached to the university, was opened in 1977.

The Opera School offers all possible aspects of training. Its associated opera company was responsible (with the

Eoan Group) for virtually all opera productions before the formation of the Cape Performing Arts Board (CAPAB) in 1963; it has played a primary role in fostering opera in South Africa through extensive tours and enterprising repertory and frequently collaborates with CAPAB in opera productions. Large-scale productions were accompanied by the Cape Town Municipal Orchestra (later the Cape Town SO) until 1970, while shorter operas, sometimes student productions, are accompanied by the university orchestra at the university's Baxter Theatre and Little Theatre. The company's repertory of about 50 operas has included four world premières: John Joubert's *Silas Marner* (1961) and three Chisholm operas. From the beginning of 1999 the Faculty of Music was incorporated into a restructured humanities faculty at the University of Cape Town; the South African College of Music and the School of Dance operate as separate departments in the new faculty. There is a small music department in the faculty of education at the University of the Western Cape. It concentrates on music as part of a degree in education.

Cape Town's operatic life was further benefited by the Eoan Group, a welfare and cultural organization, founded in 1934. Under the musical direction of Joseph Manca it produced a number of operettas until 1956. In that year it staged *La traviata* and, until Manca's retirement in 1977, it gave regular seasons (mainly from the Italian repertory) and toured South Africa. This was a spare-time activity for all company members, with no financial remuneration. Accompanied by the city orchestra, productions were given at the City Hall and the now defunct Alhambra Theatre. The group's cultural centre and small attached theatre, the Joseph Stone Auditorium, opened in 1969 to serve as a training centre and principal hall. Since 1977 its activities have gradually declined.

Since the formation of the provincial arts councils in 1963, opera has been presented mainly by CAPAB, which has its headquarters in Cape Town. CAPAB at first performed at a number of venues with the assistance of the University Opera Company. The Nico Malan theatre complex (now known as the 'Nico') opened in 1971, since when opera and ballet have been given in its 1204-seat opera house. Emphasis is on the standard Italian and German repertory. Since 1994 the South African government has gradually withdrawn subsidies for the arts councils, and provincial councils are being phased out. The CAPAB opera company has been privatized.

Town SO was the oldest professional symphony orchestra in South Africa and played a primary role in the musical life of the city. Founded in 1914 under Theophil Wendt as the Cape Town Municipal Orchestra, it initially had 18 players; it gave regular public concerts and several national tours, as well as undertaking a visit to England in 1925. Its activities changed in 1971 with the formation of the CAPAB Orchestra, which took over playing for all the opera and ballet seasons except the Eoan Group's; it concentrated mainly on weekly symphony and light classical concerts. Renamed the Cape Town SO in 1968, it had about 80 members, augmented to over 100 when necessary; a symphony choir was established in 1973. Conductors and performers of international calibre appeared with the orchestra (Pierre Fournier gave his first concerto performance with it). The permanent conductor system was replaced by a series of guest conductors in 1971. The orchestra was privatized in 1996.

CAPAB's orchestra was established with David Tidboald as principal conductor; among the organization's activities were provincial tours, city performances of solo and ensemble recitals and orchestral concerts as well as opera and ballet seasons. Works commissioned and given world premières include Badings's *Klaagzang* and Gideon Fagan's *My Lewe*. The Cape Town SO and the CAPAB Orchestra merged in 1997 to form the Cape Town PO. It presents a number of orchestral concerts and accompanies seasons for the opera and dance companies.

The Cape Town Concert Club imports many international artists. Various amateur orchestral and choral societies also contribute considerably to the musical life of the city, especially in the field of sacred music.

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For additional bibliography *see* SOUTH AFRICA.

CAROLINE MEARS/JAMES MAY

Cape Verde Country off West Africa. The archipelago of ten islands and five islets is approximately 620 km west of Senegal, with a total area of 4033 km² and a population of 437,000 (2000 estimate). Cape Verde was a Portuguese colony until gaining independence in 1975. The islands were uninhabited until their discovery by Portuguese explorers in 1460 and were subsequently settled with slaves brought from the Guinea Coast as labourers. Over the centuries, a Cape Verdean Luso-African Crioulo (Krioulo) culture developed with distinctive music, literature, food, dress and language (also called Crioulo).

The islands proved valuable to Portugal because of their strategic maritime location rather than for natural resources. Indeed, the name Cape Verde is a misnomer; the islands suffer from periodic drought and support only limited agriculture. Beginning in the 18th century, many Cape Verdeans escaped famine conditions by enlisting as crew members on New England whaling ships working in nearby waters. Thousands emigrated to America and Europe over the centuries, and large communities exist abroad. Crioulo culture is transnational in character; the communities remain in close touch with each other through family ties and a strong ethnic identity in which music and dance play a central role. Cape Verdeans are predominantly Roman Catholic, and musical folk events correspond with religious celebrations (saints' days, weddings, baptisms etc.). Cape Verdean music exists along a continuum with European influences on one end and African influences on the other. Archives of Cape Verdean materials are held at the Cape Verdean Collection, James P. Adams Library, Rhode Island College and the Center for Folklife Programs and Cultural Studies Archive, Washington, DC.

1. European-influenced music and dance forms. 2. African-influenced musical genres.

1. European-influenced music and dance forms. The musics from the northern islands resemble Portuguese folk traditions in their instrumentation (violin, ten-, six- and four-string guitars) and character. Melody is emphasized more than rhythm, and the vocal style and Iberian harmonies are similar to those found in Portugal. The primary music and dance genres are the *morna* and *coladeira*, although other European forms, including the polka, mazurka, waltz, march and contredanse, are also used. Although each island has distinctive musical traditions, the *morna* and *coladeira* are national symbols of Cape Verdean identity.

The *morna* has several defining characteristics: a moderate tempo in quadruple time; a strophic structure; a sustained, legato melody sung or played by a soloist, usually a violinist; syncopated rhythmic accompaniment figures played by a small four-string guitar (*cavaquinho*); melodic variations and rhythmic support played on the violin and guitar; and a bass line played on the guitar. *Mornas* are usually in minor keys and are built on the following chord progressions: i–iv–i–V7–i, i–v7–i–iv–i–V7–i,or i–I7–iv–VII7–i–VI–V7–i. The *morna* is thought to have derived in the 19th century from the Portuguese Fado and the Brazilian *modinha*. *Morna* song themes are serious and sorrowful, speaking in poetic terms of the pain of separation, the cruelty of destiny, a lover's beauty, the isolation of the islander and the nostalgia for places left behind. A typical example is *Hora di Bai* ('Hour of Departure'), referring to the final moments when loved ones must part. It was written by Eugénio Tavares (1867–1930) from Brava, Cape Verde. His songs, along with those of Jótamont (Jorge Monteiro, *b* 1913), B. Leza (Francisco Xavier da Cruz, 1905–58) and others, form the core repertory of classic *mornas* performed today.

In contrast to the *morna*, the *coladeira* is faster and light-hearted in its subject matter, and the couple-dance style of performance is more animated. The songs often concern love, desire and infidelities, but tend to be humorous or ironic rather than tragic. Both the *morna* and *coladeira* have been adapted for popular dance band instrumentation (electric guitar and bass, drumset, keyboard, winds etc.) since the 1960s, although acoustic traditions continue to exist. The origins of the *coladeira* have not been conclusively determined, but the genre shares common features with Caribbean musics, including the *beguine*, *cumbia* and calypso.

In the 1990s, the singer Cesaria Évora brought Cape Verdean music to an international audience. Born in São Vicente in 1941, Cesaria sings updated arrangements of traditional *mornas* and *coladeiras* with a rich contralto voice and a silky singing style. She has toured Europe and America extensively and has made numerous recordings. Her unpretentious persona, superb musicality and her ability to convey the hardships of life in her performances have made her music beloved across cultural boundaries. Cesaria's substantial successes have focussed international attention on Cape Verde and have created opportunities for other national artists to reach a wider audience.

2. African-influenced musical genres. Since many African slaves were brought to work on the plantations of the southern islands of Santiago and Fogo over the centuries, the inhabitants (known as Badius) have strong cultural ties to West Africa. The most African-influenced musical genres include *batuko*, *finason*, *funana* and *tabanka*. They emphasize rhythm more than melody, feature call-and-response structures, include much repetition, have simple harmonic structures and are performed with an open, loud singing style without the use of vibrato. *Batuko* is performed by women's groups in Santiago. One woman (or occasionally a man) leads the ensemble in songs with call-and-response structures. The ensemble members sit in a circle and accompany themselves by beating duple and triple rhythms on rolled-up lengths of cloth held between the thighs just above the knees or with hand-clapping. The combined effect of the patterns produces a composite polyrhythm that is characteristic of *batuko*. As the group sings, at least one individual dances in the centre of the circle. The dance called *torno* is based on rapid movements of the hips, which are accentuated by a low-slung sash. In the past, a one-string bowed fiddle of West African origin called the *cimboa* was used to accompany *batuko*, but it has virtually disappeared.

Finason is a genre closely related to *batuko* that emphasizes a rhythmical, spoken text. Leaders often begin a *batuko* session with *finason*. The primary differences between *finason* and *batuko* are that *finason* features one person who relates an extended solo narrative in a rhythmic fashion supported by an ensemble beating a steady rhythmic accompaniment and *finason* generally has no accompanying dancing. Both *finason* and *batuko* singers use parables and allegory to comment on issues of community interest. They also function as informal oral historians, maintaining details of events, people and families through their stories.

Funana is an accordion-based dance music from Santiago that exists in both folk and popular electronic versions. Traditional *funana* is characterized by the use of the diatonic two-row button accordion and a home-made iron scraper. Two people, usually men, play the instruments and one of them doubles as a singer, presenting songs of topical interest. *Funana* is typically played in a fast, quadruple metre and is structured around the alternation of two, often adjacent chords (e.g. A minor and G major). People dance in pairs to *funana* with hips close together, moving in a style broadly similar to such dances as folk *merengue* from the Dominican Republic. *Funana* and other Badiu musical traditions became national symbols of Cape Verdean colonial resistance following independence. Bands fron Santiago created a new dance music movement based on acoustic *funana* in the 1980s, and *funana* has subsequently joined the *morna* and *coladeira* as a national, rather than island-specific, musical genre.

The name *tabanka* refers to mutual aid and religious societies in Santiago and to their activities. On designated saints' days, *tabanka* members assume the roles of colonial society members, from kings and queens to slaves, and parade through the town using props, costumes, conch-shell trumpets, drums, whistles and *batuko*-like music and dance.

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Cesaria live à l'Olympia, Melodie 79591–2 (1996)
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SUSAN HURLEY-GLOWA

Capi, Adrien. *See* CAPY, ADRIEN.

Capi de Camargo. *See* CUPIS DE CAMARGO family.

Capilla (Sp.). *See* CHAPEL.

Capillas, Francisco López. *See* LÓPEZ CAPILLAS, FRANCISCO.

Capilupi [Lovetti, Loetti, Luetti], **Gemignano** [Geminiano] (*b* Modena, bap. 22 Feb 1573; *d* Modena, 31 Aug 1616). Italian composer. He was born Lovetti but changed his name to Capilupi. He was a pupil of Orazio Vecchi and sang at Modena Cathedral from 1593 to 1602. He became consumed with rivalry and, having engineered Vecchi's dismissal from the post of *maestro di cappella* there, succeeded him in October 1604. When Vecchi died the following year Capilupi also succeeded him as musical director to the Duke of Modena. He resigned his cathedral post on 15 October 1614. Besides madrigals and canzonets, his output includes large-scale motets which stand on the borderline between the old and new styles of the day. For instance, those published in 1603 have no figured bass and still have imitative entries and fragments of plainsong in double-choir pieces, but there are also structural repetitions and exciting antiphonal writing very much in the style of Giovanni Gabrieli's *Sacrae symphoniae* of 1597. The collection of 1603 is unusual in ascribing many of the motets either to specific feasts or to specific points in the Mass.

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Il primo libro de madrigali, 5vv (Venice, 1599)
Motectorum, 6, 8vv, liber primus (Venice, 1603)
Il secondo libro de madrigali, 5vv (Venice, 1608)
Concerti ecclesiastici, 8–9, 12–13vv, bc, ed. P. Bravusi (Venice, 1621)
16 canzonets in 1597[21]; 4 motets in 1597[4], 1600[2], 1621[2]; 5 madrigals in 1604[12], 1616[10]; 3 mascheratas in 1601[11]

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JEROME ROCHE/ELIZABETH ROCHE

Capirola, Vincenzo (*b* Brescia, 1474; *d* ?Brescia, after 1548). Italian nobleman, lutenist and composer. He lived in Brescia in 1489, 1498 and again in 1548, and Gombosi surmised that he may have been the phenomenal Brescian lutenist who visited the court of Henry VIII in 1515. By 1517 he was in Venice, where between 1515 and 1520 one of his pupils prepared a lavishly illuminated manuscript of his music, the so-called Capirola Lutebook (now in *US-Cn*, facs., Florence, 1981), the most important document of Italian lute composition and playing from the decades between Petrucci's publications of works by Spinacino, Giovan Maria, Dalza and Bossinensis (1507–11), and the first prints of Francesco da Milano's music in 1536 (for facsimile, *see* NOTATION, fig.98).

Capirola's music varies in difficulty from 'easy little things' for novices to works demanding great virtuoso technique. The manuscript comprises some 23 intabulations of vocal music of the type published by Petrucci between 1501 and 1514 (French chansons, frottolas, motets and mass movements by Agricola, Obrecht, Josquin, Cara and others of that generation), three cantus-firmus dances, three *padoane alla francese*, a balletto and 13 ricercares. The ricercares belong to the tradition of the quasi-improvisatory style of Petrucci's lutenists, but tend to be of greater length and substance, frequently alternating passages in brilliant toccata style with sections of three-voice counterpoint of the type found in the sacred vocal music of Obrecht and Busnoys. The preface, one of the most important documents on early lute technique, contains much practical information on subjects such as tenuto and legato playing, fingerings, the importance of careful part-writing, ornaments (tremolos or mordents), 'secrets' about fretting and stringing the lute, and choosing an instrument appropriate to the player's physiognomy.

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ARTHUR J. NESS

Capirola Lutebook (*US-Cn* VM C.25). *See* SOURCES OF LUTE MUSIC, §2.

Capistrum (Lat.). *See* PHORBEIA.

Capitán. *See* ROMERO, MATEO.

Capitol. American record company specializing in popular music. Based in Los Angeles, it was founded in 1942 by Johnny Mercer, Glenn Wallichs and B.G. DeSylva. During its first decade it secured success with recordings by bandleader Stan Kenton and vocalists Peggy Lee, Jo Stafford, Margaret Whiting and Mercer himself. The label was among the first to record on magnetic tape; it was also one of the earliest to supply disc jockeys with complimentary recordings, contributing to the growth of an intense promotional culture that continues to characterize the record industry. Capitol reached maturity in the 1950s when its roster of artists included singers Nat King Cole, Frank Sinatra, Kay Starr and guitarist Les Paul. In 1955, EMI purchased a majority interest in the firm, effectively making the label its American pop music arm. During the following year work was completed on Capitol's 13-storey headquarters in Hollywood, built to a cylindrical design that has since achieved iconic status. With the release of Gene Vincent's *Be-Bop-a-Lula* (1956) the label achieved its first rock and roll breakthrough, the start of a period of success that was to reach its peak in the 1960s when Capitol signed the Beach Boys and began its lucrative distribution arrangement with the Beatles. The label was forced to retrench after the Beatles' breakup in 1970, but such artists as Pink Floyd, Merle Haggard, Glen Campbell, Bob Seger and Anne Murray brought some relief. More recently, the label has found commercial success with artists including Duran Duran, Bonnie Raitt, Garth Brooks and the Beastie Boys. Seminal to the American record industry's West Coast expansion, Capitol has proved a flexible and durable pop music label. (P. Grein: *Capitol Records Fiftieth Anniversary, 1942–1992*, Hollywood, 1992)

DAVID MERMELSTEIN

Capitolo (It.: 'chapter'). A stanzaic form of Italian poetry often set by composers of the frottola. It is identical with the *terza rima* verse of Dante's *Commedia* and Petrarch's *Trionfi*. Each stanza consists of three lines of 11 syllables, in iambic metre, with a chained rhyme scheme (i.e. *aba bcb cdc*). *See* FROTTOLA, §2.

DON HARRÁN

Capitulary [liber capitularius] (from Lat. *capitulare*). A list providing the beginning and ending of each reading at Mass. It is a precursor of the lectionary. *See* LITURGY AND LITURGICAL BOOKS, §II, 2(ii).

Caplet, André (Léon) (*b* Le Havre, 23 Nov 1878; *d* Neuilly-sur-Seine, 22 April 1925). French composer and conductor. As the seventh child of poor parents, he learned to be resourceful and self-reliant; by the age of 12 he was working as rehearsal pianist at the Folies-Bergères in Le Havre, and at 14 he was playing the violin at the Grand Théâtre there. With his acute musical ear and his gift for sight-reading and improvisation, he made rapid progress and was soon studying harmony and counterpoint (as well as the piano) with Henry Woollett. In 1896 he entered the Paris Conservatoire, studying harmony with Leroux, fugue and composition with Lenepveu and accompaniment with Vidal. His years there were littered with prizes, culminating in the Prix de Rome in 1901, which he won at his first official attempt with the cantata *Myrrha*.

His brilliant career as a conductor began in 1896, when he substituted for Leroux at the Théâtre de la Porte-St-Martin, Paris, and he was quickly promoted from timpanist to assistant conductor of the Colonne orchestra, also becoming musical director of the Théâtre de l'Odéon in 1898. As a conductor, and as a composer, he was a perfectionist; his meticulous preparation and painstaking rehearsal techniques led to sensitive and authoritative performances which soon attracted international attention. In October 1910 he was invited by the impresario Henry Russell to conduct at the Boston Opera Company, where he spent six months a year for the next four years, becoming the company's musical director in 1912. As well as giving some of the best performances of *Pelléas et Mélisande* ever, he also continued his affair with Russell's wife, Nina, which had begun in France and only ended when he volunteered for military service in August 1914.

In 1907–8 he had developed a close friendship with Debussy, whose harmonies initially captivated him. Debussy in turn recognized Caplet's artistry and sensitivity, praising his 'gift for conjuring up an atmosphere' and his 'rare sense of proportion' in composition (in a letter of 1908 to Jean-Aubry). Debussy also found Caplet indispensable as a proofreader ('le tombeau des fautes', 'l'ange de corrections'), and entrusted him with the orchestration of Acts 2–4 of *Le martyre de Saint Sébastien* in 1911, as well as with conducting its first performance.

Caplet's distinguished war service came as a dividing point in his career. He was twice wounded, and the gassing he suffered permanently affected his lungs, resulting in his premature death from pleurisy. Following the Armistice, he relinquished his various conducting and teaching appointments to devote his time wholly to composition. During this secluded final period and after his marriage to Geneviève Perruchon in 1919, his esoteric Catholic mysticism deepened, resulting in *Le miroir de Jésus* (1923) generally considered his masterpiece.

More than any of his French contemporaries, Caplet centred his art on the human (especially the female) voice, and he published virtually nothing for piano or orchestra alone. He owed most to Debussy in his eschewal of traditional thematic development and his desire to give his music a subtly unified, almost improvisatory feeling. The flute arabesques and certain harmonic progressions in an early song like *Viens! Une flûte invisible soupire . . .* obviously owe a debt to Debussy's *L'après-midi d'un faune*, but the spacious vocal lines that combine with the flute in effortless counterpoint are already Caplet's own. Like many of his early songs, this is an unhurried miniature cantata with a quasi-orchestral piano part that is far more than mere accompaniment. The same is even more true of a song like *Angoisse* (from *Paroles à l'absente* of 1908), where both the vocal range and the intervals widen beyond the French norm. In *Préludes* (from the same set) we get the first real insight into Caplet's mysterious, yet strangely satisfying chromatic world, even if the final bars still show that he knew Debussy's *La soirée dans Grenade* well. The experiences of the war strengthened Caplet's unquestioning Catholic faith, the heart of which can be seen in the *Prière normande* of 1916, while the torments of war are expressed in songs like *La croix douloureuse* and *Détresse!*, and his gift for exquisite simplicity in the nostalgic *Quand reverrai-je, hélas!*

After the war, the *Cinq ballades françaises* reveal a new rhythmic extroversion and often a fantastical, dance-like buoyancy. The piano introductions grow into balanced preludes in their own right, and the expansive vocal lyricism becomes ever more apparent. In the *Trois fables* (also of 1919) Caplet can be seen at his most original as awkward vocal intervals (up to an 11th) and often aggressive harmonies are used to characterize La Fontaine's animals to perfection in a worthy comic successor to Ravel's *Histoires naturelles*.

Caplet's art is also one of constant imaginative renewal, and the way he expands the demands made on the human voice is paralleled in the virtuoso instrumental writing of later works such as *Epiphanie* for cello and orchestra and the *Conte fantastique* for harp and string quartet (inspired by Poe's tale *The Masque of the Red Death*). Atmosphere and texture are all-important; traditional cadences are avoided, and often the music seems horizontally rather than vertically conceived in these powerfully intense and individual creations. However, the true heart of Caplet is to be found in *Le miroir de Jésus*, where the spirit of the plainsong he so much admired from his visits to Solesmes is adapted to modern techniques in a fervent, sincere and supple work of consummate beauty and tenderness which, as always, reveals to the full his refined taste and avoidance of sentimentality.

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published in Paris unless otherwise stated

SONGS

for voice and piano unless otherwise stated

single songs

Contemplation (N. Clauzes), *c*1893
La sérénade de l'écolier (P.-J. Pain), *c*1893 (Tourcoing, ?1895)
Sous la voûte étoilée, *c*1895
Chanson d'automne (A. Silvestre), 1900 (1908)
Viens! Une flûte invisible soupire . . . (V. Hugo), 1v, (pf, fl ad lib)/orch, 1900, pubd with pf acc. (1918), with pf, fl acc. (1925)
Green (P. Verlaine, also set in It. trans. by R. Rossetti), 1v, pf/orch, 1902 (Le Havre, 1903)
Poème de mai (Silvestre), 1902
Papillons (P. Gravollet), 1v, pf/orch, 1902–3
Dans la fontaine (Gravollet), 1v, pf/orch, 1903 (1905)
Il était une fois jadis (J. Richepin), 1v, pf/orch, 1903 (Le Havre, 1904)
Lon lon la, chanson bretonne, 1v, pf/orch, 1903 (Le Havre, 1903)
Tu nous souriais (R. de la Villehervé), ?1906 (Le Havre, ?1906)
En regardant ces belles fleurs (C. d'Orléans), 1914 (1918)
Nuit d'automne (H. de Régnier), 1915 (1918)
Solitude (J. Ochsé), 1915
Prière normande (J. Hérbertot), 1916 (1918)
Quand reverrai-je, hélas! (J. du Bellay), 1v, hp/pf, 1916 (1918)
La croix douloureuse (R. Lacordaire), 1v, pf/org/orch, 1916–17 (1918)
Détresse! (H. Charasson), 1v, pf/orch, 1918 (1919)
Panis angelicus, 1v, org/pf, 1919 (1920); arr. 1v, chorus, hp, vn/fl, vc, org, 1919
Pater noster, 1v, hmn/pf, 1919 (1919)
Pie Jesu, 1v, org/pf, 1919 (1919)
La cloche fêlée (C. Baudelaire), 1922 (1924)
La mort des pauvres (Baudelaire), 1922 (1924)
La part à Dieu, chanson populaire, 1924 (1925)
Sonnet: Doux fut le trait (P. de Ronsard), 1v, hp/pf, 1924 (1924)
Loué soit mon Seigneur, B, pf, 1925, inc.

song sets and cycles

Paroles à l'absente (G. Jean-Aubry), 1v, pf/orch, 1908 (1908–9): Ce sable fin et fuyant, Angoisse, Préludes; no.1 arr. 1v, pf qnt, 1908
Les prières, 1v, pf/org/(str qt, hp)/orch, 1914–17, pubd with pf acc. (1918), with str qt, hp, db ad lib acc. (1925): Oraison dominicale, Salutation angélique, Symbole des apôtres
Le vieux coffret (R. de Gourmont), 1914–17 (1918): Songe, Berceuse, In una selva oscura, Forêt; nos.1, 3–4 orchd 1918 (1921–2)
3 fables (J. de La Fontaine), 1919 (1920), orch inc.: Le corbeau et le renard, La cigale et la fourmi, Le loup et l'agneau
5 ballades françaises (P. Fort), 1919–20 (1921): Cloche d'aube, La ronde, Notre chaumière en Yveline, Songe d'une nuit d'été, L'adieu en barque
Le livre rose [orig. Nursery] (P.-J. Pain), 1920: Le livre où je veux lire, Bébé premier prix d'innocence, Le maître d'école ou les pleurs de Bébé [?rev. of cycle of 4 songs, 1898–1901, to celebrate birth of Caplet's son in 1920]
Le pain quotidien, 15 vocalises, 1920 (1922), 9 arr. as inst work, Improvisations
Corbeille de fruits (R. Tagore, trans. H. du Pasquier): Ecoute, mon coeur, 1v, fl, 1924 (1925); Ce qui me viendra de vos mains consentantes, 1v, pf, 1925, inc.; Doncques la douleur et l'aise de l'amour, 1v, fl, 1925, inc.

CHORAL AND OTHER VOCAL

all orchestral cantatas include piano reductions

La vision de Jeanne d'Arc (cant., A. Millard), S, T, female chorus, orch, *c*1895
Ave verum, S, chorus, orch, *c*1897
Balthazar (?cant.), ?1898, sketches only
L'été (V. Hugo), solo vv, chorus, orch, 1899
Fjeldrüst (drame lyrique, ?5 acts), solo vv, male chorus, pf/orch, *c*1899 [settings of pts of Acts 1, 2, 4 only as inc. Prix de Rome trial piece]
Callirhoé (cant., 2 scenes, E. Adenis), solo vv, orch, 1900 [material re-used in Myrrha]
Pâques citadines (B. Crocé Spinelli), chorus, orch/pf, 1900
Myrrha (cant., 3 scenes, F. Beissier), solo vv, orch, 1901 (1907)
Spectacle rassurant, chorus, orch, 1901
Septet, 3 female vv, str qt/pf, 1909
Inscriptions champêtres (R. de Gourmont), female chorus, 1914 (1918)
Messe (5 movts), 3vv, 1919–20 (1920)
Hymne à la naissance du matin (P. Fort), S, chorus, orch/pf, 1920 (1921), rev. orch, 1924
Tu es sacerdos, Bar, chorus, org, 1920
Le miroir de Jésus, mystères du Rosaire (H. Ghéon), Mez, female chorus, str, hp, 1923, vs (1924)

ORCHESTRAL

Salammbô, poème sym., 1902; Marche solenelle pour le centenaire de la Villa Médicis, 1903; Légende, hp, orch, 1908 [after E.A. Poe: *The Masque of the Red Death*], rev. as Conte fantastique, hp, str qt, 1922–3 (1924); 4 ?folksongs, *c*1910, inc. sketches: Mona, Non, le tailleur n'est pas un homme, Le sabotier, Le semeur; Douaumont, marche héroïque de la Ve division, wind band, 1916 (1924); Epiphanie, fresque musicale d'après une légende éthiopienne, vc, orch/pf, 1923 (1924)

CHAMBER

3 or more performers

Pièce, fl, cl, vn, vc, pf, 1898; Qnt, fl, ob, cl, bn, pf, 1899, arr. str qt, pf, ?1903; Suite persane, 2 fl, 2 ob, 2 cl, 2 hn, 2 bn, 1901, orchd 1902: Scharki, Nihawend, Iskia Samaïsi; Légende, c, poème sym., ob, cl, a sax, bn, str qnt, *c*1903, orchd 1904; Sonata, 1v, vc, pf, 1918–25, inc.

1–2 performers

Rêverie enfantine, vn, pf, *c*1890
Haïti, valse, pf, ?1895 (1896)
2 petites pièces, fl/vn, pf, ?1897 (Le Havre, 1903): Rêverie, Petite valse; no.2 orig. for pf, pubd as Arabesque (Le Havre, 1903) [both re-used in Feuillets d'album]
3 petites pièces dans le style ancien, pf, ?1897 (Le Havre, 1902): Menuet (d'après Lully), Sarabande, Toccata; arr. vn/fl/vc/mand, pf; fl, str qt; chbr orch
Prélude, pf duet, 1899
Adagio, b, vn, pf/org, ?1900, arr. pf trio [also rev. as Invocation in Feuillets d'album, vn, org]
Do, ré, mi, fa, sol dans tous les tons, pf duet, 1901, pubd as Pour les enfants bien sages: un tas de petites choses (1925)
Feuillets d'album, fl/vn, pf/org, 1901: Rêverie, Babillage, Petite valse, Invocation
Allégresse, vc, pf, 1903
Elégie, e♭, vc/vn, pf, 1903 (Le Havre, 1903), arr. as Impression d'automne, a sax, chbr orch, ?1905, also arr. vc, hp, hmn/org, ?1920
Déchiffrage, hp, 1910 [rev. of earlier work]

Improvisations, ?1923 (1926), from Le pain quotidien, nos.6–12, 14–15, arr. in 4 sets: nos.10, 8, 9, 7, 14, 12, arr. cl, pf; nos.12, 11, 15, arr. vn, pf; nos.11, 7, 9, 10, 6, 12, arr. fl, pf; nos.11, 7, 9, 8, 14, 15, arr. vc, pf
Divertissements, hp, 1924 (1925): A la française, A l'espagnole
Sonata di chiesa, 3 movts, vn, pf, 1924–5, inc.

ARRANGEMENTS AND EDITIONS

Works by C. Debussy: Nocturnes, arr. 2 pf, La mer, arr. 2 pf, Images, arr. 2 pf/pf 4 hands, 1908–13; Children's Corner, orchd 1910 (1911); Le martyre de Saint Sébastien, orchd 1911 (1911) [most of Acts 1 and 5 orchd Debussy], vs also by Caplet (1911); La boîte à joujoux, orchd 1919 (1920) [prelude and beginning of 1st tableau orchd Debussy]; Ariettes oubliées, nos.1 and 5, orchd 1921; Le jet d'eau, rev. orch 1922; Pagodes [Estampes, no.1], orchd (1923); Clair de lune [Suite bergamasque, no.3] (1964)
J.-B. Lully: Le triomphe de l'amour, ed. and arr., 1922–4

MSS in *F-Pn*

Principal publishers: Durand, P. Hurstel

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M. Brillant: 'André Caplet', *Vie catholique* (30 May 1925)
Yves-Marc: 'André Caplet et Solesmes', *Revue grégorienne*, x (1925), 220–23
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E. Lockspeiser, ed.: *Lettres inédites de Claude Debussy à André Caplet (1908–14)*(Monaco, 1957)
C. Moreau: *A la découverte d'André Caplet* (diss., Paris Conservatoire, 1972)
André Caplet (Paris, 1976) [memorial tribute, incl. article by Y. Gouverné, facs. of MSS, letters]
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S. Russell: *Sheridan's Story*, ed. K. Russell (London, 1993)
André Caplet (1878–1925), *Bibliothèque Nationale de France, 1 Jan – 15 April 2000* (Paris, 2000) [exhibition catalogue]

ROBERT ORLEDGE

Capllonch (i Rotger), Miquel (*b* Pollensa, 14 Jan 1861; *d* Palma de Mallorca, 21 Dec 1935). Mallorcan composer and pianist. He studied the piano and composition in Palma de Mallorca with Guillem Massot i Beltran and in Madrid with Ruperto Chapí, Tebaldo Power, Rafael Hernando, and José Tragó. In 1884 a scholarship from the regional government of the Balearic Islands allowed him to move to Berlin. At the Hochschule he took piano lessons with Karl-Heinrich Barth and Ernst Rudorff; he then attended the composition class of Herzogenberg, who introduced him to the Brahms circle. In this milieu he met Anton Rubinstein and Clara Schumann, who advised him to publish his Nocturne. Capllonch soon became a favourite teacher and performer in the aristocratic salons of Berlin; one of his students was Artur Rubinstein, who in his autobiography praises his musicianship and open personality. Capllonch returned to Spain in 1912; he settled first in Madrid, then in Barcelona, and finally, in 1920, in Mallorca.

Although he composed a total of 94 works in all manner of genres (including two string quartets, a serenade for violin and piano and 30 lieder), he was at his most accomplished in his 12 works for the piano. He transcribed and harmonized some traditional music from Mallorca, but his own works show no signs of Mallorcan folklore or of Spanish nationalism; on the contrary, they manifest the conspicuous influence of his German training. His collections of mood and character pieces for piano (e.g. the *Klavierstücke* op.17), suggest comparison with Schumann, while elsewhere a certain Chopinesque quality permeates his melodies (Nocturne and *Träumerei*). At other times, he exploits the polyphonic possibilities of the piano, employing a broad palette of contrapuntal devices; such is the case in his *Thema und Variationen* op.8, which is undoubtedly his masterpiece.

WORKS
(*selective list*)

Kbd: Vals de salón, pf; Nocturne, A♭, pf; Thema und Variationen, op.8, pf; Träumerei, pf; Klavierstücke op.17: Sehnsucht, Zwiegesprach, Humoresca, pf; Idilio, pf; Noche estival, pf; Ofertori, op.19/1, org; Marxa Pontifical, org
Vocal: 3 Lieder, op.2, 1v, pf; Zum Abschied, op.5/4, 1v, pf; 5 Lieder, op.10, 1v, pf; 5 Lieder, op.11, 1v, pf; 3 Gedichte von Carmen Sylva, op.14, 1v, pf; 2 Lieder, op.16, 1v, pf; Abendlied, 1v, pf; 3 Lieder für Männerstimme, op.15; Ps cxxi, chorus, org/hmn; Ps cxxx, chorus, org/hmn; Salve, chorus, org/hmn
Chbr: Adagio and Presto, str qt, unpubd; Scherzino, str qt, unpubd; Serenata, vn, pf, unpubd

Principal publishers: Boileau, Bote & Bock, Bernasconi, Feuchtinger, Luckhardt, G. Plothow, Rabe & Plotov, A. Stahl

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B. Cifre: 'Rubinstein y el músico mallorquín Miguel Capllonch', *Rubinstein y España* (Madrid, 1987), 129–31
J. Parets i Serra and others: *Diccionari de compositors mallorquins* (Palma de Mallorca, 1987)

ANTONI PIZÀ

Capmany i Farrès, Aureli [Capmany Farrés, Aurelio] (*b* Barcelona, 26 Feb 1868; *d* Barcelona, 9 Oct 1954). Catalan folklorist and authority on dance. He was educated in Barcelona and at an early age his interest centred on Catalan folklore and dance, to which he devoted his entire working life. With L. Millet and A. Vives he founded the choral society Orfeó Català (1891); he later established the folk dance society Esbart Catalá de Dansaires (1907) to popularize Catalan dance, which stimulated the foundation of similar societies throughout Spain. He continued to realize his pedagogical aims in primary and secondary Catalan schools; he was professor of folklore and dance at the Institut de Cultura i Biblioteca Popular per a la Dona, the Institut Feminal and the Casa Provincial de Maternidad (1916–47), a research assistant at the Centro de Estudios de Etnología Peninsular and the Instituto Español de Musicología, and librarian of the folklore section of the Archivo Municipal Histórico. In 1904 he founded *El Paufet*, a children's magazine, to which he contributed many stories and songs. His first collection of 100 regional songs, *El cançoner popular* (1903–13) was followed by over a dozen books on traditional Catalan music; his essay 'El baile y la danza' (1931) remains the classic survey of popular and traditional Spanish dance. His unpublished writings include *Les festes i costums de Barcelona* and *El Teatro Olimpo*.

WRITINGS

La dança popular de Catalunya (Barcelona,1917)
Pasado y porvenir de la canción popular (Barcelona, 1920, 2/1922)
El ball popular a Catalunya: el contrapás (Barcelona, 1922)

Com es balla la sardana (l'historia, la técnica i l'estètica) (Barcelona, 1922)
La dansa popular com a element de cultura per a l'actor català (Barcelona, 1923)
with F. de P. Baldelló: *Cançons i jocs cantats de la infantesa* (Barcelona, 1923)
De la sardana (Barcelona, 1925)
La danza a Catalunya (Barcelona, 1930, 2/1935–53)
'El baile y la danza', *Folklore y costumbres de España*, ii, ed. F. Carreras y Candi (Barcelona, 1931), 169–418
El Café del Liceo 1837–1839: el teatro y sus bailes de máscaras: apuntes históricos (Barcelona, 1943)
Baladers de Barcelona (Barcelona, 1946)
Un siglo de baile en Barcelona (1800–1900): qué y donde bailaban los barceloneses en el siglo XIX (Barcelona,1947)
El ball de bastons de Gélida (Barcelona,1948)
El ball i la dansa popular a Catalunya: historia, descripcio i ensenyament, estudi folklòric de divulgacío (Barcelona, 1948)
La sardana a Catalunya: el passat y el present (Barcelona, 1948)
Calendari de llegendes, costums i festes tradicionals catalanes (Barcelona, 1951, 2/1978)

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El cançoner popular (Barcelona, 1903–13)

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P. Donostia: ' Capmany et Farrés (Aurelio)', *JIFMC*, viii (1956), 64 only [obituary]
M.A. Capmany: ' Capmany i Farrés, Aureli', *Diccionario histórico de la antropología española* (Madrid, 1994), 174–5

ISRAEL J. KATZ

Capobanda (It.). *See* BANDMASTER.

Capocci, Alessandro (*b* Terni; *fl* 1612–33). Italian composer. His first recorded appointment was in 1612 as *maestro* at the cathedral in Amelia. In 1616 he applied unsuccessfully for a position of tenor in the papal chapel; the next year he appeared as a singer at S Luigi dei Francesi, Rome. In the years 1623–4 (at least) he directed music at the Seminario Romano, and he seems to have assumed responsibility for music at Il Gesù at the same time. By 1632 he was *maestro* at Ferrara Cathedral. Capocci's *stile antico* music is all in the manuscript collection of four-part hymns for the church year, in the usual *alternatim* manner, found in the archives at Loreto. His other works reveal him as a competent master of the reserved few-voice motet idiom current in Rome.

WORKS

Responsoria una cum motecto ac reliquis, quae in sacris domini natalibus concinuntur, 2–4, 6, 8vv, bc (org), op.2 (Rome, 1623)
Fasciculus myrrhae in horto Gethsemani pulchre compositus, liber secundus, 2–4vv, bc (org), op.3 (Rome, 1624)
Motecta liber tertius, 2–4vv, bc (org), op.4 (Venice, 1633)
36 hymns, 4vv, *I-LT*

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JEROME ROCHE/GRAHAM DIXON

Capocci, Filippo (*b* Rome, 11 May 1840; *d* Rome, 25 July 1911). Italian organist and composer. He began learning the organ and harmony at the age of nine from his father, Gaetano Capocci; in 1861 he obtained a diploma as a pianist in the Accademia di S Cecilia in Rome. He was appointed first organist at the church of S Giovanni in Laterano in 1873 and succeeded his father there as *maestro di cappella* in 1898. A visit of Alexandre Guilmant to Rome in 1880 inspired Capocci to devote himself to organ technique, and as a concert performer he became known for the excellent taste of his registrations, for the admirable clarity of his playing and for his musicianly phrasing. He also taught the organ at the Accademia and to Queen Margherita. He was a member of the commission that executed the restoration of Italian church music in accordance with the decree 'Motu proprio' (1903) of Pope Pius X. His compositions include an early oratorio *S Atanasio* (1863) and numerous organ works, among them a fantasia for the consecration of the organs at S. Giovanni in Laterano and six sonatas.

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D.M. De Carolis: 'La cappella musicale della ven. Collegiata S Lorenzo M. in Sant'Oreste sul monte Soratte', *NA*, viii (1931), 245–77
R. Giazotto: *Quattro secoli di storia dell'Accademia nazionale di Santa Cecilia* (Rome, 1970)

LEOPOLD M. KANTNER

Capocci, Gaetano (*b* Rome, 16 Oct 1811; *d* Rome, 11 Jan 1898). Italian organist and composer. He began his musical studies under S. Pascoli, organist of S Pietro in Rome, and was afterwards a pupil of V. Fioravanti and F. Cianciarelli for counterpoint and composition. Besides music, he was also a student of literature and theology. In 1831 he received the diploma of organist and in 1833 that of composer from the Accademia di S Cecilia. His first post as organist (1830–39) was in the church of S Maria in Vallicella; in 1839 he was appointed to S Maria Maggiore. As president of the organists of the Accademia di S Cecilia from 1848, he became involved in many intrigues and controversies. In 1855 he was made *maestro direttore* of the Cappella Pia of S Giovanni in Laterano, a post which he occupied until his death.

Capocci's sacred works were constantly in use at the Lateran, where his Responses for Holy Week were greatly admired. He composed in the simple, melodious style of his teachers. Among his chief works were the oratorios *Battista* (1833) and *Assalomne* (1842), both written for the revitalized music programmes of the Oratorio dei Filippini, in which Capocci took an important role. His many pupils included his son Filippo and Margherita of Savoy, who later became the first Queen of Italy.

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R. Giazotto: *Quattro secoli di storia dell' Accademia nazionale di Santa Cecilia* (Rome, 1970)

LEOPOLD M. KANTNER

Capoianu, Dumitru (*b* Bucharest, 19 Oct 1929). Romanian composer. He studied with Jora, Mendelsohn, Andricu and Rogalski at the Bucharest Conservatory (1941–53). His first appointments were as musical director at the Romfilm and Alexandru Sahia film studios in Bucharest (1950–52) and as sound controller for Romanian Radio

and Television (1952–4). Since that time he has distinguished himself as a composer of film scores (the film *Short History* was awarded the Palme d'or at Cannes in 1957), and was appointed professor of film music at Hyperion University, Bucharest, in 1990. During the period 1969–74 he was also manager of the George Enescu PO in Bucharest. He has conducted various orchestras throughout Romania. The orchestral brilliance of the film scores is demonstrated in his orchestral piece *Variaţiuni cinematografice* (1965). Other works by Capoianu are in an expressive folksong style; these include the two orchestral suites, the Violin Concerto and the Divertissement for String Orchestra and Two Clarinets. The brevity and restraint which he has brought to chamber music have produced such excellent miniatures as the three string quartets and the String Trio. Capoianu has been honoured by the Romanian Composers' Union.

WORKS
(*selective list*)

DRAMATIC

Dragostea prinţesei [Princess's Love] (musical, 2, Capoianu, after S. Lichy), 1982; Bucharest, Nov 1982
Cenuşăreasa [Cinderella] (musical, 2, I. Lucian and V. Puicea, after C. Perrault), 1984; Bucharest, 11 Dec 1984
Pistruiatul [The Freckled] (musical, 2, F. Munteanu); Bucharest, 2 July 1987
Dragostea pusă la încercare [Tested Love] (musical, 2, S. Gruia, after Locatelli), 1995
Film scores: Short History, 1957; Seven Arts, 1958; Homo sapiens, 1960; A Bomb was Stolen, 1961; Steps to the Moon, 1963; If I were a Charming Prince, 1965; Return, 1967; Sonata Simplicitas, 1970; Homo metricus, 1972; Ecce Homo, 1973; Hello Doppy, 1974; Intermezzo, 1975; Les téméraies, 1982; La ficelle ensorceleuse, 1985; La trappe enrouillée, 1986; Le bal des fleurs, 1987; Energica, 1987; Le petit bateau merveilleux, 1987

OTHER

Orch: 2 suites, 1953, 1954; Divertisment, 2 cl, str, 1956; Vn Conc., 1957; Variaţiuni cinematografice, 1965; Moto perpetuo, 1971; Chemări '77, 1977; Facets, 1984; Gui Conc., 1985; Metropolis, dance suite, 1992; The Phoenix Bird, 1994; Les véritées de Dracula, suite, 1996
Choral: 5 Songs from Transylvania, female chorus, ob, str, 1961; Cântecul lutului [The Song of Clay], 1966; Ca să faci portretul unei păsări [To Make a Bird's Portrait] (cant., J. Prévert), 1969; Marea [The Sea], 1974; Coruri [Choruses] (Bucharest, 1984); Rugăciune [Prayer], 1984; Valses ignobles et pas sentimentales (suite, G. Topârceanu), 1986; Décor, 1993
Other vocal: Odă (E. Jebeleanu), 1975; Flăcări de sânge [Flames of Blood] (orat, Jebeleanu), 1986
Chbr: Wind Qt, 1950; Sonata, vl, pf, 1952; Old Romance, vc, pf, 1954; Str Qt no.1, 1954; Str Trio, 1968; Str Qt no.2, 1969; Arcuri [Arches], 3 insts, 1982; Katzenlieder, 1986

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VIOREL COSMA

Capollini, Michelangelo. *See* CAPELLINI, MICHELANGELO.

Caporale, Andrea (*fl* London, mid-18th century). Italian cellist and composer. Nothing is known of him until about 1735, when he went to London. One of several Italian cellists credited with popularizing his instrument with the English, Burney remarked that audiences were especially pleased with his 'full, sweet and vocal tone'. This attribute made him the most popular cellist in London for about ten years, during which time he performed solos for benefit concerts and played in theatre and pleasure garden orchestras. Caporale's most notable performances were under the auspices of Handel, first appearing in *Alexander's Feast* (19 February 1736) and then playing the solo parts for *Deidamia* and for Handel's own benefit concerts. According to contemporaries, his technique was undistinguished and he was eventually eclipsed by more virtuoso players. In 1746 a set of 12 cello sonatas containing six each by J.E. Galliard and Caporale was published in London, but from Galliard's dedicatory address to the Prince of Wales it would appear that Caporale had by then left the country: 'The work which I now humbly offer to your Royal Highness's acceptance, will suffer by the loss of Sigr Caporale, who was engaged with me in the design, and whose Excellent performance wou'd have made it the more Entertaining'. Eight years later Caporale was in Dublin, where he is mentioned between September 1754 and February 1757.

A *Daily Post* advertisement (14 March 1741) indicates that he wrote at least one concerto for his instrument, though none remains. His cello sonatas, usually in three movements, are late Baroque in style, with a conventionally florid, highly ornamented solo line. Phrases tend to be short in quick movements, more sustained where the pace is slower; in the slow movements, Caporale made expressive use of the cello's tenor register without proving himself to be a memorable melodist.

WORKS

XII Solos ... VI of Sigr Caporale VI compos'd by Mr Galliard, vc, bc (London, 1746)
Sonata, 2 vc, in 6 Solos ... compos'd by Sigr Bononcini and other Eminent Authors (London, 1748)
Solo, fl, in The Delightful Pocket Companion (London, *c*1745–63)

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OWAIN EDWARDS/VALERIE WALDEN

Capo tasto [capo] (It., from *capo*: 'head', *tasto*: 'tie or fret'; Fr. *barre*; Ger. *Capotaster*). (1) Originally this term denoted the nut (*see* NUT (i)) of a fretted instrument such as the lute or guitar; it is now generally used to describe a device to shorten the string length, thus facilitating upward transposition without altered fingering. (It is also the term used in Italian writings to describe the stopping of general strings at once by one finger; *see* BARRÉ (i).) The construction of the *capo tasto* varies according to the instrument for which it is intended, but it comprises essentially a rigid bar covered with felt, leather or cork, together with some means of holding it pressed firmly against the fingerboard. This bar keeps the strings in contact with the required fret and may take the form of a length of gut tightened round the neck by a peg. The bar may now be held by a metal spring or a piece of elastic. On the English guitar the *capo tasto* was attached through holes in the neck by a small carriage bolt tightened by a wing nut. The term was first employed by G.B. Doni in his *Annotazioni* of 1640.

(2) Later the term was used to describe the metal bar which acted as a nut by exerting a downward pressure on the treble strings of pianos. The device was invented in 1843 by Antoine-Jean Denis Bord of Paris.

IAN HARWOOD

Capotorti, Luigi (*b* Molfetta, 1767; *d* San Severo, Foggia, 17 Nov 1842). Italian composer. He studied in Naples at the Conservatorio di S Onofrio, 1778–96, although his presence there is documented only between 1783 and

1794. He studied violin with Nasci, harmony and counterpoint with Millico and Insanguine, and composition with Niccolò Piccinni. After some successes in minor theatres due to the support of Piccinni, *Enea in Cartagine* and *Gli Orazi e i Curiazi* were performed at the S Carlo, Naples, in 1800. Outstanding among his operas is *Ciro*, performed in 1805 for the birthday of Ferdinando IV, in which the 'magnanimous' Ferdinando is represented by the character of Cyrus the Younger. The unusual plot is freely translated from Xenophon's *Anabasis*. It marks a transition from a late 18th-century style to a rich symphonic and choral texture, and *Marco Curzio* (1813) is reminiscent of the late operas of Cimarosa and of Spontini's *La vestale*.

Capotorti was also a successful *maestro di cappella* in various Neapolitan churches and monasteries for which he wrote masses, motets, psalms for Holy Week, devotional pieces with or without orchestral accompaniment, and the oratorio *Le piaghe d'Egitto* (1801). He also devoted himself to teaching composition and singing, particularly from 1811 when, on the orders of Joachim Murat, he was appointed examiner at the Real Collegio di Musica; his pupils included Pavesi and Mercadante and the singers Caterina Fumagalli and Carolina Miller. His other compositions include some occasional pieces and instrumental works, and a number of exercises used for teaching. Caporti was admired by the French and was admitted to the Académie de Musique in 1827.

WORKS

DRAMATIC

all first performed in Naples

Gli sposi in rissa (ob, 2, G.M. Diodati), Nuovo, 1796
Nice (2), 1796 lib. *I-Nc*
Enea in Cartagine (os, G.M. d'Orange), S Carlo, 1800
Gli Orazi e i Curiazi (os, 3, A. Sografi), S Carlo, 1800
Le piaghe d'Egitto (orat, A.L. Tottola), Fondo, 1801
Le nozze per impegno, ovvero L'impegno superato (ob, 2, Tottola), Fiorentini, sum. 1802, lib. *Nc*
Obeide e Atamare (os, 2, Tottola), S Carlo, 4 Nov 1803, *Nc*
Ciro (os, 2, trans. G. Imbimbo, from Xenophon: *Anabasis*), S Carlo, 12 Jan 1805, *Nc*
Bref il sordo (ob, G. Palomba), Fiorentini, 1805
Marco Curzio (os, 2, Giovanni Schmidt), S Carlo, 15 Aug 1813, *Nc*
Ernesta e Carlino, ovvero I due Savoiardi (op semiseria, 2, Tottola), Fiorentini, 1815, *Nc*

OTHER WORKS

Sacred vocal: A gloria di Dio (cant., F.S. Chiaja), 1799; Sestina in onore di S Filomena, 4vv, vn, va, org; Inno a S Francesco di Paola, 4vv, orch, *I-Mc*; Jam cessa crudelis, S, orch; Miserere (trans. G. Poli), 2vv, pf; Et resurrexit, 4vv, orch; Salve regina, T, orch; other works, ?lost
Secular vocal: Inno per il faustissimo giorno onomastico di Sua Maestà Ferdinando IV, S Carlo, 1816; Il viaggio di Roma, anacreontica, S, pf; Esercizi di gorgheggio, *I-Nc*; various acc. and unacc. songs, *B-Bc, GB-Lbl, I-Nc, S-Skma, US-Eu, R, STu*
Inst: Sym. in D; Sym. in B♭ per la festa di S Antonio, 1836; Divertimento grazioso, pf

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N. Pastina: 'Passerà inosservato il bicentenario di Capotorti?', *La gazzetta del mezzogiorno* (9 Nov 1967)

MARIA CARACI VELA/RODOBALDO TIBALDI

Capp, Bartold (*d* Werl, Westphalia, 1636). German composer. He is first heard of in 1597 as *Rector scholarium* at the civic school at Werl, where he also sang with his pupils in Catholic services. From 1606 until his death he served the town as 'secretarius'. He left 16 works for keyboard instruments and lute, signed with the initials 'B.C.S.W.' (Bartholdus Cappius Secretarius Werlensis). They are scattered through two manuscripts (*D-PA* 3590a in the Fürstenbergiana collection and Fü 9822/1) and comprise a paduana and instrumental arrangements of vocal pieces for school, church and home use.

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W. Schlepphorst: 'Die Tabulatur des Henricus Beginiker', *Festschrift Klaus Hortschansky*, ed. A. Beer and L. Lutteken (Tutzing, 1995), 81–98

WALTER SALMEN

Cappa, Carlo Alberto (*b* Alessandria, 9 Dec 1834; *d* New York, 6 Jan 1893). American bandmaster, trombonist and composer of Italian birth. He entered the Royal Academy at Asti when he was ten, and after five years enlisted in the band of the Sixth Italian Lancers as a trombonist. He served in the Italian army for six years, and at the age of 21 enlisted in the US Navy and joined the band of the frigate *Congress*, which was moored at Genoa. He arrived in the USA in 1858 and joined Edward Kendall's band for a tour of several American cities; he then became a member of the Shelton Band of New York, which was led by Claudio S. Grafulla. Cappa joined the Seventh Regiment Band of New York when Grafulla became its leader. From 1869 to 1876 Cappa was first trombonist in the Theodore Thomas Orchestra; he also played euphonium with the Mapleson Opera Company and appeared as a euphonium soloist with the Dodworth Band. In 1881 he became leader of the Seventh Regiment Band; under his direction the band gave regular concerts at Central Park and Brighton Beach in New York, and made national tours. He was highly regarded for his superb musicianship and received knighthoods in Italy and Venezuela. Cappa composed several marches, including *The Sardinia March*, the *Seventh Regiment Knapsack Quickstep* and *Colonel Appleton's March*.

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FRANK J. CIPOLLA

Cappa, Chiaffredo [Gioffredo] (*b* Saluzzo, 1644; *d* Saluzzo, 6 Aug 1717). Italian violin maker. He worked in Saluzzo from the last decades of the 17th century until his death, and also briefly in Mondovì in 1697. Later that same year he was working in Turin, but by 1703 had returned to Saluzzo where he remained for the rest of his career. Born into a family of the minor nobility, his antecedents as a violin maker are unknown; the theory that he studied under Enrico Cattenar in Turin is doubtful. Furthermore, that he served an apprenticeship with the unknown maker Giuseppe Torano in Turin is both unlikely and

unprovable. His work is obviously very much influenced by the Amati family. Cappa's original labels are extremely rare, those surviving today being in manuscript, and it appears that the practice of labelling his best violins with the name Amati was already taking place as early as the 18th century. His work is frequently rough in detail, with a distinctive character that should not be mistaken. He made a large number of good violins and several very successful cellos. While he is often credited with having had two pupils, Spirito Sorsana and Francesco Celoniatti, the style, finish, varnish, and construction methods used by these two strongly suggest otherwise. Cappa used a soft brown varnish, sometimes quite red, of classical quality, which unfortunately fails to appear in the work of his successors in Piedmont.

CHARLES BEARE/PHILIP J. KASS

Cappadocia. *See* HELLENISTIC STATES, §2.

Cappella (medieval Lat., It.). *See* CHAPEL.

Cappelli [Cappello], **Bartolomeo** (*b* Naples; *fl* 1645–53). Italian music editor and composer. He was a Franciscan monk and on a title-page of 1653 is called 'maestro di musica'. He edited a small volume of five-part sacred music (RISM 1645[1]), which had gone into a fourth impression by 1650 (1650[2]), and in which he included two of his own pieces. He also edited F.A. Vannarelli's *Messa et salmi concertati* for three voices and continuo (1653[2]), including three pieces of his own.

□

Cappelli, Gilberto (*b* Predappio Alta, nr Forlì, 1 Jan 1952). Italian composer. He studied composition at the Bologna Conservatory with Giordano Noferini, Giacomo Manzoni and Aldo Clementi; he also studied choral music (with Tito Gotti), the piano and conducting. He now teaches at the Cesena Conservatory. Cappelli's first works (1981–5) attracted immediate attention for their timbral inventiveness (mainly employing string instruments) and for their concentrated structures and unbroken tension. While some aspects of his early writing can be traced to the music of Sciarrino, this did not prevent him from establishing his own personality, identifiable by its constant, nervous expressivity, punctuated by rough, incisive gestures. After some years of silence following the String Quintet of 1985, a change of direction was signalled by the Piano Quintet (1991–2), dedicated, significantly, to Nono and given its first performance at the Venice Biennale in 1993. Comprising a sequence of fragments of rising tension, the piece exemplifies a new phase of dynamic extremes and harsh, abrasive sounds from which emerges an intense expressionistic violence. The harmonics and other extended techniques of sound production which characterized Cappelli's early works are abandoned, while there is a concomitant reduction to the most basic elements, including less dense pitch aggregates. Another notable example of this new intensity is *E come il vento* for speaker and orchestra (1998), in which fragments of Leopardi, on the theme of the wind, provide brief interpretations within the disturbing, painful violence of the music. The piece is constructed for the most part as a counterpoint of bands of sound marked again by severe dynamic contrasts and a tense, savage relentlessness. This erupts into waves of sound with an unsettling fury, which seems to evoke gusts of wind, only at the end approaching a sense of menacing calm.

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Vocal: 7 salmi, chorus, gui, 1995; Frammento da Dino Campana, chorus, va, vc, pf, 1996; Musica reservata (Ps viii), male chorus, gui, trbn, db, 1997; E come il vento (G. Leopardi), spkr, orch, 1998

Principal publishers: Ricordi

PAOLO PETAZZI

Cappelli, Giovanni Maria. *See* CAPELLI, GIOVANNI MARIA.

Cappellini, Michelangelo. *See* CAPELLINI, MICHELANGELO.

Cappellini, Pietro Paolo (*fl* ?Rome, mid-17th century). Italian composer. He may have come from the same family as either MICHELANGELO CAPELLINI or CARLO CAPELLINI, but no evidence of this has yet come to light. The only known information about his career survives in the manuscript of his *cantata scenica* (in *I-MOe*) *La forza d'amore*, a pastoral idyll for three voices in three acts with a libretto by the Roman G.F. Apolloni (which was later set by Bernardo Pasquini). In the manuscript two coats-of-arms are joined, suggesting that Cappellini composed the work for the marriage of members of two noble households. One of these may have been the Roman family Pietraccini, according to Roncaglia, who also stated that the style of the music appears to have been strongly influenced by Carissimi. From this it is reasonable to conclude that Cappellini was active in Rome in the middle of the 17th century. His cantatas, moreover, survive in several manuscripts primarily devoted to Roman composers, including the first part of Salvator Rosa's music book (which once belonged to Burney and is now in *F-Pthibault*; the other manuscripts are in *B-Bc*, *I-Bc*, *MOe* and *Vqs*). There are also arias (in *Fc* and *MOe*) and solfeggios and fragments (in *Fc*). A set of sonatas for violin and organ attributed to 'Pietro Pauolo Cappellini' survives in *B-LVu*, and a piece for violin and continuo (in *GB-Lbl* Add.31466) may also be by him (*see* CARLO CAPELLINI).

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F. Walker: 'Salvator Rosa and Music', *MMR*, lxxix (1949), 199–209; lxxx (1950), 13–18, 32–6

LAWRENCE E. BENNETT

Cappi. Austrian firm of music publishers. Founded by Giovanni Cappi (*b* Blevio, 30 Nov 1765; *d* Vienna, 5 Jan 1815) in the early 19th century, it remained active through most of the century under a succession of proprietors and changes of name. Cappi had been an employee of the ARTARIA firm before becoming a partner in 1792 (and later, through his sister's marriage, brother-in-law of Carlo Artaria). The dissension within Artaria & Co. around the turn of the century led to Cappi's resignation, after which he opened his own firm. In 1801 he took on his nephew PIETRO CAPPI as partner, but the latter returned to Artaria in 1805 as joint proprietor.

Giovanni Cappi began his plate number series at 873, the point which Artaria's own numbering had reached by that time; he kept Artaria's original numbers for all the

works that had fallen to him after the division of the firm, adding only his own imprint (which enables these to be identified as earlier editions with new title-pages). A catalogue of September 1807 contains both the works taken over from Artaria and newly published ones. Cappi published numerous contemporary composers, the most noteworthy being Beethoven (opp.25–7 and 29; *recte* 31). The firm's activities coincided with the years of the war with France and the War of Liberation, and Cappi did not succeed in making any further contracts with Beethoven; during this time no advertisements appeared in the *Wiener Zeitung* so that precise dating of the firm's publications is difficult. Publication of the *Musikalisches Wochenblatt* was begun on 3 October 1806 and continued for four years.

Although legally empowered to do so from 11 November 1816, Cappi's widow Magdalena never acted publicly as proprietor of the firm; her son Carlo Cappi took over between 20 January and 25 May 1821, and on 24 April 1822 received the requisite licence. The decline in publishing in the years after 1815 and the conspicuous gaps in the series of numbers between 1683 and 2241 are probably due to the death of Giovanni Cappi and to difficulties within the firm.

On 27 September 1824 a large advertisement in the *Wiener Zeitung* announced a decisive reorganization: the founding of Cappi & Comp. by Carlo Cappi and his cousin Pietro. A new series of plate numbers was begun (with no.1). The firm became Schubert's most important publisher; this connection was probably instigated by Pietro Cappi and further developed after Joseph Czerný (*b* Bohemia, 14 June 1785; *d* 22 Sept 1831) succeeded him as partner, when the firm became Cappi & Czerný (registered on 1 April 1826). From 11 April 1828 to 7 May 1831 Czerný carried on alone under his own name, while Carlo Cappi found a new career as a civil servant. The new series of publication numbers was closed at approximately 900 and the old series resumed at 2575.

The lithographer Joseph Trentsensky (*b* Vienna, *c*1793; *d* 24 Jan 1839) was proprietor from 11 July to 1 October 1831; his brother Mathias Trentsensky (*b* 1790; *d* Vienna, 19 March 1868) succeeded him in 1832. As Trentsensky & Vieweg (from 2 May 1833) the firm published the stage works of Conradin Kreutzer; its negligent business management continually brought it into difficulties with the authorities. By 29 December 1837 Eduard Mollo had become proprietor; Mathias Trentsensky continued to work as engraver and lithographer. From 13 April 1842 the name of the firm was Eduard Mollo & A.O. Witzendorf; after Mollo's death it was run by Witzendorf alone, as announced in the *Wiener Zeitung* of 2 April 1844. Struggles with the authorities continued and the firm's importance declined considerably. Its licence was returned on 2 September 1868 and the rights taken over by the firm Eduard Sieger. The business was subsequently sold to Constantin Sander (1 July 1875) and combined with his firm, F.E.C. Leuckart.

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ALEXANDER WEINMANN

Cappi, Adrien. *See* CAPY, ADRIEN.

Cappi, Pietro (*fl c*1790–1830). Austrian music publisher, nephew of Giovanni CAPPI. Through his uncle's influence he was engaged by the firm ARTARIA in Vienna in 1793. He was subsequently a partner of the new firm Giovanni Cappi (1801–5), and then of Artaria. On 30 July 1816 he was granted a licence for his own fine art business. His firm's publications appeared with the plate sign 'P: C:'; part of the catalogue later passed to the Mechetti firm. On 8 August 1818 he made over his premises to Daniel Sprenger and on 10 December 1818 he combined with ANTON DIABELLI to form the firm Cappi & Diabelli. On 27 September 1824 Pietro Cappi ended this partnership and, with his cousin Carlo Cappi, established the firm Cappi & Comp. but this only existed until 1 April 1826, when Pietro Cappi made over his deed of partnership to Joseph Czerný, and ceased his activity as a publisher.

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ALEXANDER WEINMANN

Cappi de Camargo. *See* CUPIS DE CAMARGO family.

Capponi, Gino Angelo [Capponius, Ginus Angelus] (*b* ?Rome, 1607/8; *d* Rome, 30 Jan 1688). Italian composer, poet and dramatist. He was born into a Roman branch of a noble Florentine family and seems to have lived and worked mainly in Rome, where he built a palace close to the Piazza del Popolo. Pope Urban VIII granted him the honorary title of Marquis of Pescia, and he was created a patrician by the Roman senate. While still very young he wrote a tragedy, *Pirimalo*, which was performed in 1623 by the students of the Collegio Romano to celebrate the canonization of St Francis Xavier; the published version includes a list of actors and singers who took part in the performance. Capponi's poetry is mainly secular. In 1639 he contributed to the *Applausi poetici* for the singer Leonora Baroni. He was an amateur composer, who seems to have been well known in Roman musical circles: he was acquainted with GIOVANNI BATTISTA DONI, according to whom he wrote some music in a system of composition that Doni had advocated; several of his compositions were included in Silvestris's anthologies; and Kircher cited a section of one of his motets as a model. His music, which is rather conservative in style, includes a mass based on the Guidonian hexachord.

WORKS

SACRED

Psalmodia vespertina una cum Miserere ... in duobus choris ... liber primus, 9vv, org (Rome, 1650)
Psalmodia vespertina integra ... una cum litanis BVM ... liber secundus, 5vv, org (Rome, 1664)
3 motets, 3vv, bc, 1643[1], 1650[1]
Missa Ut, re, mi, fa, sol, la, 5vv, *I-Rvat*
Benedicite Deo coeli, 8vv, *Rvat*
Jam hiems transiit, 3vv, *S-Uu*
1 mass, 9vv, cited in *LaMusicaD*

SECULAR

Madrigali ... libro primo, 5vv (Rome, 1640)
4 madrigals, 3vv, bc, 1652[3], 1653[4]

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P. Litta: *Celebri famiglie italiane* (Milan, 1839) [Capponi family, table xviii]
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JOHN WHENHAM

Cappuccilli, Piero (*b* Trieste, 9 Nov 1929). Italian baritone. He studied singing under Donaggio at the Teatro Giuseppe Verdi, Trieste, where he appeared in small parts. His official début was at the Teatro Nuovo, Milan, as Tonio in *Pagliacci* (1957). In 1960 he was chosen by Walter Legge to sing Enrico in a recording of *Lucia di Lammermoor* with Maria Callas, and in the same year he sang Germont in *La traviata* at the Metropolitan. His début (as Enrico) at La Scala in 1964 confirmed his position, strengthened in many subsequent seasons there, as one of Italy's foremost baritones. He appeared at Covent Garden first in *La traviata* (1967) and crowned a worthy career in that house by singing in *Cavalleria rusticana* and *Pagliacci* the same evenings at the age of 60. He sang in most other leading European opera houses as well as in South Africa and South America, and in 1969 he made the first of many successful appearances at Chicago. His performances in *Don Carlos* under Karajan (1975, Salzburg) and *Simon Boccanegra* under Abbado (La Scala and Covent Garden, 1976) showed a development of interpretative powers and technique, a remarkable feature of which was his breath control. His warm, ample voice can be heard in many important recordings.

J.B. STEANE

Cappy, Adrien. *See* CAPY, ADRIEN.

Capranica [Capranico], **Matteo** (*b* ?Amatrice, Rieti, 26 Aug 1708; *d* ?Naples, after 1776). Italian composer. Early sources giving him a Roman background and connection with a noble family apparently confused him with Domenico Capranica (1791–1870). He is said to have studied in Naples at the Conservatory of S Onofrio with Nicola Porpora, Ignazio Prota and Francesco Feo. He then worked as *maestro di cappella* in various Neapolitan churches, wrote sacred music and produced a number of operas, beginning, as was customary with young composers in the city, with a comedy in 1736. He received commissions for several occasional works from outside Naples, for example the oratorio *Debbora* to celebrate the entry of one Anna M. Masini into the convent of S Chiara in Cesena, and a cantata for the city of Malta. No evidence has been found to support the legend that he completed the score of *La finta frascatana* (Naples, 1744), left unfinished by Leonardo Leo at his death. According to Di Giacomo he held the position of organist for the second chorus at the chapel of S Gennaro (the 'Tesoro'), which would contradict a sometimes reported date of death of 1759.

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OPERAS

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L'amante impazzito (ob, P. Trinchera), Naples, Nuovo, wint. 1738
L'Eugenia (ob, Palomba), Naples, Fiorentini, wint. 1745, lib *Nn*
Alcibiade (os, G. Roccaforte), Rome, Argentina, 1746
L'Emilia (ob, Trinchera, after F. Oliva: *Lo castiello sacchejato*), Naples, Fiorentini, 1747
L'Aurelio (ob, Trinchera, after G.A. Federico: *Alidoro*), Naples, Nuovo, spr. 1748
Merope (os, A. Zeno), Rome, Argentina, 1751
La schiava amante (commedia per musica, Palomba), Naples, Fiorentini, aut. 1753, excerpts *I-Mc**
L'Olindo (ob, Palomba), Naples, Fiorentini, 1753; collab. N. Conti

OTHER WORKS

S Gaetano (orat), Macerata, 1739, *MAC*
Debbora (orat, G. Babbj), Cesena, 1742
Cantata di Calendimaggio (F. Cavallo), Malta, 1748
Dixit Dominus, *D-Bsb*; Salve regina, *DS*
Sonata, G, 2 vn, *I-Mc*; Sonata, C, vn, *Mc*, inc.
6 toccatas, hpd, *Mc**
Arias and duets (some perhaps misattributed) in *A-KR*; *B-Bc*; *D-Bsb*, *MÜs*; *F-Pn*; *GB-Lbl*; *I-Mc*, *MOe*, *Plc*, *Rli*; *S-Skma*
Doubtful and false attributions: Aristodemo, no record has been found of a reported production in Rome, 1746, but Domenico Capranica wrote an opera of this name for Rome, 1831, *I-Mr*; Isacco (orat), also by D. Capranica, *GB-Ge*

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S. Di Giacomo: *Maestri di cappella, musici & istromenti al Tesoro di San Gennaro nei secoli XVII & XVIII* (Naples, 1920), 15

JAMES L. JACKMAN (with LUISELLA MOLINA)

Capriccio (It.: 'whim', 'fancy'; Fr. *caprice*). The term has been used in a bewildering variety of ways. Works entitled 'capriccio' embrace a wide range of procedures and forms, as well as a great variety of performing media, vocal and instrumental. The word first appeared in the second half of the 16th century, and it was used almost immediately in connection with pieces of music (the earliest reference, applied by Jacquet de Berchem to a set of madrigals, is in 1561). The term was used, in the late 16th and early 17th centuries, for works in various media, including madrigals, music for voices or instruments, and instrumental pieces, particularly keyboard ones. According to Furetière (1690), 'Capriccios are pieces of music, poetry or painting wherein the force of imagination has better success than observation of the rules of art'. 'Capriccio' does not signify a specific musical technique or structure, but rather a general disposition towards the exceptional, the whimsical, the fantastic and the apparently arbitrary.

In the early 17th century the keyboard capriccio, which like the ricercare, canzona and fantasia is an important ancestor of the fugue, is closely bound up with the composition techniques and performing directions discussed by Caccini and Frescobaldi, as well as with the aesthetics of the *seconda pratica*. The rules of counterpoint could be broken or even ignored for expressive reasons; rhythmic liberties, especially tempo fluctuation, were encouraged. Praetorius called the keyboard capriccio 'phantasia subitanea':

> a sudden whim. One takes a subject, but deserts it for another whenever it comes into one's mind so to do. One can add, take away, digress, turn and direct the music as one wishes, but while one is not strictly bound by the rules, one ought not go too much out of the mode.

The keyboard capriccios (*c*1590) of Giovanni de Macque exhibit sudden and violent changes of mood and style; some of them are a fantastic mixture of fugal imitations, chordal fanfares, expressive ornaments, dazzling passage-work and harsh dissonances. The subjects are presented

in augmentation, diminution, inversion and with many rhythmic variants.

Frescobaldi said of his set of capriccios (1624): 'In those passages which do not seem to conform to the rules of counterpoint, the player should seek out the affect and the composer's intentions'. His capriccios cannot be discussed as a group, as they differ so widely in treatment. A characteristic trait is that the subject that forms the basis for the musical discourse (mainly fugal imitations) is not worked out in any orderly fashion; the pieces tend to be sectional, with frequent changes of metre and tempo. In both his capriccios on the hexachord, for example, the subject undergoes kaleidoscopic transformations, including chromatic filling-in; it is used in fugal imitation, in close stretto, in familiar style and as a cantus firmus. *La, sol, fa, mi, re, ut* begins in a serious fugal style, but the last note of the subject is consistently raised chromatically, a bizarre touch characteristic of the capriccio. The keyboard capriccio continued well into the 18th century, in Germany as well as Italy: there are examples by Froberger, Poglietti, Kerll, F.T. Richter, Georg Reutter (i), Georg Böhm, Handel and J.S. Bach (BWV993), in most of which fugal procedure is followed.

The title 'capriccio', throughout the 17th century, often seems to imply identity with other forms or procedures, the title indicating the spirit of the music. Ascanio Mayone's two books of *Diversi capricci* (1603, 1609) contain no pieces entitled 'capriccio' but are collections of ricercares, canzonas, madrigal arrangements and other pieces; he advised his readers 'not to be scandalized if they find the rules of counterpoint little observed'. G.M. Trabaci's *Ricercate, & altre varij capricci* (1615) is a collection of toccatas, ricercares, galliards and partitas; his readers are asked to pay attention to the spirit of the music. Other composers identified the capriccio and the fantasia with the canzona, e.g. Ottavio Bariolla in *Capricci, overo Canzoni* (1594) and Banchieri in *Fantasie, overo Canzoni alla francese* (1603).

'Capriccio' is also used as a dance title, as well as a title for a collection of dances, in the 17th and 18th centuries. Cazzati's *Varij e diversi capricci per camera e per chiesa* (1669) includes such dances as corrente, brando, giga, balletto and capriccio. Ludovico Roncalli's *Capricci armonici sopra la chitarra spagnola* (1692) contains nine dance suites. Allemanda, Corrente, Gigua (*sic*), Sarabanda, Minuet and Gavotta are included, but no individual movements are labelled 'capriccio'. G.B. Brevi's *Bizzarie armoniche, overo Sonate da camera* (1693) contains six dance suites (*ordine*), and capriccios are included among the dances. J.S. Bach closed his Partita BWV826 with a capriccio. Bach's Capriccio BWV992 'On the Departure of his Most Beloved Brother' is perhaps the best-known example of the use of the term in the 18th century for a keyboard work in one or more movements. The term was often applied in violin music, from the time of Biagio Marini (1626) and Farina (1627), and G.B. Vitali used it (1669) for a quartet sonata; later it apparently came to signify music of a virtuoso character.

By the early 18th century, a true cadenza in a concerto or solo sonata is often called 'capriccio' to suggest its improvised and fanciful character and to emphasize that it exceeds the boundaries of the ornamented cadence. Such capriccios were frequently written out in full by composers. P.A. Locatelli applied the term to the virtuoso passages for solo violin that conclude the outer movements of each of the 12 concertos of his *L'arte del violino* op.3 (1733); these capriccios, often as long as the rest of the movement, are really technical or virtuoso studies. Tartini (1740) and F.M. Veracini (1744) used the term in a similar sense. Other passages of this nature are found in Vivaldi's concertos, in Bach's transcription for organ (BWV594) of Vivaldi's op.7 no.11 (in the extended virtuoso solo section at the end of the last movement), and in the cadenza in the first movement of Bach's Brandenburg Concerto no.5, which can be considered a capriccio. Paganini's 24 capriccios op.1 (*c*1810) continue in Locatelli's tradition. These études for solo violin (in particular no.24 in A minor) provided later composers with material for countless variations, rhapsodies and transcriptions, as well as the inspiration for technical studies for other instruments.

During the 19th century the title came to be applied freely and in a variety of senses. In 1834 Schumann defined the capriccio as 'a genre of music which is different from the "low-comedy" burlesque in that it blends the sentimental with the witty. Often there is something étude-like about it'. Some composers, including Mendelssohn and Brahms, used it for short piano pieces, humorous or fanciful in character. There are orchestral capriccios by many 19th- and 20th-century composers, including Tchaikovsky and Walton. Stravinsky's piano concerto *Capriccio* (1929) takes its title from the third movement: 'Allegro capriccioso ma tempo giusto', which was the first to be composed. Stravinsky is said to have had Praetorius's definition in mind when he wrote the work. Penderecki wrote capriccios for solo cello and for small chamber ensembles. Strauss's opera *Capriccio* (1942) takes its name from the caprice-like nature of its libretto.

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ERICH SCHWANDT

Capriccio, a (It.: 'following one's fancy'). A performance instruction permitting a free and rhapsodic approach to tempo and even style. Liszt used the phrase specifically to designate the metrical irregularity with which he attempted to reproduce folk music in his Hungarian rhapsodies (*lento a capriccio*).

See also TEMPO AND EXPRESSION MARKS.

Capriccioso, Accademico Bizzarro. *See* ACCADEMICO BIZZARRO CAPRICCIOSO.

Capricornus [Bockshorn, Brockshorn], **Samuel Friedrich** (*b* Schertitz [now Zerčiče, nr Mladá Boleslav], 21 Dec 1628; *d* Stuttgart, 10 Nov 1665). German composer and teacher of Bohemian birth. While Capricornus was still very young his family fled to Hungary to escape religious persecution. He was an eager student and studied theology, languages and philosophy in various places, including Silesia between 1643 and 1646. His choice of a musical profession led him to the imperial court in Vienna

in 1649, where he came to know the music of Giovanni Valentini and Antonio Bertali. He taught briefly at Reutlingen, and for two years was private tutor to the children of a physician at Pressburg (now Bratislava). In 1651 he became director of music to the churches there and a master at the Gymnasium, but after a year he asked to be relieved of the teaching. He became Kapellmeister to the Württemberg court at Stuttgart on 6 May 1657. His tenure in Stuttgart was marked by bitter contention with Philipp Friedrich Böddecker, organist of the collegiate church. Böddecker, who had expected the Kapellmeister position, criticized Capricornus's compositions and stirred up the court musicians against him. Capricornus wrote a petition to the duke in self-defense, which provides detailed insight into his compositional process. Capricornus's years in Stuttgart were further marred by illness and unhappiness in his marriage. Johann Fischer studied with him there from 1661 until his death.

Capricornus was an important figure in the development of German sacred music between Schütz and J.S. Bach. He was ambitious – he sought and won the approbation of Schütz and Carissimi – and prolific, being one of the few German composers of his time whose works were widely distributed both in manuscripts and prints. Extant inventories list over 400 works, although many of them are lost, especially from his secular music, which included chamber music, ballets and operas. His sacred music, which was still in use liturgically in the early 18th century, includes large concerted works (*Opus musicum*) and many small concertos, both with instruments (*Geistliche Harmonien, Theatrum musicum*) and



Samuel Friedrich Capricornus, with his canon 'Sanctus Dominus Deus Sabbaoth': engraving by Philipp Kilian after Georg Nikolaus List, 1659

with only continuo accompaniment (*Geistliche Concerten*). He showed a strong preference for Latin devotional texts, which he set in a very expressive, Italianate manner. The attribution of Carissimi's oratorio *Judicium Salomonis* to Capricornus in the posthumous print *Continuatio theatri musici* has raised questions about the attributions in all of the posthumous prints. His music merits further editing, performance and study.

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SACRED VOCAL

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[12] Geistliche Concerten, 2, 3vv, bc (Stuttgart and Nuremberg, 1658)
Geistliche Harmonien, 2, 3vv, 2 vn, bc, i–iii (Stuttgart, 1659–64); vol.iii ed. P. Walker (Madison, WI, 1997)
Jubilus Bernardi, 5 solo vv, chorus 5vv, 4 va, bc (Nuremberg, 1660); some ed. in Sametz
2 Lieder von dem Leyden und Tode Jesu, 2vv, 4 vn (ad lib), bc (Nuremberg, 1660)
Geistliche Concerten ander Theil, 3vv, bc (Stuttgart, 1665)
Scelta musicale, o La prima opera d'eccellenti motetti, 1v, 2 insts, bc (org) (Frankfurt, 1669), inc.
Theatrum musicum quod per duodecim scenas seu sacras cantiones aperuit, 3vv, 4 insts (ad lib), bc (Würzburg, 1669)
Continuatio Theatri musici seu Sacrarum cantionum pars secunda, 5vv, 3 vn, trbn, bc (org) (Würzburg, 1669)
Opus aureum missarum, 8vv, 2 vn, bc (org) (Frankfurt, 1670)
Sanctus Dominus Deus Sabbaoth, canon a 6, pr. 1659
Mein Gott und Herr, SSB, 2 vn, bc, *S-Uu*; ed. E. Selén (Kassel, 1973)
Over 100 works, *D-Bsb, DS, GB-Ob, S-Uu*, ?half copies from above vols.

STAGE WORKS

Ballett der Natur, oder Fürstliche Frühlingslust (Stuttgart, 1660) (lib only)
Raptus Proserpinae, in einem singenden Schaw-Spiel vorgestellt (Stuttgart, 1662) (lib only)
Komödie, 18 May 1665, lost

SECULAR VOCAL

Deutsche Madrigale, 2, 3vv (Stuttgart, 1659), lost
Neu-angestimmte und erfreuliche Tafelmusic, 2–5vv, bc (Frankfurt, 1670), inc.
Flores musici, 1v, 2 insts (Würzburg, 1669), lost

INSTRUMENTAL

Sonaten und Canzonen, 3 insts (Stuttgart and Nuremberg, 1660), inc.
Jocoserium musicalium, 3 insts (Stuttgart, 1663), lost
Continuation der neuen wohl angestimmten Taffel-Lustmusic (6 sonatas), 3, 4 insts, bc (Frankfurt, 1671)
Sonata, 3 vn, 2 va, 2 viols, bc, *S-Uu*
6 org preludes, *D-Lr*, incorrectly attrib. Capricornus

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KERALA J. SNYDER/JOHN SHERIDAN

Caprioli, Carlo. *See* CAPROLI, CARLO.

Caprioli, Giovanni Paolo (*b* Brescia; *d* ?Scandiano, nr Modena, ?*c*1627). Italian composer. He was a canon at S Salvatore, Bologna, in 1618 and became an abbot at Scandiano in 1625. The dedication of his lost *Sonate artificiose* (1638) may have been dated 1627, and the delay in publishing them may have been due to his death about that time. His small but varied output suggests that composition was perhaps a sideline to his priestly vocation; it includes canzonettas, no doubt influenced by Vecchi's fashionable works in the genre at the turn of the century, solo and duet motets in the popular concertato idiom, chamber duets, and sonatas for one treble and one bass instrument with basso continuo. The solo motets (1618) are typical of their type, with occasional organ solos and echo effects and a vocal line rendered florid by rapid runs and expressive by slurs. But some of the best music is found in the duets in the same volume, in particular a *Salve regina*, where a lack of sustained melodic invention is compensated for by excellent triple counterpoint between equal voices and continuo in a declamatory style anticipating Monteverdi's duet on the same text. The 1625 collection, which, oddly, is dedicated to Caprioli by Bartolomeo Magni, contains a number of dialogues and some of the pieces are designated for specific occasions. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

WORKS

Canzonette, 3 vv ... libro I (Venice, 1602)
Sacrae cantiones , 1–2vv (Modena, 1618)
Dolcissimi frutti spirituali, 2vv, bc (Venice, 1625)
Sonate artificiose, 2vv, bc (Venice, 1625), last known copy destroyed in World War II
5 motets, 1620[2], 1625[2], 1626[3], *I-Bc*
2 sinfonie, 2vv, in Sonate artificiose, ed. F. Cupis (Venice, 1638)
1 lit, 1626[3]

JEROME ROCHE/ELIZABETH ROCHE

Caproli [Caprioli, Del Violino], **Carlo** (*b* Rome, before 1620; *d* Rome, ?after 1675). Italian composer, violinist and organist. He was a leading Italian cantata composer of the mid-17th century.

1. LIFE. Caproli's father was from Poli, a fief of the Conti family situated east of Rome not far from Tivoli. He settled in Rome near the Piazza Navona and is described in the register of the parish of S Eustachio for 1625 as 'erbarolo', a seller of green vegetables.

Carlo Caproli is probably the 'Carlo del Violino' who was engaged for the performances of the *Santa Teodora* given by the Barberini family in 1636. From 1638 he was regarded as a *maestro di cappella*, and until 1643 he regularly organized the music for the feast of the patron saint of the church of S Girolamo degli Schiavoni. In September 1643 he was appointed second organist by the Collegio Germanico in Rome. On 15 November 1644 he also became *aiutante di camera* to Cardinal Camillo Pamphili, nephew of Pope Innocent X, leaving that post in April 1647. His first appearance at S Luigi dei Francesi, as a violinist specially engaged for the occasion, was on 25 August 1652. He left Rome for Paris with his wife, who was related to the family of the Roman publisher Mascardi, in November 1653.

Caproli's opera *Le nozze di Peleo e di Theti*, composed to a libretto by Buti, received some nine performances at the Petit Bourbon, Paris, in April and May 1654, the last two of which were attended by the general public at the king's invitation. The opera – the music of which is lost – was well received. The title of *maître de la musique du cabinet du Roy* that he received from Louis XIV with all the privileges accompanying it suggests that Caproli himself may have directed the performances. The young Louis XIV himself participated in the ballets that followed each scene of the opera.

In 1655 Caproli returned to Rome, where he once again directed the music for the festival of S Girolamo. Regarded as one of the best violinists in the city, he was engaged by many *maestri di cappella* to play on special musical occasions, including performances at S Luigi dei Francesi and S Maria Maggiore, and he was engaged by Cardinal Chigi to play for the Vespers of 8 September at S Maria del Popolo. In 1665 he was appointed *guardiano* of the instrumentalists of the Congregazione dei Musici di Roma (later the Accademia di S Cecilia). He lent his organ for the music performed on 22 November that year for the feast of S Cecilia. In 1667 he set a cantata by Giovanni Lotti to music for Antonio Barberini (music lost) and again took part in the Vespers of 8 September at S Maria del Popolo.

2. WORKS. Caproli's cantatas, his most important music, embrace *ariette corte* – pieces for solo or ensemble with clearly defined closed forms – and *arie di più parti* and laments, which are unique combinations of recitative, aria and arioso and which may include within them one or more *ariette corte*. The *arie di più parti* are longer, freer in form and account for most of Caproli's output. This trend towards through-composed forms rather than strophic repetitions and variations is highlighted in those cantatas set to symmetrically formed texts in which the various stanzas are set to different music. The solo cantatas are particularly impressive for their lyricism. The duets, which are for the most part *ariette corte*, tend to be chordal, the voices frequently moving in parallel 3rds or 6ths. Several cantatas are extremely satisfying in design.

The chief compositional devices are the same as those found in the cantatas of Caproli's contemporaries: change of metre often coinciding with change in the length of a line of the text; use of recitative in the ariettas for transitional passages; unity of key, the opening passage establishing a tonal centre that is reaffirmed at the close of the final section; the juxtaposition of major and minor retaining the same chord root; emphatic repetition of a cadence at the close of a section; free treatment of the recurring line of text at the close of a section (many cantatas begin with the textual structure *AbbaA*, the fifth verse being the same as the first); eloquent use of the Phrygian cadence. One finds a greater use of chromatic

alteration than in the cantatas of Luigi Rossi, although Caproli's work was certainly influenced by Rossi's.

Many of the cantatas included in the list below are attributed in the sources to 'Carlo del Violino' and have been incorrectly attributed to Carlo Mannelli (in *MGG1*). There is, however, ample evidence that they are by Caproli, not least the fact that there are concordances of some of them clearly ascribed to him under that name; moreover, no vocal music by Mannelli is known, whereas Caproli was widely recognized by his contemporaries (e.g. Berardi) as one of the best cantata composers of the day.

Caproli's brother Jacopo is known to have composed two cantatas, both dated 1646 (in *I-Nc* 33.4.14, II); one is a *cantata morale*, the second, for Christmas, has words by him as well.

For illustration of a scene from *Le nozze di Peleo e di Theti, see* TORELLI, GIACOMO.

WORKS

STAGE WORKS

Le nozze di Peleo e di Theti (commedia, F. Buti), Paris, Petit Bourbon, 14 April 1654; only text survives

4 orats (1 with text by Caproli), Rome, Oratorio del Crocifisso, 1650, 1665, 1667: lost

David' prevaricante e poi pentito (orat, L. Orsini), dated 1683, *A-Wn* 16272

CANTATAS

some incorrectly attributed to Mannelli in MGG1

A fuggir, a seguir beltà tiranna, 1v, bc, *I-Rc*; Amor, deggio io servir, 3vv, *Bc*; Bella Filli, io partirò, 2vv, bc, *GB-Lbl*; Chi d'amor si vuol difendere, 1v, bc, *Ouf*; Chi non sa qual tormento, 3vv, *I-Bc*; Chi può Nina mirare, 1v, bc, *F-Pn*, ed. in Prunières; Chi sempre disse no, 2vv, bc, *I-Bc*; Chi vuol esser amante, 3vv, *Bc*; Ci volea questo di più, 1v, bc, *F-Pthibault*; Con fronte sicura, 1v, bc, *GB-Ouf*; Conoscer quando inganna, 1v, bc, *I-Nc*; Con piede lento giungon l'hore, 3vv, bc, *Rvat*; Con voi parlo, amanti, 1v, bc, *Rsc*; Correte, amanti, a rimirar, 3vv, bc, *Bc*

Dallo strale d'amor, 2vv, bc, *Bc*; Di Cupido è legge antica, 1v, bc, *Rsc*; Di sue bellezze altera (D. Benigni), S, bc, *F-Pn*, *I-Rsc*; Dite che far poss'io, 1v, bc, *Nc*, 1679[6] [two settings]; E dove, Eurillo, il passo, 2vv, bc, *Bc*; E pur tornate a dirmi (F. Melosi), 1v, bc, *Rvat*; E quando ve n'andate, speranze, 1v, bc, *GB-Ouf*; Era condotto a morte, 1v, bc, *I-Bc*; E un gran foco, 1v, bc, *Nc*; Fate largo alla speranza, 1v, bc, *Rn*; Ferma il piè, taci, 1v, bc, *Nc*; Frondosi e verdi boschi (Conte Barbazza), 1v, bc, *F-Pn*

Gia languide le stelle, 3vv, bc, *I-Bc*; Giurai cangiar pensiero, 1v, bc, *Rc*; Hanno da durar più, 1v, bc, *Vc*; Ho desio di saper, 2vv, bc, *Bc*; Hor ch'ho sentito un si, 1v, bc, *GB-Lbl*; Hor ch'il gelido rigor, 2vv, bc, *I-Bc*; Hor ch'l ciel di stelle adorno, 3vv, bc, *Bc*; Il cor sempre costante, 1v, bc, *Nc*; Infelice chi crede a i sospiri, 1v, bc, *Rsc*; Io che tra muti horrori (F. Melosi), serenade, 1v, bc, *Bc*; Io mi struggo in lento foco, 1v, bc, *Rsc*; Io non so che cosa m'habbia, 1v, bc, *Rc*; In questa oscuritade horrida, 1v, bc, *GB-Ckc*

Languia Filen trafitto, 1v, bc, *I-Rvat*; Le note ove son chiusi (Marini), 2vv, bc, *Bc*; Lidio, invano presumi, 1v, bc, 1679[6]; Lilla, con gran ragione (Melosi), 1v, bc, *Bc*; Mene contento, non ricuso pena, 1v, bc, *Rc*; Mi è stato detto che al foco, 1v, bc, *Nc*; Mondo, non mi chiamar, 1v, bc, *A-Wn*; Morto voi mi bramate (G. Lotti), 2vv, bc, *I-MOe*; Navicella ch'a bel vento, 4vv, bc, *Bc*, ed. in AMI, v (n.d.); Non fuggir quando mi vedi, 1v, bc, *GB-Lbl*; Non si può dir di no, 1v, bc, *F-Pthibault*; Non si può più sperare, 3vv, *I-Bc*; Non si tema il mar infido, 1v, bc, *GB-Och*; Non ti fidar, mio core, 2vv, bc, *I-Rc*; Non voglio far altro che chiuder, 1v, bc, *Nc*; Non voglio più lite, 1v, bc, *GB-Ouf*; Occhi audaci, che fate, 2vv, bc, *I-MOe*; Occhi miei, voi parlate, 2vv, bc, *Rc*; O da me adorata tant'anni, 1v, bc, *A-Wn*; Oppresso un cor da mille pene, 1v, bc, *I-Nc*; O questa si ch'è bella (S. Baldini), S, bc, *F-Pn*

Par ch'il core melo dica, 1v, bc, *Nc*; Per l'Egeo di spuma grave, 3vv, bc, *Bc*; Poiche fissato il guardo, 1v, bc, *GB-Lbl*; Purche lo sappi tu (attrib. S. Baldini), S, S, bc, *F-Pn*, *I-Bc*; Quella luce che s'indori, 2vv, bc, *Bc*; Qui dove il piè fermai, serenade, 3vv, bv, *Vc*; Quietatevi, pensieri, io vo dormire (F. Buti), 1v, bc, 1646 or earlier, *Nc*; Quietatevi, pensieri, non m'affligete più, 1v, bc, *Rc*; Rido una volta in cento, 1v, bc, *GB-Och*

Sa colei ch'adoro, 1v, bc, *F-Pn*; Se al seren di tua beltà, 1v, bc, *Pn*; Se in me talhor volgete, 2vv, bc, *I-Rc*; Se lo volete, ditelo, 1v, bc, *Pca*; Se morto mi volete, 1v, bc, *F-Pthibault*; Sempre son quel che fui, 2vv, bc, *I-Bc*; Sempre vestro sarò, 1v, bc, *MOe*; Se non è quel cieco Dio, 2vv, bc, *Bc*; Sentite un caso bello, 1v, bc, *A-Wn*; S'io non dico ch'è di foco, 2vv, bc, *I-Bc*; Speranze, non partite, 3vv, bc, *Bc*; Sperate, o voi ch'havete (Vai), 2vv, bc, *Bc*; Stravaganza d'amanti, 1v, bc, *A-Wn*; Su, su, sdegno e furor, 3vv, bc, 2 vn, lute, *I-Bc*; Su, tornisi in porto desii, 1v, bc, *F-Pn*

Tu mancavi a tormentarmi, 1v, bc, *I-Rc* (attrib. Cesti in F.-A. Gevaert, *Les glories de l'Italie*, Paris, 1868, and in A. Parisotti, *Arie antiche*, Milan, 1885–8); Tutto cinto di ferro (Melosi), 1v, bc, *Bc*; Una bella che bella non è, 1v, bc, *GB-Ckc*; Un tiranno dolore non vuol partir, 3vv, bc, *F-Pn*; Un cor impiegato si sente morire, 3vv, *I-Bc*; Uscitemi dal seno, amorosi pensieri, 1v, bc, *Rc*; Vanne pur lungi speranza (D. Benigni), 1v, bc, *MOe*; Ve la potrei dipingere, 1v, bc, *Rc*; Voglio ridere pur di cuore, 1v, bc, *D-Sl*; Voi del sole che piangete, 1v, bc, *I-Bc*

Aria: Non si puo dir di no, S, bc, *F-Pn*

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ELEANOR CALUORI

Caproli, Jacopo. Italian musician, brother of CARLO CAPROLI.

Capron, Henri (*fl* 1785–95). American cellist, composer, impresario and teacher of French origin. He organized subscription concerts in Philadelphia in 1785 and in New York, where he lived from 1788 to 1792. He was a member of New York's Old American Company orchestra. From 1793 he was co-manager with John Christopher Moller of a music store in Philadelphia, and with Moller published that year four issues of *Moller and Capron's Monthly Numbers*, a periodical collection of music. In 1794 he became head of a French boarding school in Philadelphia. Among his few extant compositions (some appearing in the *Monthly Numbers*) are *A New Contradance* and the songs *Delia*, *Go lovely rose*, *Julia see*, *New Kate of Aberdeen* and *Softly as the breezes blowing*. The patriotic song *Come genius of our happy land* is probably by him.

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J.T. Howard: *Our American Music* (New York, 4/1965)

H. WILEY HITCHCOCK

Capron, Nicolas (*b* ?Paris, *c*1740; *d* Paris, 14 Sept 1784). French violinist and composer. The son of Claude Capron, *officier du roi*, and Marie-Marguerite Jubert, he was a pupil of Pierre Gaviniès. In 1755–6 he was a member of the Paris Opéra-Comique orchestra. Following a brilliant

début at the Concert Spirituel on 1 November 1761, he gave about 100 solo performances there, and appeared regularly before the Parisian public until his death. When Gaviniès became the leader at the Concert Spirituel in 1762, Capron was appointed leader of the second violins; in 1764 he succeeded Gaviniès (who had stepped down) as leader. Because Dauvergne, the director of the Concert Spirituel, had abandoned the French manner of conducting for the Italian in 1762, Capron was thus the conductor of the concerts until he left the post in 1774. He was also a participant in the Société Académique des Enfants d'Apollon, and appeared often at the aristocratic salons of La Pouplinière, Baron Bagge, Abbé Morellet and others, where he associated with Gossec, Gaviniès, Duport, Boccherini, Grétry and other noted musicians as well as leading intellectuals. In 1769 he married the grandniece of the satirist Alexis Piron, Anne Soissons; the couple had no children. With other Gaviniès students, such as Bertheaume, Le Duc, Vachon and Paisible, Capron belonged to a generation of brilliant violinists who dominated Parisian musical life before Viotti's arrival. He gained much esteem as a teacher, M.-A. Guénin being among his pupils.

Among Capron's publications only four are known to be extant. The volume of sonatas op.1 exhibits the advanced violin technique for which he was notorious: the majority of the French critics of the day favoured a simpler style and criticized Capron for a 'diabolical love of difficulties' (but were forced to admit that for him technical difficulties seemed not to exist). Perhaps as the result of continual criticism of this sort, his later compositions were in a more popular vein, and as such were representative of the general lightening of musical taste at that time. Some of his violin concertos, like those of a number of his contemporaries, were little more than potpourris of popular tunes. His string quartets were among the earliest sets published in France and are of the genre known as *quatuors concertants* or *quatuors dialogués*. Capron's music is well wrought and does not merit the total oblivion into which it has fallen.

WORKS

all printed works published in Paris

Vocal: Ma lisette, viens dans cette retraite: air en rondeau d'un concerto de ... Mr Capron ... parodie par **** (n.d.)

Orch: Romance, 2 vn, 2 hn, b (1768), lost; 2 vn concs., op.2 (1776); at least 12 others, unpubd, lost; Sym., 1781, unpubd, lost

Chbr: Premier livre de sonates, vn, bc, op.1 (1768); 6 str qts (1772); 6 str qts, op.2 (1772), lost; 6 duo, 2 vn, op.3 (1776)

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NEAL ZASLAW

Capsir, [Capsir-Tanzi], **Mercedes** [Mercè] (*b* Barcelona, 20 July 1897; *d* Suzzara, Mantua, 13 March 1969). Spanish soprano. The daughter of two noted zarzuela singers, José Capsir and Ramona Vidal, she studied at the Barcelona Conservatory with J.V. Nunell and afterwards in Italy with G. Fatuo. After making her début at the Liceu, Barcelona, in 1914 as a flowermaiden in *Parsifal*, she sang in Spain and Portugal until 1918, and in 1916 at the Teatro Colón, Buenos Aires. Her Italian career began in 1919 with appearances in Bologna and Florence; she sang several times at La Scala between 1924 and 1934 and gave numerous performances in Naples, Turin and Rome until 1943. She was also heard in Berlin (1924), at Covent Garden (*Il barbiere di Siviglia*, 1926) and in Vienna (1935), and throughout her career continued to sing in Spain. Her last public appearance was in 1949 in Barcelona; she then taught at the conservatory there until 1968. A coloratura soprano with a pure and well-focussed voice of wide range, she was famous for her performances as Rosina (preserved on disc), Lucia, Gilda, Violetta and Elvira (*I puritani*).

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Captain Beefheart [Van Vliet, Don; Vliet, Don (Glen)] (*b* Los Angeles, 18 Feb 1941). American rock singer and songwriter. He was the creative force behind the group Captain Beefheart and his [the] Magic Band, who had little commercial success but developed a significant following in the late 1960s and the 70s. He was a talented sculptor as a child, and at high school became friends with Frank Zappa, who later worked with him as both a producer and a collaborator. In 1966 the Magic Band had a regional hit single with *Diddy Wah Diddy* (A&M), a cover of a Bo Diddley song. Their first album, *Safe as Milk* (Pye Int. 1968) featured a blend of Delta and electric blues, Byrds-influenced pop and a number of eccentric moments. Even the wilder parts of the band's previous records did not prepare listeners for *Trout Mask Replica* (Straight, 1969), which combined Delta blues with avant-garde atonality, rhythmic complexity and Van Vliet's Dadaist poetry. Despite its aleatory impression, Van Vliet dictated all the parts of the complex arrangements to the band members. Later albums, such as *Lick My Decals Off, Baby* (Rep., 1970) and *Clear Spot* (Rep., 1972), are mostly a continuation of the style found on *Trout Mask Replica*, but with less emphasis on atonality and dissonance. The band continued to record until the release of *Ice Cream for Crow* (Virgin, 1982), at which point Van Vliet turned to a career as a painter.

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JOHN COVACH

Capua, Marcello da. *See* BERNARDINI, MARCELLO.

Capua, Rinaldo di. *See* RINALDO DI CAPUA.

Capuana, Franco (*b* Fano, 29 Sept 1894; *d* Naples, 10 Dec 1969). Italian conductor and composer. He studied composition at the Naples Conservatory and during the 1920s conducted in Italian provincial theatres including at Genoa, where he gave the première of Lattuada's *Sandha* in 1924. He was engaged at the S Carlo Opera, Naples (1930–37), and at La Scala (1937–40), where he conducted premières of operas by Bianchi, Refice and Sonzogno, as well as Ghedini's *La pulce d'oro* (1940) at Genoa. After touring in Spain and South America, he was in charge of the S Carlo company which brought the first

visiting postwar opera to Covent Garden in 1946. He returned to La Scala the next year, becoming musical director there (1949–52) and sharing the Milan company's Covent Garden visit in 1950 with De Sabata. He also conducted the resident company at Covent Garden in 1951 and 1952. Though he preferred Italian *verismo* opera his repertory included Wagner, Strauss, Borodin, Granados, Meyerbeer and Janáček, whose *Jenůfa* he introduced to the Italian stage at Venice in 1941. He explored some of the early 19th-century operas, in advance of their wider revival, including Bellini's *I Capuleti* and Verdi's *Alzira*. His performances were in the Toscanini tradition of rhythmic vitality and bold effects. He composed an operetta, *La piccola irredenta* (Naples, 1915), and a fairy tale, *Il reuccio malinconico*, songs and choral works.

CLAUDIO CASINI

Capuana, Mario (*fl* Noto, Sicily, 1628–47; *d* Noto, before 5 May 1647). Italian composer. He was a doctor of law as well as a musician. His presence at Noto is documented as early as 1628, and at least from 1635 until his death he was *maestro di cappella* to the senate and cathedral of Noto (he is so called in all his publications except that of 1645). He was on close terms with the prominent Deodato family, noblemen of Noto. He composed his eight-part mass 'for performance on the 40th day after the death of Pietro Deodato', who died in 1643. Opp.3–5 were published posthumously by order of Bartolomeo Deodato, Pietro's son and heir, to whom the reprint of op.1 is dedicated.

Capuana seems to have composed all his music as part of his duties as *maestro di cappella*, and several works served as liturgies for specific local saints. All his works have elements of the florid Baroque concerto: stylized derivations of Monteverdi's *Selva morale e spirituale* and concerted madrigals. In Sicily their immediate forerunners are the concertato madrigals, masses and 'mottetti variati' of Giuseppe Palazzotto e Tagliavia's opp.9–10 (1632) and the masses and motets of Pietro Velasco's op.4 (1636). The sentiments of the texts tend to be treated in a dramatic, almost theatrical way, and there are several dialogues between solo voices representing definite personalities. The alternation of solo and tutti, echo effects, contrasts of tempo (e.g. *largo–presto* or *adagio–allegro*) and dynamics (*piano–forte*), melodic leaps, embellishments, modulations, chromatic inflections, expressive or ornamental dissonances (anticipating the tonic in perfect cadences, for example) and their juxtaposition: all are strikingly used. In some pieces there are parts for two violins. Every piece consists of two or more sections, which as a rule are alternately in duple and triple time. The motets are settings of biblical Latin texts, in particular from the Song of Songs. The pieces in *Sacre armonie* are settings of Italian poems and are in fact concertato madrigals, the profane love of their subject matter being made religious by the simple substitution of sacred names – Mary and Jesus – for the pastoral characters such as Phyllis and Chloris. Thus the final climax becomes a musical representation of the 'spiritualized' erotic orgasm.

WORKS

all published in Venice

Missa, duobus alternantibus choris ad organum modulanda pro agenda die quadragesima obitus ... Petri Deodato, 8vv, bc (1645)

Sacre armonie, 3vv, bc (hpd), op.1 (1647)

Motetti ... stampati doppo la morte dell'autore ad istanza di D. Bartolomeo Deodato, 2–5vv, bc, op.3 (1649); ed. in MRS, xviii (Florence, 1998)

Messa di defonti e compieta ... stampate doppo la morte dell'autore, ad istanza di D. Bartolomeo Deodato, 4vv, bc, op.4 (1650); Messa ed. in Dafni, vii (Palermo, 2000)

Messa e motetti ... stampate doppo la morte dell'autore, ad istanza di D. Bartolomeo Deodato, 4–5vv, bc, op.5 (1650)

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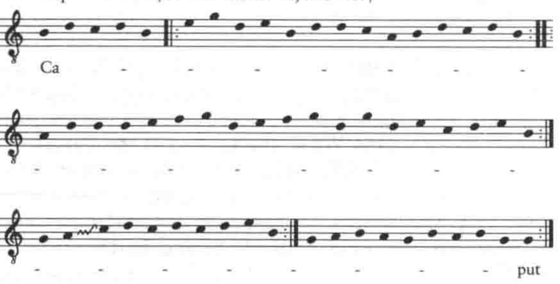
PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Capucci, Giuseppe Antonio. *See* CAPUZZI, GIUSEPPE ANTONIO.

Caput. The melisma on the final word, 'caput', of the antiphon *Venit ad Petrum* (ex.1), found in the Maundy Thursday ritual of the Washing of the Feet (the *mandatum* ceremony) in the English Use of Salisbury and other liturgical uses (Bukofzer, 1950) and used as a cantus firmus in three surviving masses and a Marian motet. The earliest work based on the melisma, a four-voice mass ascribed in the Trent codices to Du Fay, has been shown to be a misattributed work by an anonymous English composer. This mass was clearly one of the most revered compositions of the 15th century. It has survived in no fewer than seven manuscripts, more sources than any other mass cycle written before the 1480s. It may also have been the most influential English mass from a time when insular cycles were providing a model for cyclic mass composition across Europe. Its four-voice texture, using a low contratenor and long-note tenor cantus firmus, with the structural melody stated twice in each movement in so-called double-cursus format, is found also in a large number of similarly constructed masses composed on the Continent beginning in the late 1440s (Wegman, 1990). Ockeghem's *Missa 'Caput'*, probably among the earliest of these, is based directly on the tenor of the English mass, but transposed down an octave and placed in the lowest voice. Ockeghem adopted its complete rhythmic profile and set out the melody twice in every movement except the Kyrie, where it is heard just once.

The Kyrie of the English mass follows the pattern of all English festal masses of the time in setting a lengthy prosula text. For that reason, as in the case of many English cycles of the period, it was sometimes omitted in continental copies of the mass. It would appear that Ockeghem based his 'Caput' Mass on such a decapitated version of his English antecedent (Strohm). Obrecht's

Ex.1 'Caput' melisma (*GB-Lbl* Harl.2942, f.48–48*v*)



mass similarly follows the layout of the English cycle in all movements but the Kyrie, where its procedure follows that of Ockeghem's. In contrast to the other two, though, the melody is moved from voice to voice in successive movements. This mass is clearly much later than the anonymous and Ockeghem cycles, and probably dates from the late 1480s (Wegman, 1994). The idea of setting sacred works on the 'Caput' melody was clearly still alive in England by the end of the 15th century: a *Salve regina* by Richard Hygons entered into the Eton Choirbook around 1500 is based on the melisma (Harrison), and the 'songge called Caput of iiij partys' copied at St Margaret's, Westminster, in 1480–82 may have been a new mass, or perhaps a very late copy of the cycle with which the 'Caput' tradition began (Kisby).

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ANDREW KIRKMAN

Caputi, Manilio (*fl* 1592–3). Italian composer and poet. Evidence suggests that he was closely connected with Naples: his two surviving works, *Libro primo de' madrigali a quattro* (1592) and *Libro primo de' madrigali a cinque* (1593, inc.) were published there. Both are lavishly produced: they include detailed instructions to performers about the use of accidentals and incorporate a portrait of the composer on the title-page, a degree of typographical elaboration that is unusual in music editions of the period. These features may indicate that the composer was well placed in society. Caputi's taste in poetry was both serious and archaic. He displayed a marked preference, unusual at this time, for the poetry of Petrarch and Bembo. Caputi's own verse is Petrarchan in style, and he included settings of it in both volumes. The music is also conservative and is characterized by short contrapuntal entries alternating with simple homophony and by repetition of melodic motifs. Caputi's writing was unaffected by the Ferrarese virtuoso style or to any great extent by chromatic writing, both of which were becoming fashionable in other Italian centres at this time. The serious tone of his madrigals is occasionally offset, however, by a lighthearted piece in the canzonetta style such as the lively *Filli da mia più* from the 1592 book.

IAIN FENLON

Capuzzi [Capucci], **Giuseppe Antonio** (*b* Breno, Brescia, 1 Aug 1755; *d* Bergamo, 28 March 1818). Italian violinist and composer. He studied the violin with Nazari, a pupil of Tartini, and composition with Bertoni. For some years after 1780 he was active in Venice as a performer in theatres and in S Marco. In 1796 he visited London and produced a popular ballet, *La villageoise enlevée*, which was published the following year. In 1805 he settled in Bergamo, where he was first violinist at S Maria Maggiore, professor of violin at the Istituto Musicale, and leader of the orchestra at Teatro Riccardi. He was highly regarded there both as a teacher and as a performer. All of Capuzzi's known compositions were written during his Venetian years. With the exception of his London success, the ballets were designed for performance between the acts of operas and were widely known throughout Italy. His concertos and string quartets are conventionally pleasing in melody but suffer from extreme simplicity of texture. The rarity of Classical pieces for double bass has given Capuzzi's Concerto for violone a small place in the modern repertory.

WORKS

for fuller list see MGG1

STAGE

Cefalo e Procri (favola in prosa con musica, A. Pepoli), Padua, 1792
Eco e Narciso (favola, 1, Pepoli), Venice, carn. 1793
I bagni d'Abano, ossia La forza delle prime impressioni (commedia, 2, A.S. Sografi, after C. Goldoni), Venice, S Benedetto, carn. 1794
Sopra l'ingannator cade l'inganno, ovvero I due granatieri (farsa giocosa, 2, G. Foppa), Venice, S Moisè, 14 Jan 1801
La casa da vendere (farsa giocosa, 1, G.D. Camagna), Venice, S Angelo, 4 Jan 1804, arias *I-Nc*
Arias in *GB-Lbl*, *I-Nc*, *PLcon*
At least 20 ballets, all lost except La villageoise enlevée ou Les corsairs (London, 1797), and Clothilde, ducchessa di Salerno, rev. J. Weigl (Vienna, *c*1799)

INSTRUMENTAL

Sinfonia concertante, 2 vn, hn/va obbl, op.1 (Venice, *c*1790); Conc., violone, orch, *GB-Lbl*; 5 vn concs., *US-BEm*, *I-Gl*
18 str qts: [op.1] (London, 1780), op.2 (Vienna, 1780), [op.6] (Vienna, 1787); 6 str qnts, op.3 (Venice, ?after 1780); [6] divertimenti, vn, b, 2 bks (Venice, *c*1790); Concertone, various insts (Venice, *c*1784), ?lost; Sonata, vn, vn acc. (Vienna, ?1804–5)

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CHAPPELL WHITE

Capy [Capi, Cappi, Cappy], **Adrien** (*b c*1571; *d* ?Lens, Flanders [now in France], 1639). Flemish composer also active in Spain. In 1591 he became *vicemaestro de capilla* to Philip II of Spain and remained in that position until he was retired by Philip III early in 1599. From 1596 to 1598, during the interim between Philippe Rogier and Mateo Romero, he carried out the duties of *maestro de capilla*, but without the title. He is mentioned as a member of the Flemish chapel in 1604 and 1622. Between these dates he is reported to have returned to Flanders, though exactly where he lived is unclear. Beginning in 1593 he was granted several benefices, at Béthune, Soignies, Arras, Lens and elsewhere. From 1616 he seems to have lived at Lens as Dean of Notre Dame. Philip III recommended him for an appointment at Lille in 1618, but it is not known whether he actually worked there. Copyists' records in archives at Madrid mention three masses, four

settings of the *Magnificat*, four motets and seven villancicos by him copied between 1596 and 1598, but none is known to have survived. Nothing is known of works composed after his return to Flanders.

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BARTON HUDSON

Cara [Carra], **Marchetto** [Marco, Marcus, Marchettus] (*b* Verona, *c*1465; *d* Mantua, 1525). Italian composer, singer and lutenist. With Bartolomeo Tromboncino he was one of the two most important composers of frottolas in the early 16th century. During his career he was the central figure in music at the Mantuan court, establishing the way for such composers as Jacquet of Mantua, Giaches de Wert and, eventually, Claudio Monteverdi.

1. Life. Cara was born in Verona, the son of Antonio and Domenica Cara. His father was a tailor and barber. Cara trained as a cleric, almost assuredly at the Scuola degli Accoliti in his native city. He was already in Mantua in the service of the Gonzaga court by 1494; in 1497, he was apparently lent to Cardinal Giovanni Colonna when he was listed as 'familiaris' of the cardinal. In this year, too, he gave up the cloth and renounced his benefices to his younger brother Benedetto (*b c*1470). In 1506 Benedetto, a priest, was found guilty of cohabiting with a woman and was sentenced to four months in prison. Marchetto secured his release after two months, and Benedetto became a singer in the court choir at Mantua, where he remained until at least 1514, with a brief hiatus in 1512.

Cara was married twice, first to Giovanna Moreschi, a professional singer at the Mantuan court and then, after her death in 1509, to Barbara Leale. Early in his career, he seems to have been particularly associated with Marquis Francesco Gonzaga, serving as his personal composer, singer and lutenist, while his colleague Tromboncino served in the same capacity for Francesco's wife Isabella d'Este. After Tromboncino's departure by early 1505, Cara worked for both rulers. From early 1511 he was *maestro di cappella* (both *da chiesa* and *da camera*) to Francesco and his son Federico (1500–40). He was in charge of performances for church services in the cathedral of S Pietro by the choir, and of secular music for the pleasure of the Gonzaga family. He apparently held this position until 1525. On October 26 of this year he made his will, leaving his wife as heir and asking to be buried in the church of S Egidio, Mantua. He died almost immediately thereafter.

Cara was a favourite of both Francesco and his wife Isabella d'Este. Although payment records of the Gonzagas are no longer extant, his assets seem to have been considerable. Between 1501 and 1515 Francesco gave him a total of 295 ducats. Cara also owned two houses in Mantua and two estates in the surrounding countryside.

Cara was famous for singing and playing the lute in Mantua and at courts throughout northern Italy. In 1502 he and his wife entertained Giuliano de' Medici and Carlo Bembo by singing, and 'rightfully pleased [the visitors] in the highest fashion'. In the same year he sang 'verses of Venus and her son' for Bernardo Bembo, podestà of Verona, and in 1503 he travelled to Venice to sing for Elisabetta of Urbino. He went there again in December 1510 to sing for Francesco Gonzaga, who was in prison after being implicated in the League of Cambrai. Cara also visited Parma, where he sang a mass (1506), Cremona and Milan (1512 and 1513), Pesaro (1524) and Padua (1525). As a lutenist, he entertained visiting Venetian ambassadors in November 1515, and he was listed as a *cantore al liuto* in Pietro Aaron's *Lucidario in musica* of 1545. Castiglione, in his famous *Libro del cortegiano* (Venice, 1528), wrote of Cara's performance that 'in a manner serene and full of plaintive sweetness, he touches our souls, gently impressing a delightful sentiment upon them'. As a performer, Cara is often associated with Roberto d'Avanzini, who was his student and who formed a lute duo with him for his performances.

However, Cara was renowned chiefly as a composer. He was frequently entreated to set the verse of Italian poets and noble amateurs. In 1505 Galeotto del Carretto sent Isabella a *barzelletta* for Cara to set, and in 1510 Cesare Gonzaga sent him a 'madrigaletto' and also requested the music of Castiglione's sonnet *Cantai mentre nel core* (a setting of it is attributed to Cara in RISM 1513[1]). Interest in Cara's compositions spread throughout Italy. In 1516 the Marquis of Bitonto wrote to Isabella from Naples that Cara's works were regarded there as 'sacred objects'. Isabella sent works by Cara to the Cardinal of Aragon at Rome in 1519 and was herself the recipient of five 'madricalj' by Cara at Rome in 1525. In 1516 he sent four books of frottolas to Federico Gonzaga in France. Cara's reputation lasted after his death. His works were published posthumously in four frottola collections, and Cosimo Bartoli, in his *Ragionamenti Accademici* of 1567, listed Cara as one who, 'following in the footsteps of Josquin, taught the world how to compose music'.

2. Works. Cara wrote almost exclusively small secular works, the only exceptions being one three-voice *Salve regina* (in *I-VEcap* 759) and seven *laude*. The *Salve regina* seems to be the composer's earliest extant work, having been written for the Scuola degli Accoliti at Verona Cathedral before his arrival in Mantua.

One of Cara's *laude*, *Sancta Maria ora pro nobis*, is ascribed by Petrucci (1508[3]) to 'B[artolomeo] T[romboncino] & M[archetto] C[lara]' and the music is identical to the anonymous *strambotto*, *Me stesso incolpo* in Petrucci's fourth book of frottolas (1505[5]). The text of *Salve sacrato e triomphante* is identical after the incipit to *Ave victorioso e sancto legno*. *O celeste anime sancte*, from Petrucci's ninth frottola book (1509[2]), may also be a *lauda*, although the text is incomplete. These instances highlight the close relationship, in style, performing practice and function, between the *lauda* as practised at court and the frottola.

Cara composed over 100 frottolas, of which 15 are also attributed to others. He favoured poems in *barzelletta* form; there are 47 settings of such texts. He also set *strambotti*, sonnets, *capitoli* and *ode*. The majority of his frottola texts are anonymous. The poets of 16 pieces have been identified, including Serafino dall'Aquila, Petrarch, Matteo Bandello, Castiglione and Luigi Cassola. One text, *A la absentia*, is attributed to Cara himself. He seems to have preferred the more amorous courtly texts for his frottolas. He showed only a slight interest in the inclusion of popular elements in his works, writing six *barzellette* with popular tunes in the *ripresa* and, probably later, five villottas. He also composed two carnival songs.

Cara's frottolas are distinguished by his subtle variation of repetition scheme within the stereotyped formal structures of the Italian *formes fixes*. In 37 of his *barzellette* he provided music for both the *ripresa* and the stanza. This is unusual in the frottola repertory: most *barzellette* include music for the *ripresa* and refrain only.

The texture of Cara's frottolas is generally what has been called 'polyphonically animated homophony', in which a simple harmonic pattern has passage-work added to the inner parts where possible. In this texture, the bass tends to show traces of typical lute movement by 5th and to move more or less homorhythmically with the cantus. The two inner voices move more quickly and fill in the harmonies, many times eliding inner cadences. Several frottolas, however, are almost entirely homorhythmic: *Sonno che gli animali*, for example, is homorhythmic throughout and is written entirely in black notation to represent sleep. The little imitation which the frottolas contain is restricted to the use of short harmonic figures at the openings of some phrases, and very rarely is there any use of contrast or varied scoring. The nature of the form did not require variety.

The frottolas of the anthologies published after Petrucci's last volume of 1514 tended to use more serious texts and a different range of forms. Cara, situated at one of the principal centres of the repertory, probably contributed to this tendency, for these late volumes contain ballate, canzoni and madrigals by him. Although Tromboncino had been active in this development since at least 1507, Cara overtook him, setting 18 madrigalian texts after 1513, many through-composed in the manner of the madrigal, and emerged as the most important composer of the later frottola and as the frottolist who most nearly made the transition to the madrigal. His later works retain the frottola texture with active inner voices, although some pieces, such as *Doglia che non aguali*, include short sections of madrigalian imitation.

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for 4vv unless otherwise stated

For complete concordances see Jeppesen, 1968–70

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Fugitiva mia speranza, 1505^{4}, C; Gli è pur gionto, 1504^{4}, S, C; Guardando alli ochi tuoi (S. dall'Aquila), *GB-Lbl* Eg.3051 (anon.), 1506^{3} (attrib. to 'M. Cara' with text 'Se ben è'l fin'), D; Ho che aiuto, 1513^{1}, ed. in SCMA, iv (1941), D, H (kbd intabulation); Hor venduto ho la speranza, 1504^{4}, S, C, D; In eterno io voglio amarte, 1504^{4}, S, C; Io non compro più speranza, 1504^{4}, S, C, D; Io non ho perché non l'ho (?A. Poliziano), 1507^{3}, ed. in Rubsamen (1943); Io son l'ocel che sopra i rami d'oro, 1505^{5}, S; La fortuna vol così, 1504^{4}, S, C, D; La non vol perché no me ama, 1517^{2}, P; L'ardor mio grave, 1507^{3}, P; Le son tre fantinelle, 1526^{6}, ed. W.F. Prizer, Collegium Musicum, 2nd. ser., viii (Madison, WI, 1978); Liber fu un tempo in foco, 1505^{4}, C, D; Lieti fai li arbori [=2nd verse of 'Mentre io vo'], *I-Bc* R 142; Mal un muta, 1507^{3}, P; Mentre che a tua beltà, 1505^{5}, S; Mentre io vo per questi boschi, *Vnm* IV.1795–8 (anon.), *Bc* R 142 (attrib. 'Marchetto', begins with second strophe, 'Lieti fai li arbori'), P, L

Me stesso incolpo, 1505^{5} (anon.), 1508^{3} (attrib. 'B. T. & M. C[ara]', with text 'Sancta Maria, ora pro nobis'), S; Nasce la speme mia, 1509^{2}, ed. in *PirrottaDO*; Non è tempo d'aspectare, 1504^{4}, S, C, D; Non peccando altro che'l core, 1507^{3}, 1509^{3} (attrib. 'B. T[romboncino]'), D; Non pò l'omo, *Bc* Q18 (anon.), [=third strophe of 'Se de fede hor vengo']; O bon, eglie è bon, 1505^{6} (attrib. 'M. C[ara]' over music but 'D. M[ichael Pesenti]' in tavola), D, ed. in Heartz, 1961; O caldi mei suspiri, 1505^{5}, S; O celeste anime sancte, 1509^{2}, P; Ochi dolci, o che almen, 1509^{2}, P; Ochi mei, lassi poiché, 1505^{5}, S; Ogni ben fa la fortuna 1505^{4}, C; Oimé el cor, oimé la testa, 1504^{4}, S, C, D; O mia cieca e dura sorte, 1504^{4}, ed in Gombosi (1955), S, C, D; O se havesse la mia vita, 1517^{2}, P; Pensate se fu doglia, 1530^{1} (inc.), *Vnm* IV.1795–8 (anon.), P, L

Perché piangi alma (?F. Molza, ?J. Sannazaro), 1531^{4}, P, L; Perché son tuto foco, 1530^{1} (inc.), *Vnm* IV.1795–8 (anon.), P, L; Per dolor mi bagno il viso, 1514^{2}, 1516^{2}, and 1517^{3} (all attrib. 'M. C.') 1511 (attrib. to 'B. T[romboncino]'), D, ed. F. Luisi, *Il secondo libro di frottole di Andra Antico* (Rome, 1975–6), U, H (kbd intabulation); Per fuggir d'amor le punte, 1516^{2}, ed. F. Luisi, *Il secondo libro di frottole di Andra Antico* (Rome, 1975–6), D; Per fugire la mia morte, 1520^{7}, *Vnm* IV.1795–8 (anon.), P, L; Perso ho in tutto, hormai, la vita, 1505^{4}, C; Piangea la donna mia, 1520^{7} (inc.), 1526^{6}, ed. W.F. Prizer, Collegium Musicum, 2nd. ser., viii (Madison, WI, 1978); Pietà, cara signora, 1504^{4}, S, C, D; Più non t'amo, haybò, 1509^{2}, D; Poich'al mio largo pianto, *Vnm* IV.1795–8, P, L; Poiché in van, 1526^{6}, ed. W.F. Prizer, Collegium Musicum, 2nd. ser., viii (Madison, WI, 1978); Poich'io vedo, 1516^{2}, ed. F. Luisi, *Il secondo libro di frottole di Andra Antico* (Rome, 1975–6); Qual maravaglia, O donna (M. Bandello), *Vnm* IV.1795–8, P, L; Quei che sempre, 1505^{4}, C, D; Questa umil fera un cor da tigre (Petrarch), Messa motteti canzoni novamente stampate, Libro primo (Rome, 1526, inc.), P (extant cantus); Quicunque ille fuit (Propertius), 1513^{1}, ed. in SCMA, iv (1941); Quis furor tanti, 1513^{1}, ed. in SCMA, iv (1941)

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Caracas. Capital city of Venezuela. The earliest reference to music in the city archives is a mention of the organ of the Iglesia Mayor (1591). In 1640 a plainchant teacher was appointed to the cathedral which, by 1657, employed six chaplains, an organist and a bassoonist. Francisco Pérez Camacho, appointed *maestro de capilla* in 1687, became the first music professor at the seminary (1696) and at the newly founded university (1725). By 1711 there were local instrument makers: Claudio Febres was charged with the building of a new cathedral organ. In about 1750 an orchestra was formed and by 1767 it gave regular concerts. In 1783 or 1784 a priest, Pedro Palacios y Sojo, founded a music school that employed Juan Manuel Olivares (1760–97) and brought older composers, José Antonio Caro de Boesi and Pedro Nolasco Colón, together with Olivares's students, including Cayetano Carreño, Lino Gallardo, José Angel Lamas, Juan José Landaeta and José Francisco Velásquez, into a coherent group known as the Chacao school. Sporadic opera seasons were given by visiting French and Italian troupes from 1808, but colonial composers wrote mostly church music. A few songs and Olivares's Duo for violins are the surviving secular works from colonial times.

The war of independence (1811–21) decimated the Chacao school and brought music to a standstill. After the war Gallardo and Francisco Meserón founded the Sociedad Filarmónica and the Academia de Música y Declamación (which after several changes of name is now the Conservatorio José Angel Lamas). Between 1835 and 1898 the Teatro Caracas and the Teatro de la Zarzuela were the main concert halls, but musical activity was sporadic; the Teatro Municipal (cap. 1500) opened in 1881. Representative composers of this period are Felipe Larrazábal (1816–73), José Angel Montero (1839–81), composer of an early Venezuelan opera, *Virginia* (1873), Ramón Delgado Palacios (1867–1902) and Salvador Llamozas (1854–1940). Two musicians born in Caracas at the time who achieved fame elsewhere were Teresa Carreño (1857–1917) and Reynaldo Hahn (1875–1949); Carreño brought an opera troupe to the Teatro Guzmán Blanco in 1886–7.

In about 1920 a new group of musicians emerged, led by Vicente Emilio Sojo (1887–1974) and Juan Bautista Plaza (1898–1965). They gave the city a renewed musical life and its first stable musical organizations for nearly a century. The cathedral choir under Plaza (1923–47) revived colonial music and encouraged the composition of sacred works; the church of S Francisco, dating from colonial times, has a small choir and a fine Cavaillé-Coll organ. The Evangelical Church has two modern organs of Baroque design and a chamber choir.

The Orquesta Sinfónica Venezuela was founded by Sojo, Ascanio Negretti and Vicente Martucci in 1930, and Sojo was its conductor for nearly 20 years; its subsequent principal Venezuelan conductors have been Evencio Castellanos, Gonzalo Castellanos, Antonio Estévez and Angel Sauce. Foreign guest conductors included Boulez, Celibidache, Chavez, Klemperer, Furtwängler, Stravinsky and Villa-Lobos. It regularly performs Venezuelan works and has encouraged new works by young composers. Other orchestras are the Orquesta Municipal de Caracas, Orquesta Filarmónica Nacional, Orquesta de Cámara de Venezuela, Orquesta Mariscal de Ayacucho and Orquesta Simón Bolívar; they all present regular concert series and promote new music. The Orquesta Simón Bolívar has toured throughout the world and recorded extensively. The Complejo Musical Teresa Carreño (inaugurated April 1983) has a large concert hall, the Sala Pedro Antonio Rios Reyna, used for opera and for orchestral and popular music concerts; a smaller hall, the Sala José Félix Ribas, is used for orchestral and chamber music concerts. Other concert venues are the Aula Magna of the Universidad Central and the outdoor Concha Acústica José Angel Lamas. The Orfeón Lamas choral society, founded in 1930 and directed by Sojo, led the revival of colonial music and encouraged the production of a large repertory of contemporary Venezuelan works. The numerous choruses now active include the Coral Universitaria Simón Bolívar, the Cantoria Alberto Grau and the Coro de Cámara de Caracas.

The Conservatorio Simón Bolívar is associated with the national Orquestas Juveniles. Besides the Conservatorio José Angel Lamas, other music schools are the Conservatorio Juan José Landaeta and the Escuela Pedro Nolasco Colón, Escuela Lino Gallardo and Escuela José Antonio Calcaño. The Instituto Universitario de Estudios Musicales is linked to both of the universities, providing integrated undergraduate and postgraduate training in music. The Universidad Simón Bolívar offers advanced degrees in performance and conducting and the Universidad Central de Venezuela gives degrees in ethnomusicology. The Instituto Vicente Emilio Sojo publishes scores and monographs on Venezuelan music as well as the *Revista Musical de Venezuela*. The Archivo de Música Colonial, formerly in the Escuela Superior de Música, is now held by the Biblioteca Nacional, which also houses manuscripts and papers of Venezuelan composers of the late 19th century and early 20th. The Museo del Teclado has an extensive collection of keyboard instruments.

An annual festival of new music is given by the Sociedad Venezolana de Música Contemporánea, and biennial early music festivals and musicological conferences are offered by the Camerata de Caracas, which also regularly presents early music.

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ALEJANDRO ENRIQUE PLANCHART

Caracciolo, Franco (*b* Bari, 29 March 1920). Italian conductor. He studied at the Naples Conservatory and then with Bernardino Molina at the Accademia di S Cecilia in Rome. His career was mainly spent in resident engagements with the orchestras of Italian Radio and Television (RAI). He was conductor of the Amici della Musica SO in Bari (1944–5) and then of the Alessandro Scarlatti Orchestra at Naples (1949–64 and 1971–87). From 1964 to 1971 he conducted the Radio Orchestra of Milan. He retired in 1987. He made a number of recordings of early music with the Naples orchestra. Caracciolo's repertory ranged from 17th- and 18th-century works to contemporary music. During his years at Naples he conducted many 18th-century operas revived for the Naples Festival, including works by Cherubini, Cimarosa, Haydn, Paisiello, Scarlatti and others, and contemporary works like Milhaud's *Le pauvre matelot*, Malipiero's *Don Giovanni*, Rota's *Lo scoiattolo in gamba* (1963) and Marinuzzi's *La signora Paulatim* (1966).

CLAUDIO CASINI

Caracciolo, Paolo (*b* Nicosia, Sicily, *c*1560; *fl* 1579–90). Italian composer. He studied with Pietro Vinci either at Bergamo or, more probably, at Milan in the house of Vinci's patron Antonio Londonio. Vinci's second book of madrigals (RISM 1579[6]) contains Caracciolo's earliest known composition. His *Primo libro de madrigali a cinque voci* (Venice, 1582) included madrigals addressed to Londonio's wife Isabella, who was a famous singer, and to Hercole Branciforte, father of the composer Girolamo Branciforte. The collection also includes a prayer to S Sebastian during the plague of 1576 in Milan and a lament on the scourging of Jesus as well as settings of poetry by Petrarch and Guarini. It is possible that Londonio was responsible for the choice of some of these texts. Although Caracciolo's style was strongly influenced by Vinci's he did not make direct musical references to Vinci's work, even when setting a text previously used by his teacher. Orazio Scaletta included a madrigal by Caracciolo in his first book of five-voice madrigals (Venice, 1585) and another in his collection *Amorosi pensieri* (1590[25]).

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Caracole. Andalusian gypsy song and dance form in flamenco style. *See* FLAMENCO, Table 1.

Caradori-Allan [née de Munck], **Maria (Caterina Rosalbina)** (*b* Milan, 1800; *d* Surbiton, 15 Oct 1865). Alsatian soprano of Italian birth. She was taught by her mother, whose maiden name of Caradori she took when making her début at the King's Theatre, London, in 1822, as Cherubino in *Le nozze di Figaro*. She also appeared in Italy, and was engaged at Venice in 1830. Her other roles included Emilia in Rossini's *Otello*, Rosina in *Il barbiere di Siviglia*, Zerlina, and Amina in *La sonnambula*; but it was as a concert and oratorio singer that she became best known. She took part in the London Philharmonic Society performance of Beethoven's Ninth Symphony given on 21 March 1825, and she sang at all the English cathedral festivals, including Westminster Abbey in 1834. She was engaged for the Manchester Festival of 1836, and at the concert on 14 September, which included Haydn's *The Creation* and Mozart's Requiem, she sang a duet from Mercadante's *Andronico* with the dying Malibran, who fainted after an encore and never sang again.

Near the end of her career Caradori-Allan sang in the first performance of Mendelssohn's *Elijah*, given at Birmingham in 1846, but the composer was disappointed with her performance: 'It was all so pretty, so pleasing, so elegant, at the same time so flat, so heartless, so unintelligent, so soul-less', he wrote to Livia Frege. Chorley, writing about her stage performances, considered her 'one of those first-class singers of the second class, with whom it would be hard to find a fault, save want of fire'.

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ELIZABETH FORBES

Carafa (de Colobrano), Michele [Michel] **(Enrico-Francesco-Vincenzo-Aloisio-Paolo)** (*b* Naples, 17 Nov 1787; *d* Paris, 26 July 1872). Italian composer. The second son of Giovanni, Prince of Colobrano and Duke of Alvita, he was intended for a career in the army, but was permitted to acquire a musical training beforehand, first in Naples and then in Paris (1806) with Cherubini and Kalkbrenner. Returning to Naples in 1808, he continued his studies with Fenaroli before joining the army. He served as aide to Joachim Murat, King of Naples, and took part in various campaigns, including the Russian expedition of 1812; he was awarded the Order of the Two Sicilies and the Légion d'Honneur for conspicuous gallantry. On the restoration of the Bourbons he left the army to devote himself to music.

As a student he had shown promise with cantatas and an opera for amateurs, *Il fantasma* (1805, Naples). From 1814 he developed into one of the most prolific opera composers of his day; his first big success was *Gabriella di Vergy* (1816, Naples). He began a lifelong friendship with Rossini, contributing to *Adelaide di Borgogna* (1817) and providing Pharaoh's first aria in *Mosè in Egitto* (1818). In 1821 he gained a foothold at the Opéra-Comique, Paris, with *Jeanne d'Arc à Orléans*, dedicated to Cherubini. Although he continued to produce operas in Italy and outside (*Abufar*, 1823, by which he set great store, was a failure in Vienna), it was in Paris that his works prospered most. Outstanding successes there included *Le solitaire* (1822), *Le valet de chambre* (1823) and above all *Masaniello* (1827), generally considered the highpoint of his career. Later works that held the stage

for a while were *Le nozze di Lammermoor* (1829), *La prison d'Edimbourg* (1833) and *Thérèse* (1838), his last work for the theatre, apart from airs contributed to Adam's *Les premiers pas* (1847) and the ballet music commissioned by Rossini for the French version of his *Semiramide* (*Sémiramis*; 1860).

Carafa took French citizenship in 1834 and in 1837 succeeded Jean-François Le Sueur as a member of the Académie Française. He was appointed director of the Gymnase de Musique Militaire (1838), but resigned soon afterwards, and was professor of counterpoint at the Conservatoire from 1840 to 1870, although his activity there ended in 1858. During the 1860s he was one of the most faithful members of Rossini's circle. Unlike most 19th-century musical noblemen Carafa was a true professional, and as such enjoyed the unqualified approval of even the exacting Cherubini. His music, however, has not lasted. Rossini was one of the important influences in the formation of Carafa's style. His presence can be felt chiefly in the overtures, strictly patterned after Rossini's except for occasional variations in the tonal scheme, and in the later Italian operas such as *Le nozze di Lammermoor*. Even here, as in *Gabriella di Vergy*, groundings in an older, more classical tradition are apparent. For his French operas the chief model is Cherubini, and at their best they have a supple rhythmic strength, combined with delicacy of craftsmanship, not unworthy of him. The more contemporary styles of Auber, Boieldieu and Weber also left their mark. Carafa's chief limitation lay in his melody, which varies from the agreeably fluent to the devastatingly banal. For this as much as for any other reason his most popular pieces were superseded by others on the same subjects – *Masaniello* by Auber, *Le nozze di Lammermoor* by Donizetti and *La prison d'Edimbourg* by Federico Ricci. Nor did his music grow in individuality over the years. The ballet music for *Sémiramis* is on the lowest level of professional hackwork. Carafa gave his manuscripts to the Naples Conservatory library.

WORKS

OPERAS

POC – *Paris, Opéra-Comique*
dl – *drame lyrique*
oss – *opera semiseria*

Il fantasma (oss, 2), Naples, private theatre of the Prince of Caramanico, 1805, *I-Nc* [cant., according to lib.]

Il prigioniero (oss), Naples, 1805, *Nc**

La musicomania (op comica, 1, anon., after R.C.G. de Pixérécourt), Paris, 1806, *Nc**

Il vascello l'occidente (melodramma, 2, A.L. Tottola), Naples, Fondo, 14 June 1814, *Nc**

La gelosia corretta (commedia per musica, 1, Tottola), Naples, Fiorentini, carn. 1815, *Nc**; as Mariti, aprite gli occhi, *Nc**

Gabriella di Vergy (os, 2, Tottola), Naples, Fondo, 3 July 1816, *Nc**, copies *Bc*, *Fc*, vs (Vienna, *c*1820); rev. version *Mr*

Ifigenia in Tauride (melodramma serio, 2), Naples, S Carlo, 19 June 1817, *Nc*

Adele di Lusignano (melodramma serio, 2, F. Romani), Milan, Scala, 27 Sept 1817, *Mc*, *Mr*, *Nc*, excerpts (Paris, 1817; Milan, 1818; Florence, n.d.)

Berenice in Siria (azione tragica, 2, Tottola), Naples, S Carlo, 29 July 1818, *Nc**, excerpts (Milan, n.d.; Naples, n.d.)

Elisabetta in Derbyshire, ossia Il castello di Fotheringhay (azione eroica, 2, A. Peracchi), Venice, Fenice, 26 Dec 1818, *Nc**, excerpts (Paris, Naples, Rome, Milan, London)

Il sacrifizio d'Epito (dramma, 2, D. Tindario [G. Kreglianovich]), Venice, Fenice, 26 Dec 1819, *Nc*, excerpts (Milan, 1820); as Aristodemo, Naples, 1821, *Mr*

I due Figaro, o sia Il soggetto di una commedia (dramma buffo, 2, Romani, after Martelly), Milan, Scala, 6 June 1820, *Mr**

La festa di Bussone (farsa, 2, ?S. Pellico), Milan, Re, 28 June 1820

Jeanne d'Arc à Orléans (dl, 3, E.G. Théaulon de Lambert and F.V.A. d'Artois de Bournonville), POC (Feydeau), 10 March 1821, *Nc** (Paris, ?1821)

La capricciosa ed il soldato, o sia Un momento di lezione (melodramma giocoso, 2, J. Ferretti), Rome, Apollo, 26 Dec 1821, *Nc**, excerpts (Rome, n.d.)

Le solitaire (oc, 3, F.A.E. de Planard), POC (Feydeau), 22 Aug 1822, *Nc** (Paris, ?1822)

Eufemio di Messina (melodramma eroico, 2, Ferretti), Rome, Argentina, 26 Dec 1822, excerpts *Bsf*, *Mc*, *Nc*, *Rsc*, *Rvat*, excerpts (Paris, Milan, Rome, Florence)

Abufar, ossia La famiglia araba (melodramma eroico, 2, Romani), Vienna, Kärntnertor, 28 June 1823, *Nc*, excerpts (Paris, London, Naples)

Le valet de chambre (oc, 1, E. Scribe and Mélesville [A.H.J. Duveyrier]), POC (Feydeau), 16 Sept 1823, *Nc** (Paris, ?1823)

Tamerlano (os, 3, Ferretti), written for Naples, S Carlo, 1823–4, unperf.

L'auberge supposée (oc, 3, Planard), POC (Feydeau), 26 April 1824, *Nc**

Il sonnambulo (oss, 2, Romani), Milan, Scala, 13 Nov 1824, *Mr*, *Nc*

La belle au bois dormant (opéra féerie, 3, Planard), Paris, Opéra, 2 March 1825, *Nc**

Gl'italici e gl'indiani (melodramma, 3, ?Tottola), Naples, S Carlo, 4 Oct 1825, *Nc**

Il paria (melodramma tragico, 2, G. Rossi), Venice, Fenice, 4 Feb 1826

Sangarido (oc, 1, Planard and J.B. Pellissier de Laqueyrie), POC (Feydeau), 19 May 1827, *Nc**

Les deux Figaro (oc, 3, V. Tirpenne), Paris, Odéon, 22 Aug 1827, collab. Leborne

Masaniello, ou Le pêcheur napolitain (dl, 4, C.F.J.B. Moreau de Commagny and A.M. Lafortelle), POC (Feydeau), 27 Dec 1827, *Nc** (Paris, ?1828)

La violette (oc, 3, Planard, after Comte de Tressan: *Gérard de Nevers*), POC (Feydeau), 7 Oct 1828, *Nc** (Paris, ?1828) [finales to Acts 1 and 2 by Leborne]

Jenny (oc, 3, J.-H. Vernoy de Saint-Georges), POC (Ventadour), 26 Sept 1829, *Nc**

Le nozze di Lammermoor (oss, 2, L. Balocchi, after W. Scott), Paris, Italien, 12 Dec 1829, *Nc**, vs (Paris, ?1829)

L'auberge d'Auray (oc, 1, Moreau de Commagny and J.-B.V. d'Epagny), POC (Ventadour), 11 May 1830 (1830); collab. F. Hérold

Le lure de l'hermite (oc, 2, Planard and P. Duport), POC (Ventadour), 11 Aug 1831, *Nc**

La marquise de Brinvilliers [ov., Act 2 finale only] (dl, 3, Scribe and Castil-Blaze [F.-H.-J. Blaze]), POC (Ventadour), 31 Oct 1831 (Paris, 1831), ov. (Berlin, n.d.); collab. Auber, Batton, H.-M. Berton, Blangini, A. Boieldieu, Cherubini, Hérold and Paer

L'orgie (ballet-pantomime, Scribe and Coralli), Paris, Opéra, 18 July, 1831, *Nc*

La prison d'Edimbourg (oc, 3, Scribe and Planard, after Scott: *The Heart of Midlothian*), POC (Bourse), 20 July 1833, *Nc** (Paris, ?1833)

La maison du rempart, ou Une journée de la Fronde (oc, 3, Mélesville), POC (Bourse), 7 Nov 1833, *Nc**

La grande duchesse (dl, 4, Mélesville and P.F.C. Merville and [P.F. Camus]), POC (Bourse), 16 Nov 1835, *Nc**

Thérèse (oc, 2, Planard and A. de Leuven), POC (Bourse), 26 Sept 1838, *Nc**

Les premiers pas [recit., aria only] (scène-prologue), Paris, Opéra-National, 15 Nov 1847, *Nc**; collab. A. Adam, Auber, F. Halévy

BALLETS

Nathalie, ou La laitière suisse (2, F. Taglioni), Paris, Opéra, 7 Nov 1832, collab. Gyrowetz; *F-Po*

Other short ballets, incl. Ackbar, gran mogul, Milan, La Scala, excerpt (Milan, ?1819); Arsène; Le rossignol; Telemacco; some nos. in Viganò's ballets La vestale, La spada di Kenneth, I titani; ballet music in Rossini: Sémiramis, Paris, 1860

OTHER WORKS

Cants.: Achille e Deidamia, 3vv, orch, 1802, *I-Nc**; Il natale di Giove, ?1802; Calipso, solo v, pf, *Nc** (Vienna, ?1825); Soeur Agnès, ou La religieuse (Scribe), scène lyrique, S, pf (Paris, ?1840)

Sacred: Messa di Gloria, 4vv; Requiem; Kyrie, 4 solo vv, 4vv, in *La maîtrise*, ii (1858–9); Sanctus, 3vv, org, *Vnm*; Stabat mater; Ave

Maria, S, orch, *Nc** (Paris, 1857); Ave verum, T, vv, orch, *Nc** (Paris, n.d.)
Other vocal: numerous songs, arias etc, some *Nc**, some pubd (Milan, Paris, London, Vienna)
Inst: numerous pieces for military band, *Nc**, incl. Marche funèbre pour la translation des cendres de Napoléon; pieces for ob, bn, cornet, fl, cl, acc. pf or insts, *Nc**; 3 syms., D, *Bc*, F, *Bgc*, B♭, *Ac*

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JULIAN BUDDEN

Caraffe, Charles-Placide [*le cadet iii*] (*b* Paris, *c*1730; *d* Paris, 24 Oct 1756). French violinist and composer. His father, Caraffe *le père* (*d* Paris or Versailles, 4 March 1738), joined the Opéra orchestra in 1699 in the dual role of violinist or violist and timpanist; he subsequently joined the '24 Violons du Roi' and on 20 August 1723 purchased the royal warrant to direct them. Charles-Placide Caraffe joined the Opéra orchestra in 1746 and on 19 January 1749 became a musician in ordinary in the '24 Violons'. On 4 April 1752 and 24 December 1754 two of his symphonies were performed at the Concert Spirituel. His *Six symphonies à trois violons et une basse* appeared in Paris in 1753; between 1752 and 1754 he also published eight *cantatilles* for solo voice and instrumental 'simphonie' (including *Le pouvoir de la beauté*, *L'amant rebuté*, *Le sommeil*, *La Pastorale* and *Le petit maître*). Caraffe had two brothers who were both musicians. Louis-Placide *l'aîné* succeeded his father as violinist and timpanist of the Opéra orchestra in 1728, and became a member of the '24 Violons' in his father's place on the older man's death. The other brother (*le cadet*), whose first names are unknown, was also a violinist in both ensembles.

A François-Placide Caraffe (*d* after 1785), who may have been related to the foregoing, was from 9 May 1740 a trumpeter in the musical establishment of the Chambre du Roi and the Ecurie at Versailles; from 1741 he was an oboist at the Opéra. He resigned both positions in 1785.

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ROGER COTTE

Caramuel (y Lobkowitz), Juan [Jan] (*b* Madrid, 23 May 1606; *d* Vigevano, nr Milan, 7 Sept 1682). Spanish theologian, mathematician and music theorist. His father was from Luxembourg and his mother, from Antwerp, was descended from the Bohemian Lobkowitz family. Caramuel studied at the Jesuit school in Madrid and at the university of Alcalá de Henares. In 1625 he became a Cistercian monk at the Real Monasterio de la Espina (Valladolid province), where he studied with the mathematician, astronomer and music theorist Pedro de Ureña. He later studied at the University of Salamanca, where he also taught theology. By 1632 he had settled in Leuven, where he continued to study mathematics under the Jesuit Ignacio Derkennis. In 1638 he obtained the doctorate in theology at the university of Leuven and in 1644 he moved to Germany. From 1647 to 1654 he was in Prague and Vienna in the service of Emperor Ferdinand III, and from 1654 to 1657 he served Pope Alexander VII in Rome. In 1657 he moved to the Kingdom of Naples as Bishop of Campagna and finally, in 1673, to Milan as Bishop of Vigevano.

Caramuel was in touch with some of the foremost thinkers and scientists of his time, including Kircher, Gassendi, Descartes and Mersenne, and he wrote extensively on a wide variety of subjects. His main contribution to music theory is the treatise *Musica*, discovered in 1976, which Caramuel himself described as 'Harmonica encyclopaedia' and which gathers together and expands on all his research and previous theories. According to Caramuel himself (in his *Mathesis biceps vetus et nova*, i, p.xxvi) by 1670 he had already written or nearly finished this treatise. His most important contribution is perhaps the use of logarithms for dividing the octave into twelve equal parts and applying it to the tuning of the harpsichord – a pioneering achievement. Caramuel also explained the application of logarithms to the measure of intervals in his *Apparatus philosophicus* (Frankfurt, 1657; Cologne, 2/1665), *Mathesis biceps vetus et nova* (Campagna, 1670), and *Architectura civil recta y obliqua* (Vigevano, 1678), although in these works he does not tackle the subject of equal temperament. His application of physics and acoustics to music owes much to Gassendi, whom he greatly admired. *Musica* also includes a section dedicated to organology in which Caramuel describes a mechanism perfected for the clavicytherium and explains how various instruments work. One of these is a harpsichord with a special mechanism for playing in equal temperament which, he states, he presented to Emperor Ferdinand III in 1650. Another is an 'organum panarchicum', also using equal temperament, which he had custom-made in Prague in 1654. In *Musica* Caramuel also discussed the didactics of composition, the relationship between music and medicine, and the harmony of the spheres, in whose sonorous reality he did not believe.

A recurring feature of Caramuel's musical theories is his attack on the hexachordal system of Guido. He himself proposed a heptachordal system which he first explained in his *Ut, Re, Mi, Fa, Sol, La, Bi, nova musica* (Vienna, 1645) and again in *Ferdinandus tertius* (Vienna, 1647) and *Arte nueva de musica* (Rome, 1669). This system had been proposed by his teacher Pedro de Ureña about 1615 and was also adopted by the Cistercian monk Tomás Gómez in his *Arte de cantollano, órgano y cifra* (Madrid, 1649). Other works in which Caramuel wrote about music are *Primus calamus … metametricam* (Rome, 1663), which exemplifies, by means of musical figures, the various versifications based on quantitative metre, *Primus calamus … rhythmicam* (Santangelo, 1665), *Conceptus evangelici* (Santangelo, 1665) and *Trismegistus theologicus* (Vigevano, 1679).

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LUIS ROBLEDO

Carapella, Tommaso (*b* Cerreto Sannita, *c*1664; *d* Naples, 20 Sept 1736). Italian composer. He was a foundling and was brought up in the Olivetan monastery in Naples; it is not known from whom he received his musical training. He is said to have served as organist of the church of the SS Annunziata in Naples (1679–81), and later as *maestro di cappella* of SS Trinità dei Pellegrini and S Anna dei Lombardi. Carapella did not write operas, but gained recognition with small-scale secular and sacred works. His *Canzoni a due voci*, dedicated to Emperor Charles VI and published in Naples in 1728, exemplify his melodic grace and contrapuntal skill. Many of Carapella's works were occasional compositions written for local religious institutions or noble Neapolitan families such as the Pignatelli and the Carafa. His choruses for Duke Annibale Marchese's tragedy *Domiziano* were published in the second volume of Marchese's *Tragedie cristiane* (Naples, 1729) in which a short notice lists Carapella among such well-known Neapolitan masters as Durante, Leo and Mancini. That he was a well-received and respected composer may further be deduced from his prefatory letter to the fifth volume of Benedetto Marcello's *Estro poetico armonico* (Venice, 1725/*R*) and from the fact that G.B. Martini included him in the *Storia della musica* (1770), praising his madrigal style. Carapella is said to have returned to the Monteoliveto monastery in 1729 and to have spent his remaining years there.

WORKS

Il trionfo della castità per opera del glorioso S Nicolò Vescovo di Mira (orat), Naples, Congregazione di S Caterina a Celano, 1705, music lost
Peleo e Teti (serenata), Naples, 1714, music lost, lib *GB-Lbl*
Il genio austriaco (serenata), Naples, 1716, score *I-Mc*
Canzoni, 2vv, bc (Naples, 1728)
Choruses for Domiziano (tragedy, Duke Annibale Marchese), in A. Marchese: *Tragedie cristiane*, ii (Naples, 1729)
Miserere, 4vv, *A-Wn*; Confiteor Deo, 1v, bc, *I-Nf*; Il pecato (sacred cant.), S, A, bc, *Nc*
Secular cants., S, bc, all *Nc*: Fortunato uccellino; Quando l'ombrosa notte; Quest'era il chiaro fonte
[32] Arie gravi per la scuola di ben cantare, S, bc, *A-Wn, GB-Lbl*; Canzoni, 2vv, bc, *I-PAc*; other arias and occasional music

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HANNS-BERTOLD DIETZ

Carapetyan, Armen (*b* Eşfahān, 11 Oct 1908; *d* Francestown, NH, 5 Sept 1992). American musicologist and editor of Armenian origin. After taking a diploma at the American College in Tehran in 1927, he studied the violin and composition in Paris and New York, and became a composition student of Malipiero. He studied musicology at Harvard, where he took the MA in 1940 and the PhD in 1945, the year he founded the American Institute of Musicology, of which he was director.

Carapetyan's principal interest was the music of the Middle Ages and the Renaissance. As general editor of Corpus Mensurabilis Musicae, Musicological Studies and Documents and, for some years, Corpus Scriptorum de Musica, he was responsible for the publication of a growing number of important collected editions, scholarly monographs and theoretical treatises. He was editor of *Musica disciplina* from its first issue in 1946 until 1988. He was publisher of all the American Institute series, which include, in addition to those for which he was general editor, Corpus of Early Keyboard Music, Miscellanea and the series Renaissance Manuscript Studies. Carapetyan also edited the facsimile of the Faenza Codex and a 14th-century vernacular theoretical treatise. His editorials in *Musica disciplina* deal with some of the basic issues of music scholarship, including the editing, publishing and performing of early music.

WRITINGS

The 'Musica nova' of Adriano Willaert, with Reference to the Humanistic Society of Sixteenth-Century Venice (diss., Harvard U., 1945); partial repr. in *JRBM*, i (1946–7), 200–21; also in *The Garland Library of the History of Western Music*, ed. E. Rosand, iii (New York, 1985), 118–40
'The Concept of *Imitazione della natura* in the Sixteenth Century', *JRBM*, i (1946–7), 47–67
'A Fourteenth-Century Florentine Treatise in the Vernacular', *MD*, iv (1950), 81–92
'A Preface to the Transcription of Polyphonic Music', *MD*, v (1951), 3–14
'What is the Primary Task of Musical Scholarship?', *MD*, viii (1954), i–iv
ed.: 'The Codex Faenza, Biblioteca Comunale, 117 [Fa]: a Facsimile Edition', *MD*, xiii (1959), 79–107; xiv (1960), 65–104; xv (1961), 63–104
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'What is "American Music"?', *MD*, xvi (1962), 5–10
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Antonii Brumel: Opera omnia, CMM, v (1951–6)
Anonimi: Notitia del valore delle note del canto misurato, CSM, v (1957)

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PAULA MORGAN

Carasaus (*fl c*1240–60). French trouvère. He was probably active around the mid-13th century since two of his chansons (*Fine amours* and *Puis que j'ai*) are dedicated to Jehan de Dampierre (*d* 1259), and one (*N'est pas sage*) to Duke Henry III of Brabant (reigned 1248–61). *Fine amours m'envoie* begins with four pentasyllables, but Carasaus otherwise employed only heptasyllabic and decasyllabic lines. All melodies are cast in bar form; while strict repetition is not present in the caudas, interesting examples of varied repetition and of motivic play occur in *N'est pas sage qui me tourne a folie* and *Pour ce me sui de chanter entremis* respectively. A strong preference for the authentic mode on G may be noted. (In the Rome reading of *Con amans en desesperance*, the ending on *f* and the extended range of a 12th seem to be the result of late transformation.) No clear evidence of modal rhythms survives, although hints favouring a 2nd-mode interpretation are discernible in *Fine amours*.

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete and Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

Abbreviations: (R) indicates a MS (using Schwan sigla: *see* SOURCES, MS) containing a late setting of a poem

Con amans en desesperance, R.211a (= 213)
Fine amours m'envoie, R.1716
N'est pas sage qui me tourne a folie, R.1158 (R)
Pour ce me sui de chanter entremis, R.1529 (R)
Puis que j'ai chançon meüe, R.2068

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Carbonchi, Antonio (*b* Florence; *fl* 1640–43). Italian guitarist and composer. All that is known of his biography is that he was in the service of Prince Mattias of Tuscany in 1640 and of Marquis Bartolomeo Corsini in 1643. A manuscript now in Florence (*I-Fn* Magl. XIX 143) also connects him with that city. Bearing the inscription 'Il presente libro è del Sigr. Antonio Bracci fiorentino . . . Modo insegnato da me Anto. Carboni fiorentino', the volume records innovations in the alphabet guitar tablature first published in 1606 by Girolamo Montesardo. The repertory is the same as Montesardo's but with new shifted and sometimes dissonant chords that suggest a date of 1625 or later. Carbonchi himself published two books of pieces for five-course Baroque guitar. The first, *Sonate di chitarra con intavolatura franzese* (Florence, 1640), contains pieces in both the strummed (*battute*) and plucked (*pizzicate*) styles; they comprise such dances as the passacaglia, folia, ciaccona, pavana, mariona and sarabanda. Carbonchi stated that he employed French tablature so that his works might be 'more widely understood in the ultramontane countries and in other nations' but he must have had musical motives as well. In doing so he was part of a general movement among guitarists around 1640 to blend Renaissance nuances into their musical syntax. New forms, some of which were imported through Spain, continued to supply the framework of their compositions, but older refinements began to accumulate within them. His second book, *Le dodici chitarre spostate* (Florence, 1643/*R*), contains only *battute* pieces in Italian alphabet notation, 40 for solo guitar and 32 for an ensemble of 12 guitars, each tuned to a different step of the chromatic scale; the dances here include the bergamasca, monica, romanesca, passamezzo and corrente. Two pieces from the 1643 book are extant in manuscript (*I-PEc* 586), and since this manuscript includes Carbonchi's portrait it seems probable that the other unattributed pieces in it are also by him. Four pieces in the 1643 book survive in another manuscript (*D-Bsb*).

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W. Kirkendale: *L'aria di Fiorenza, id est Il Ballo del Gran Duca* (Florence, 1972), 19, 26, 48, 51, 65, 78ff

R. Pinnell: *Francesco Corbetta and the Baroque Guitar* (Ann Arbor, 1980), i, 35, 61–2, 64–5, 70–71, 87–8

R. Hudson: *The Folia, the Saraband, the Passacaglia, and the Chaconne* (Neuhausen-Stuttgart, 1982)

ROBERT STRIZICH/RICHARD PINNELL

Carcani [Carcano], **Giacomo** (*b* Parma, 1734; *d* Piacenza, *c*1820). Italian composer, conductor and organist, son of Giuseppe Carcani. He was a pupil of G.B. Martini from 22 August 1754 until 1759, when he was promoted first to *maestro compositore* of the Accademia Filarmonica of Bologna, then to *maestro di cappella* of Ravenna Cathedral. In Piacenza he worked first under his father, succeeding him in 1779, and from 19 February 1789 until 1811 he was effectively *maestro di cappella* (the last) at the cathedral. He taught the Piacenza singers Pisaroni and Bonoldi, and participated as *maestro al cembalo* in the opera seasons at the Teatro Municipale from its inauguration on 10 September 1804 (with J.S. Mayr's *Zamori, ossia L'eroe dell'Indie*) until at least 1816.

WORKS

all MSS in I-Bc

2 dramatic ints, 2vv; Mag, 8vv, vns; Vespers, 4vv, vns, 1755; hymns, grads, psalms, 1754–8; Sinfonia, str, 1755; other works

For bibliography *see* CARCANI, GIUSEPPE.

FRANCESCO BUSSI

Carcani [Carcano], **Giuseppe** [Gioseffo] (*b* Crema, 1703; *d* Piacenza, end of Jan 1779). Italian composer, conductor and organist. He succeeded Hasse in 1739 as *maestro di cappella* of the Ospedale degli Incurabili in Venice, and on 4 September 1744 succeeded G.B. Benzoni as *maestro di cappella* of Piacenza Cathedral, where he remained until his death. From 1744 to 1760 he also directed the Cappella di S Giovanni in Piacenza, again as Benzoni's successor, and became a leading light at the Bourbon court of the dukes of Piacenza and Parma, presiding over their musical functions, both official and private. He was disliked, however, by the first minister, G. du Tillot, who in 1760 ordered Carcani to relinquish to his son Giacomo the post he had held since 1745 as musical director of the Congregazione di S Alessandro in Piacenza. In a letter dated 15 June 1768 Hasse expressed the wish that Carcani return to the Incurabili.

Although famous in his day, and praised on occasion by Carpani and Caffi among others, Carcani does not now appear to have possessed strikingly individual gifts, following the general tastes and style of his period. His instrumental music inclines towards the Milan school and reflects the transition from the Baroque style to the new sensibility, displaying certain pleasing ideas and technical ability. His operatic arias and duets follow obsequiously the style of Hasse's without possessing their purely musical gifts.

WORKS

MS sources: A-Wn, D-Bsb, Dl, Mbs, W, F-Pc, Pn, GB-CKc, Lbl, I-Ac, Fc, Gl, MOe, Nc, Vc, Vmc, S-Uu

STAGE WORKS

Demetrio (P. Metastasio), Crema, Civico, 23 Sept 1742
Ambleto (Zeno and P. Pariati), Venice, S Angelo, wint. 1742
Alcibiade (A. Aureli), Venice, S Cassiano, aut. 1746
Artaserse (Metastasio), Piacenza, Ducale, carn. 1748
Alcuni avvenimenti di Telemaco figliuolo d'Ulisse, re d'Itaca (G. Riviera), Piacenza, Ducale, Feb 1749
Il Tigrane (C. Goldoni), Milan, Regio Ducale, Feb 1750
Arianna e Teseo (Pariati), Verona, Filarmonico, carn. 1759

OTHER SECULAR VOCAL

Cants.: incl. La concordia del tempo con la fama (F. Giovanandi), 7vv, insts, Venice, Conservatorio degli Incurabili, 1740; Il trionfo della gloria (B. Giovenazzi), 4vv, chorus, insts, Piacenza, Ducale, 8 Nov 1745; Serenada, 4vv, chorus, insts, Piacenza, Ducale, 18/19 Nov 1749; Nò, nò, credilo, o Clori, 1v, insts

SACRED VOCAL

Giuditta figura di Cristo, di Maria e della Chiesa (orat), Foligno, Oratorio del Buon Gesù, 1745
Santa Barbara (orat), Venice, Oratorio de Padri della Congregazione di S Filippo Neri, 1760
Pastorale per la natività di Gesù Cristo (orat), Venice, Oratorio dei Padri della Congregazione di S Filippo Neri
Others incl. Cum invocarem, Gloria in excelsis, Laudate pueri, all 4vv, insts; Nisi Dominus, 3vv, insts; 35 motets, see Hansell

INSTRUMENTAL
(*selective list*)

1 sinfonia in Sinfonie ... recueillis par Mr Estien, 2 vn, b, 1er recueil (Paris, 1747)
Sinfonia no.125 in Sinfonie a 4° Stromenti ... dei più celebri autori d'Italia, *F-Pc*
1 sonata in 6 sonate a 3, 2 fl, b (Paris, *c*1750)
1 sonata in 6 Sonatas in 3 parts, 2 vn, bc (London, *c*1760)
Qnt, G, 2 fl/vn, 2 hn, bc; Concertino notturno, 2 vn, bc; Movimento, F, hpd, 1746

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FRANCESCO BUSSI

Carcassi. Italian family of violin makers. Lorenzo and Tomaso Carcassi (both *fl c*1750–80) worked in Florence and were contemporaries and possibly pupils of G.B. Gabbrielli, with whose work their own has much in common. They were succeeded by their sons and nephews Salvatore and Vincenzo (*fl c*1795–1810) and might have been related to the Florentine guitar virtuoso Matteo Carcassi (1792–1853). Although distinctly Italian both in tone and appearance, their violins were strongly influenced by Stainer, whose instruments reached the zenith of their popularity at that time. In Florence this may also have been due to the ascendency of the Austrian Habsburgs as Grand Dukes of Tuscany; notwithstanding the presence in Florence of outstanding examples by Stradivari and Amati, the Stainer influence is prevalent in the work of almost every Florentine maker of the 18th century. The Carcassis' large production includes violas and cellos as well as violins, the wood often quite handsome and the varnish yellow or yellow-brown. Tonally, Carcassi instruments are variable. (*Lütgendorff; GL VannesE*)

CHARLES BEARE/PHILIP J. KASS

Carcassi, Matteo (*b* Florence, 1792; *d* Paris, 16 Jan 1853). Italian guitarist and composer, active in France. His virtuoso technique gained him an enthusiastic following among wealthy Parisians, and created a voracious market for his solo guitar compositions. Many of these were fantasias and sets of variations (often based on melodies from operas by Auber, Herold or Rossini) which, although musically straightforward, are well constructed and lie comfortably beneath the fingers. They generally sound far more technically complex than they really are, hence their long-standing popularity with amateur guitarists.

While Carcassi's works for guitar never attained the depth and structural complexity of those by Sor or Giuliani, many of his studies (especially those contained in his *25 études*, op.60) remain popular with student guitarists. His three-part *Méthode complète pour la guitare*, op.59 (Paris, 1836), which he intended to 'give in the clearest, simplest, and most precise manner, a profound knowledge of all the resources of this instrument' is one of the most important 19th-century guitar tutors, and still widely used today. About 80 of Carcassi's compositions were published with opus numbers, mostly by Meissonier in Paris. His unnumbered works exceed that total, and still await definitive cataloguing.

PAUL SPARKS

Cárceres [Cárçeres], **Bartolomé** (*fl* mid-16th century). Spanish composer. Little is known of his life except that in 1546 he was a member of the *capilla* of Ferdinand of Aragon, Duke of Calabria, whose residence was in Valencia. This ensemble was at that time considered one of the most important in Spain: in 1546 it had 19 singers, two organists, a harpist, three sackbut players and three or four shawm players. Cárceres was 'pautador de los libros' of the *capilla*, which possibly meant that he was responsible for drawing stave lines; his salary that year was 72 ducats, less than half that of the *maestro de capilla* Juan Cepa. In 1550 he was no longer listed as a member of the *capilla*.

It is possible that Cárceres was copyist of the greater part of the Cancionero de Gandía (*E-Bc* M1166–1967), associated with the Duke of Calabria's *capilla*, which contains all his works except the *ensalada*. These include two villancicos, *Soleta y verge* and *Falalalanlera*, which are sacred contrafacta of secular works which appear in the Cancionero de Uppsala (RISM 1556[30]). (Juan Cepa composed a five-part version of the refrain of *Soleta y verge*.) Both *contrafacta*, like Cárceres's other villancicos, are Christmas works, as are his Catalan version of Song of the Sibyl, *Al jorn del judici*, and the *ensalada La Trulla*, structurally one of the clearest works in the genre. Published by Matheo Flecha (ii) in *Las Ensaladas de Flecha* (1581[13]), it consists of 10 songs, almost all for soloists and chorus, linked by polyphonic passages: the simplicity of its construction suggests that it may be earlier than those of Matheo Flecha (i).

Whereas Cárceres uses a simple syllabic style with a popular flavour in his villancicos and *ensalada*, his motets and Latin liturgical fragments use more elaborate counterpoint, and the treatment of the text there is sometimes melismatic. In both styles the composer shows a preference for choral interventions alternating with soloists or a smaller vocal group, for example in the Credo, where two-, three- and four-part sections alternate with chant, and in the four-part villancicos *Falalalanlera* and *Remedio del primer padre*, where the verses are in only three parts.

WORKS

Edition: *Bartolomé Cárceres: opera omnia*, ed. M.C. Gómez (Barcelona, 1995) [complete edn]

VILLANCICOS

Soleta yo so açi, 3vv
Soleta y verge estich, 3vv [sacred contrafactum]
Falalalanlera, 4vv
Falalalanlera, 4vv [sacred contrafactum]
Toca Juan tu rabelejo, 4vv
Remedio del primer padre, 4vv
Nunca tal cosa se vió, 5vv

E la don, don, 4vv [doubtful]

LATIN SACRED

Missa de desponsatione Beatae Mariae, 4vv, int only
Gloria, 4vv
Credo, 4vv
Elegit sibi Dominus, 4vv
Vias tuas, Domine, 4vv [2nd altus part only; 1st altus by Antequera, tenor by Peñarenda, bassus by García]
Lamech me.n/O vos omnes, 4vv

OTHER WORKS

La trulla, ensalada, 4vv
Al jorn del judici, varia, 4vv

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MARICARMEN GÓMEZ

Carchillion, Thomas. *See* CRECQUILLON, THOMAS.

Cardano, Girolamo [Cardan, Jerome; Cardanus, Hieronymous] (*b* Pavia, 24 Sept 1501; *d* Rome, 20 Sept 1576). Italian music theorist, philosopher, physician, mathematician and astrologer. In his youth Cardano studied music privately in Milan where his father Fazio was a lawyer. In 1526 Girolamo received a medical degree from the University of Padua. By 1540 he had acquired an enviable reputation as a physician and mathematician. His *De subtilitate* of 1551 on science and philosophy became extremely popular and soon achieved eight editions. After nine years as professor of medicine at the University of Bologna, he went to Rome in 1571 and was given a pension by Pope Gregory XIII.

Cardano wrote two music treatises, both entitled *De musica*: the first, written in about 1546 (printed in his *Opera omnia*, Lyons, 1663), is important for its discussion of wind instruments, particularly the recorder; the second (1574, *I-Rvat 5850*) contains valuable material on performing practice and the use of microtones by contemporary instrumentalists. His ability as a composer is shown in *Beati estis*, a 12-voice motet consisting of four simultaneous canons. Cardano's biographical information on Gombert, Phinot and Carpentras is a unique source; his geniture of Francesco da Milano, whom he knew personally, is fundamental in the study of this famous lutenist. An Italian treatise, *Della natura de principii et regole musicali* (attributed to Cardano in RISM B/VI[1], p.204), is probably not his work.

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CLEMENT A. MILLER

Cardarelli, Francesco (*b* Morolo, nr Frosinone, 1630; *d* Loreto, 30 Nov 1700). Italian composer and organist. His first recorded appointment was as *maestro di cappella* of Iesi Cathedral. He was organist at the Santa Casa, Loreto, from 1660 to 1670, *maestro di cappella* and organist of Tivoli Cathedral in 1673, organist of the Gesù, Rome, in 1675 and *maestro di cappella* of Spoleto Cathedral, 1676–7. Finally, from 1679 until his death, he was again organist of the S Casa, Loreto, and from 1685 *vicemaestro di cappella* too. As far as is known he published only one collection of music, *Motetti sacri* op.1 (Rome, 1675); its contents are for two to five voices and continuo and suitable for the forces available at the provincial churches at which he mainly worked. He is also represented by one vesper psalm (RISM 1683[1]) and there are three sacred duets with continuo by him in manuscript (*S-Uu*).

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NIGEL FORTUNE

Carden, Joan (*b* Richmond, Melbourne, 9 Oct 1937). Australian soprano. She studied in Melbourne then in London, making her début at Sadler's Wells (1963) as the Water-Melon Seller in Malcolm Williamson's *Our Man in Havana*. A technically capable Gilda for the Australian Opera led to her Covent Garden début in the same part in 1974. She sang Donna Anna at Glyndebourne (1977) and for the touring Metropolitan Opera (1978), and Konstanze for Scottish Opera (1978). Her Australian Opera roles include Ellen Orford, Tatyana (*Yevgeny Onegin*), the title roles in *Lakmé* and *Alcina*, two Leonoras (*Il trovatore* and *La forza del destino*), several Mozart roles and the four heroines in *Les contes d'Hoffmann*. She gradually moved away from the coloratura to the lyric-dramatic repertory, singing Tosca in concert at Adelaide in 1990 and reviving the part on stage in 1995. Her Butterfly was much admired for its well-focussed, graceful singing.

ROGER COVELL

Cardenal, Peire. *See* PEIRE CARDENAL.

Cárdenas (Pinelo), Guty [Augusto Alejandro] (*b* Mérida, 12 Dec 1905; *d* Mexico City, 5 April 1932). Mexican composer and performer of popular music. He was the main exponent of the movement known as *trova yucateca*, which centred on a repertory of popular songs of the state of Yucatán, created since the 19th century by a group of poets and composers. Text and music are of equal importance in the *trova yucateca*, and the rhythm demonstrates Cuban and Colombian influences. Cárdenas and other *trovadores* from Yucatán exerted a powerful influence on many Mexican composers, among them Agustín Lara, between 1927 and 1935. Some of Cárdenas's most famous songs are *Nunca*, *Peregrino de amor*, *Quisiera*, *Ojos tristes* and *Flor*; his *El caminante del Mayab* forms part of both popular and concert repertories. Cárdenas made many recordings of his own songs and

those of other composers, about 25 in Mexico and 186 in the United States, where he worked between 1928 and 1931 on the performance and recording of popular songs of the American continent. He was murdered on his return to Mexico in 1932.

EDUARDO CONTRERAS SOTO

Cardew, Cornelius (*b* Winchcombe, Glos., 7 May 1936; *d* London, 13 Dec 1981). English composer and performer. He received his musical education as a boy chorister at Canterbury Cathedral (1943–50) and at the RAM (1953–7), where his teachers included Howard Ferguson (composition) and Percy Waller (piano). In 1957 he went to Cologne to study with Stockhausen, who employed Cardew as his assistant (1958–60) specifically to collaborate with him in the composition of *Carré*. Cardew returned to London in 1961, where he took a course in graphic design; he worked intermittently in this field until his death. In 1964 he received an Italian government scholarship to study with Petrassi in Rome. He was elected FRAM in 1966, and in 1967 was appointed professor of composition at the RAM. He was killed in suspicious circumstances near his home in Leyton, East London, by a hit-and-run driver.

While in Cologne in 1958, Cardew attended concerts given by Cage and Tudor. The American avant-garde music he heard made a deep impression on him and was the catalyst for a series of 'indeterminate' compositions in the early 1960s, including *Autumn '60*, *Octet for Jasper Johns*, *Solo with Accompaniment* and *Memories of You*. In these pieces Cardew's concern for the relationship between composer and performer finds expression and this was to assume a central position in his compositions and music-making over the next decade. Throughout this period Cardew was also active as an interpreter of contemporary music, in particular of the Americans, Cage, Feldman, Brown and Wolff, and his own music. He performed at festivals and radio stations, invariably as a pianist. He had also learnt the guitar and played it in the first British performance of Boulez's *Le marteau sans maître* in London in 1957.

From 1963 to 1968 there were two dominating and complementary activities into which all of Cardew's other music written at the time was, in one way or another, subsumed: the graphic score *Treatise*, in which traditional notation is abandoned altogether, and the free improvisation group AMM in which musical notation itself is sacrificed. *Treatise*, inspired by Wittgenstein's *Tractatus*, comprises 193 pages; a continuous weaving and combining of a host of graphic elements (of which only a few are recognizably related to traditional musical notation) results in a long musical 'composition', the meaning of which in terms of sound is not specified in any way. Any number of performers, using any media, are free to participate in a 'reading' of *Treatise* and to interpret it in an individual way. Cardew's idea was that each musician should give of his own music in response to the score, which also shows considerable evidence of his graphic skills.

It was Cardew's own view that joining AMM was a crucial turning-point in his musical career. AMM embodies a form of collective music-making in which no sounds are excluded and the essential features of which derive from first, the recognition and exploitation of music's transience ('uncatchability' was Cardew's description); second, an investigative ethos where the performers 'search' for sounds and for responses attached to them rather than preparing and producing them; and third, dialogue, comprising the spontaneous interplay between players and the necessity, on the part of each individual, for heightened awareness of the contributions of others (AMM discography: Matchless Recordings, ReR AMMCD, 1968; MRCDo5, 1968; MRCD31, 1969–94).

The latter part of the 1960s and the early 1970s similarly saw two parallel, complementary and all-consuming activities: *The Great Learning* (1968–70) and the SCRATCH ORCHESTRA (1969–72). *The Great Learning* is a large-scale choral work (with a duration of approximately seven hours), in seven movements, based on one of the Confucian scriptures. It uses both traditional and graphic notation, conventional instruments and found



Cornelius Cardew performing with the Scratch Orchestra, Ealing Town Hall, 1970

objects, and involves trained and untrained musicians who sing, speak, drum, play stones and whistles, perform actions and gestures, invent games and improvise. It represents an important stage in Cardew's development at a time when he was moving away from the purely aesthetic concerns of the avant garde towards a recognition of the social and political roots of musical life. The Scratch Orchestra emerged out of Cardew's composition class at Morley College in London in 1969. A performing group playing experimental and improvised music in multifarious situations, it turned to Marxist thought after an initial anarchic and fragmental period (see illustration). Inspired by the theoretical works of Mao Zedong and the Chinese revolution, Cardew submitted his own early work, and the avant garde in general, to vehement criticism, both in his public pronouncements and his book of essays *Stockhausen Serves Imperialism* (1974). He discontinued playing with AMM and renounced indeterminate music, turning to a conventional musical language, to tonality, and to the creation of a music which he judged could serve the political movement he espoused. His commitment to socialism during the last ten years was total. His notebooks reveal the depth of his study of the Marxist classics, and he was engaged in intensive political activity – composing, performing, touring (e.g. in Ireland in support of the Republican cause), organizing, lecturing, analysing and discussing with comrades, and demonstrating on the streets (for which he was arrested and imprisoned) against fascism and racism. He wrote a number of instrumental works, mainly for piano solo, but the majority of his compositions in the last decade were political songs for specific occasions.

For a page from the score of *Treatise*, *see* SOURCES, MS, fig.9.

WORKS
(*selective list*)

INSTRUMENTAL

Orch: Arrangement for Orch, 1960; Third Orch Piece 1960, arr. as Material, harmony insts, 1964; Movt for Orch, 1962; Bun no.2, 1964; Bun no.1, 1965

Chbr: 3 Pieces, tpt, pf, 1955; 2 str trios, 1955–6; Octet 1959, pic, a fl, ob, E♭ cl, b cl, dbn, vn, db, 1959; Autumn '60, 1960; First Movt, str qt, 1961; The East is Red, vn, pf, 1972

Pf and solo inst: 3 pf sonatas, 1955–8; February Pieces, pf, 1959–61; 2 Books of Study for Pianists, 2 pf, 1958; Piece, gui, 1961; 3 Winter Potatoes, pf, 1961–5; Memories of You, 1964; Piano Album 1973; Piano Album 1974; Thälmann Variations, pf, 1974; Vietnam Sonata, pf, 1975; Mountains, b cl, 1977; Workers' Song, vn, 1978; We Sing for the Future, pf, 1981; Boolavogue, 2 pf, 1981

VOCAL

Why cannot the ear be closed to its own destruction? (W. Blake), S/T, pf, 1957; Ah Thel (Blake), SATB, opt. pf, 1963; The Great Learning (Confucius, trans. E. Pound), 7 paragraphs, various performers, 1968–70, paragraphs 1 and 2 rev. 1972; 3 Bourgeois Songs (Confucian Book of Odes), (S, orch)/(unison chorus, pf), 1973; The Old and the New (Chin. trad. and modern), S, chorus, orch, 1973; political songs, 1971–81

OTHER WORKS
for undetermined forces

Octet '61, 1961 [partly graphic]; Solo with Accompaniment, 1964; Volo Solo, 1964; Treatise, 1963–7 [graphic]; Sextet – The Tiger's Mind, 1967 [text]; Schooltime Compositions, 1968 [text, graphic]; Schooltime Special, 1968 [text]

MSS in *GB-Lbl*

Principal publishers: Peters, Universal, The Cornelius Cardew Foundation

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'A Scratch Orchestra: Draft Constitution', *MT*, cx (1969), 617–19
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S. Bradshaw: 'Cornelius Cardew (1936–1981)', *Tempo*, no.140 (1982), 22–4
J. Tilbury: 'The Music of Cornelius Cardew', London, Queen Elizabeth Hall, 16 May 1982 [memorial concert, programme notes]
B. Dennis: 'Cardew's Treatise: Mainly the Visual Aspects', *Tempo*, no.177 (1991), 10–16
K. Jago: *The Music of Cornelius Cardew* (thesis, U. of Exeter, 1993)

JOHN TILBURY

Cardiff. City in Wales. During the 19th and 20th centuries Cardiff grew from a comparatively small industrial port into the largest city and the administrative capital of Wales. Increased size and prosperity provided a spur to artistic activity, but Cardiff's present importance as a musical centre is largely the result of developments that took place since World War II.

There is evidence that a choir school existed at Llandaff (now a Cardiff suburb) as early as the 9th century; the present school was founded by Dean Vaughan in 1880 and is the only surviving choir school in Wales. The cathedral's four-manual organ, built by Hill, Norman & Beard in 1958, incorporates some earlier pipework by Hope-Jones and Norman & Beard. In the absence of an adequate concert hall in Cardiff, the cathedral itself acted for many years as an important venue for choral and orchestral concerts, but this function was largely relinquished when the St David's Hall, in the city centre, was opened in 1982. This, the city's first purpose-built concert hall, seats 2000 and is provided with a four-manual organ designed by Ralph Downes and built by Peter Collins.

The Welsh National Opera (WNO), founded in 1946, puts on regular seasons each year at the New Theatre, and also plays in other towns in Wales and England. Its early reputation was built largely on a series of Verdi operas which included several early and little-known works and capitalized on the strength of the company's chorus. The late 1960s and early 1970s brought many changes, including the establishment of a fully professional chorus and orchestra to replace the amateur chorus and visiting orchestras that had been employed until then. The productions of the 1970s were largely shaped by Michael Geliot, who was responsible for, among other things, the first production by a British company of Berg's *Lulu* in 1971 – a milestone in the WNO's history. The much praised performance was conducted by James Lockhart, musical director from 1968 to 1973. Lockhart's

successor, Richard Armstrong, extended the company's reputation in 20th-century opera, notably with the staging of five Janáček works directed by David Pountney between 1976 and 1982. After Geliot's resignation in 1978, Brian McMaster (general administrator, 1976–91) followed a policy of engaging innovatory directors for particular projects. Harry Kupfer's *Elektra* (1978), Andrei Serban's *Yevgeny Onegin* (1980) and Göran Järvefelt's *Ring* cycle (1983–5) were among the most notable successes. The company has always concentrated on the international repertory, but new operas by Welsh composers (including Hoddinott, Mathias and Grace Williams) have been produced, and the company has done much to train and encourage Welsh singers.

Orchestral societies have existed in Cardiff since at least 1863, but their activities have been mostly amateur and short-lived. The Herbert Ware SO (renamed the Cardiff PO in about 1932) was founded in 1918 and gave some notable concerts, including some conducted by Wood, Harty, Beecham and Sargent. The orchestra was disbanded in 1953, two years before the death of its founder and chief conductor, Herbert Ware. Apart from the WNO's orchestra, the only full-time professional orchestra now in existence in Cardiff (and, indeed, in the principality) is the BBC National Orchestra of Wales. This was founded in 1936 as the BBC Welsh Orchestra and reconstituted with about 40 players in 1946. As a result of collaboration between the BBC and the Welsh Arts Council, the orchestra's size increased from 44 (in 1972) to full symphonic strength. As well as broadcasting, the orchestra appears regularly at public concerts and festivals in Cardiff and elsewhere.

Choral societies have been more numerous and, on the whole, more prosperous. The Cardiff Municipal Choir was formed in 1942 and disbanded in 1974. Choirs still in existence include the Cardiff Bach Choir, formed in 1962 and run under the auspices of the university's extra-mural department, the Cardiff Polyphonic Choir (1964) and the Llandaff Cathedral Choral Society, which began in 1938 as the Llandaff Cathedral Special Choir and adopted its present title in 1960. The last two choirs have been particularly active in promoting works by Welsh composers.

The Cardiff Music Club arranged some important celebrity recitals between 1951 and 1970, when it was disbanded. For almost 70 years the University Ensemble, inaugurated as a piano trio by Sir Walford Davies in 1920 and expanded to five players (string quartet and piano) in 1946, gave a valuable series of public recitals during the autumn and spring terms, and the university has remained a major promoter of chamber music in the city. The Welsh Arts Council, with its headquarters in Cardiff, has given financial support to nearly all the activities so far mentioned, and has also arranged its own concerts by visiting orchestras and soloists.

A triennial music festival, following the pattern of those at Leeds and Birmingham, was inaugurated at Cardiff in 1892 and continued until 1910.

The Llandaff Festival, centred on the cathedral, was inaugurated in 1958 to bring orchestras and musicians to south Wales from elsewhere in Britain and abroad. It continued its existence until 1986, and in most years commissioned a work of major proportions by a Welsh composer. From 1967 until his retirement in 1987, the university's professor of music, Alun Hoddinott, directed an annual festival which projected many important contemporary works (including several new ones) against a background of well-known classics. Less ambitious festivals in the Cardiff area include those at Caerphilly (since 1962), Lower Machen (since 1968) and the Vale of Glamorgan (since 1969).

The chair of music at University College was established in 1910 and first held by David Evans; the department is now by far the largest in Wales, and one of the largest in Britain. The Welsh College of Music and Drama, situated at first in Cardiff Castle but transferred in 1973 to new buildings near the university, offers professional training to intending performers and teachers of music and drama. It was established in 1949 as the National College of Music, with Harold Hind as its first principal, and its present name and constitution were adopted in 1970.

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D. Allsobrook: 'The Cardiff Festival One Hundred Years Ago', *Welsh Music*, ix/4 (1991–2), 37–45

MALCOLM BOYD

Cardilli [Cardillo], **Jacopo Antonio** (*fl c*1579–86). Italian composer. He is described on the title-page of his only surviving work, the *Sacrarum modulationum liber secundus* (Venice, 1586), as being 'a Monte Sarchio [near Benevento] in ecclesia majori estense chori magistri'. The book, which is dedicated to Elizabetta Madruccio, contains a large number of settings of Marian texts together with motets addressed to Saints Catherine and Helen. The reference to an Estense church at Montesarchio remains enigmatic. An earlier publication, *Il primo libro de mottetti a cinque voci* (Venice, 1579), was recorded in the 16th century and was known to Pitoni.

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IAIN FENLON

Cardine, Eugène (*b* Courseulles-sur-Mer, Calvados, 11 April 1905; *d* Solesmes, 24 Jan 1988). French scholar of plainchant. He studied Gregorian music at Solesmes, which he entered in 1928 and where he took his vows as a Benedictine monk in 1930. From 1952 to 1984 he was professor at the Pontificio Istituto di Musica Sacra in Rome.

His research was devoted to Gregorian musical semiology. Dom Cardine established in principle the use of 'neumatic breaks' (separations between neumes) made by medieval copyists to note rhythmic indications. While aware of its limitations, he used this principle to determine the significance of little known neumes (from the St Gallen and Laon neume tables) and significative letters, and the semiological values of other notations not previously studied, such as that practised in Laon in the 10th century. His classification of 'breaks' according to their position in the melodic movement (ascending, descending, high, low) allowed him to demonstrate their rigorous use

at St Gallen in the 10th century. He also discovered that this principle was irregularly respected by copyists after the 11th century and that the modal notations of the 13th century still implicitly referred to it with the final note of a neume being long.

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'L'interprétation traditionnelle du chant grégorien', *Katholische Kirchenmusik II: Vienna 1954*, 105–10
'Neumes et rythme', *Congrès de musique sacrée III: Paris 1957*, 264–76; also pubd in *EG*, iii (1959), 146–54; repr. in *Neumes et rythme* (Rome, 1965, 2/1968; It. trans., 1970)
'Théroriciens et théoriciens: àpropos de quelques exemples d'élision dans la mélodie grégorienne', *EG*, ii (1957), 27–35
'Preuves paléographiques du principe des "coupures" dans les neumes', *EG*, iv (1961), 43–54
'Le chant grégorien est-il mesuré?', *EG*, vi (1963), 7–38; Eng. trans., 1964
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'Neume', *EG*, x (1969), 13–28
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'Vue d'ensemble sur le chant grégorien', *EG*, xvi (1977), 173–92; Eng. trans., 1992
'La notation du chant grégorien aux XVIIe–XIXe s', *AnM*, xliii (1988), 9–33
'Les limites de la sémiologie en chant grégorien', *EG*, xxiii (1989), 5–10

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J. Claire: 'Dom Eugène Cardine (1905–1988)', *EG*, xxiii (1989), 11–26
D. Fournier: *Sémio-esthétique du chant grégorien: d'après le 'Graduel neumé' de Dom Cardine* (Solesmes, 1990)

CHRISTIANE SPIETH-WEISSENBACHER/MARIE-NOËL COLETTE, JEAN GRIBENSKI

Cardon, Jean-Baptiste (*b* Rethel, 1760; *d* St Petersburg, 11 March 1803). French harpist and composer, son of Jean-Guillain Cardon. He has often been confused with his brother, the violinist and chorister Louis-Stanislas Cardon (*b* Paris, 1761; *d* Versailles, 26 Dec 1797), for he was known only as Cardon from a singular last name on his printed works. The Cardon family moved to Paris in 1761, and by 1780 Jean-Baptiste had developed a reputation as a harp virtuoso and teacher. He was also harpist to the Countess of Artois, to whom he dedicated four sonatas, op.1 (1780). In 1786 he dedicated his four harp sonatas, op.7, to Queen Marie-Antoinette and, after visiting London in 1785 dedicated four more sonatas, op.22, to the Prince of Wales. After the outbreak of the Revolution he went to Russia, where he was harpist to the royal family and their theatres (1790–93). He received 3 million rubles in payment for his service; when his contract ended he was also offered 500 rubles for his return journey. In 1791 he married Charlotte-Rosalie Pitrot, an actress at the Imperial Theatres. He performed chamber music in the rooms of the sovereign with the violinist Ferdinand Titz, clarinettist Joseph Beer, cellist Allesandro Delfino and pianist and composer Ernst Wanzura. Some years later he visited France (1802), but returned to St Petersburg before his death.

Cardon composed duos, trios, airs with variations, two concertos and over 30 sonatas for the harp. He also wrote *L'art de jouer de la harpe* (Paris, 1785), a tutor for the single-action pedal harp tuned to the key of E♭, that includes preludes as chord and arpeggio exercises in the keys of E♭, B♭, C, G, D, A and E. His innovative style advanced the development of virtuoso harp playing.

WORKS

printed works published in Paris, not dated, unless otherwise stated

Sonatas, hp, vn acc.: in sets of 4 as opp.1 (1780), 6, 7 (1786), 8, 9, 11, 13, 15, 16, 17, 22; in sets of 3 as opp.10, 11
Simphonies concertantes: 2 for (hp, vn, vc)/2 vn, op.14; 2 for hp, 2 vn, va, b, op.20
Other works: 2 concs., 1 as op.16; 4 quatuor concertants, hp, vn, va, b, op.20; Lorsque la tourterelle, ariette, hp, vn, b; 6 trios ariettes connues, arr. 2 cl, b; 6 duos, 2 hp, 3 as op.3; Le carillon de trois fermiers, le trio de Zémire et Azor et 3 petits airs, hp, op.2; Recueil d'airs variés, hp, op.19 (?1792); Licas, romance, hp/pf
Pedagogical: L'art de jouer de la harpe, op.12 (1785)
Doubtful: 3 duos, 2 hp, op.3; Duos, 2 hp, op.5; 2 concs., hp, 2 vn, 2 ob, 2 hn, va, b, op.10

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HANS J. ZINGEL/ALICE LAWSON ABER-COUNT

Cardon [Cardoni], **Jean-Guillain** [Jean-Baptiste] (*b* Mons, southern Netherlands, 18 Jan 1732; *d* Versailles, 18 Oct 1788). French violinist and composer. He apparently lived in Champagne or Lorraine before going to Paris in 1761; it is likely that he also spent some time in Brussels, as a certain Cardon was a violinist with the Durancy troupe of actors there in 1753. He married Marie-Anne Petit before 1760, and after settling in the Paris area began using the name Jean-Baptiste; it is therefore important not to confuse him either with his best-known son, Jean-Baptiste, often referred to as 'Cardon *fils*', or with his near-contemporary, Jean-Baptiste Cardonne, often called Philibert Cardonne.

Cardon was appointed *violon ordinaire* in the royal chapel at Versailles in 1764, and about 1772 received the additional appointment of *maître de violon* to the teenage future Louis XVIII, from which he was pensioned in 1774. His compositions include chamber works, mainly for the violin, and song collections. A brother of Cardon was a cellist with the Concert Spirituel and Théâtre Italien, and taught the cello to Jean-Guillain's son Pierre.

WORKS

printed works published in Paris unless otherwise stated

Vocal: Recueil d'airs choisis dans les opéras-comiques, acc. gui (1768); Les amusemens de Melpomène, collection of airs, vn/gui acc., and pieces by Cardon and A. Albanèse (1768); Recueil d'ariettes, nouvelles, acc. fl, vn, bn, b (1770); Recueil d'ariettes, chansons, brunettes, acc. gui (1773)
Inst: 6 trio, orch (1768); 6 trio, incl. 3 for orch (Versailles, 1772); 6 sonate (2 vn, b)/orch (1761); 6 sonate, 2 vn (Versailles, 1764); 6 duo, 2 vn (Versailles, 1765); 6 duo, 2 vn/va (1766); 6 nouveaux duos, 2 vn (1770); 6 sonates, vn (1768); other works, incl. vn sonatas, *F-Pn*, marches and variations, pf sonata, *Pn*
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KENNETH LANGEVIN

Cardona, Alejandro (*b* San José, 26 Aug 1959). Costa Rican composer and guitarist. He began his studies in composition with the Argentine composer and pianist Luis Jorge González. He then studied at Harvard University with Leon Kirchner, Ivan Tcherepnin and Curt Cacioppo, and in 1981 obtained a music degree specializing in composition. In 1982, he moved to Mexico City, where he participated as a composer in the Grupo de Experimentación Gestual, an experiment in creativity involving various artistic disciplines. During this period, he began his research into Afro-Caribbean music, particularly that of the Limon region of Costa Rica.

In 1987 he returned to Costa Rica and settled in the province of Heredia, working as a teacher at the National University Music School. Later on, he took over the academic directorship of the Centre for Research, Education and Artistic Knowledge (CIDEA) attached to the same university.

He has been awarded several international prizes, such as the BMI Award to Student Composers (1975–6). In 1981 he obtained the Benjamin A. Trustman Travelling Fellowship from Harvard University for research into the popular music of Mexico, Central America and the Caribbean. He also obtained first prize in composition for classical guitar, awarded by the Ministry of Culture of Martinique (1984), and in 1999 he received a national prize for music.

He has taken part in the composers' workshop organized by ALEA III, an experimental group affiliated to Boston University, in various meetings of the Caribbean Composers' Forum and in the Latin American Music Festival in Caracas. His music has been performed in Costa Rica, Mexico, Puerto Rico, Colombia, Venezuela, Italy, Martinique and the United States.

WORKS
(*selective list*)

Xikiyeua in Xochitl, pf, 1989; Str Qt 'Bajo sombras', pf, 1989–90; Arena americana (Son mestizo I), orch; Guerilleros, gui; Soliloquios del gato mandingo, gui; Son de los condenados, orch; Son mestizo II, orch; several works for chbr ens and for the stage

JORGE LUIS ACEVEDO VARGAS

Cardonne, Jean-Baptiste [Philibert] (*b* Versailles, 26 June 1730; *d* after Aug 1792). French composer, harpsichordist and singer. The alternative first name Philibert apparently originated with Fétis. His father was head clerk of the royal house, and Cardonne began his career as a royal page, receiving music instruction from Collin de Blamont. He was a child prodigy; at the age of 13 a motet for large choir by him was performed before the king and at 15 he had an *air tendre* published in the *Mercure de France* (February 1746). His reputation quickly grew and pieces by him were included in the programmes of the royal chapel at Versailles and the Concert Spirituel. In 1745 he joined the royal chapel as singer and harpsichordist. During the 1750s he was a choir member at the Marquise de Pompadour's theatre. There he was influenced by pastorales and ballets, and in 1752 his own pastorale *Amaryllis* was performed for the queen at Compiègne. In 1755 Cardonne received the title *maître du luth des pages de la chambre*. When in 1761 the musical resources of the chapel and the chamber were combined, this rather unusual position (the lute was seldom used in France at this time) was abolished and Cardonne became *sous-maître* of pages and harpsichordists.

Cordonne enjoyed great royal favour during the 1760s, particularly from Princess Maria Josepha of Saxony and the daughters of Louis XV, for whom he was commissioned to write his harpsichord sonatas and his ariettas op.2. By 1768, however, the dauphin, the dauphine and the queen had died, and Cardonne was retired as a former *officier de la dauphine*. He then turned to opera, choosing for his first work La Motte's tragedy *Omphale*, which had been severely attacked when it was revived with Destouches' music in 1752. Grimm had been particularly harsh in his criticism and Cardonne, while following Grimm's principles, attempted to bring together the ideas of both factions in the Querelle des Bouffons. Rather than achieving a compromise, however, he found himself caught in an argument that went beyond the merits of his work, however attractive its melodies and serious its intentions. He next wrote a one-act ballet, *Ovide et Julie*, as part of a work entitled *Fragments héroïques*, the other two sections being revivals of works by Destouches ('Feu' from *Les éléments*) and Rameau ('Sauvage' from *Les indes galantes*). Once again he met with mixed reaction and little public success. After failing to have his opera *Epaphus* produced he returned to the court and composed chamber music for the Comtesse de Provence, sister-in-law of Louis XVI. In 1780 he succeeded Berton as *maître de la musique du roi*; from 1781 he was *surintendant honoraire*. He maintained his position as *maître* at least until August 1792, but with the fall of the monarchy in September of that year public notices of him ceased.

WORKS

STAGE

Amaryllis (pastorale, 3), Compiègne, 17 July 1752, music lost

Omphale (tragédie, 5, A.H. de Lamotte), Paris, Opéra, 2 May 1769, *F-Po*

Ovide et Julie, ou Les amours déguisés (ballet, 1, Fuzelier), Paris, Opéra, 16 July 1773, 1st entrée of Fragments héroïques, *Pc*

Epaphus [? et Memphis] (opéra, P. Laujon), unperf., cited by La Borde

L'amant jaloux persécuté (comédie, 1), cited in *Spectacles de Paris* (1781, 1782)

VOCAL

Etrenne de l'Amour et de Bacchus, air tendre, in *Mercure de France* (Feb 1746)

Premier recueil d'ariettes, 1v, 2 vn, b, op.2 (Paris, ?1764–5)

Lost: 5 motets, 1743–8; airs for entr'actes and entrepièces, 1778, cited in royal inventory of 1780

INSTRUMENTAL

6 sonates en trio, 2 vn, b [op.1] (Versailles, 1764)

Premier livre de sonates, hpd, vn obbl, op.3 (Paris, 1765)

Symphonie, G, *F-Pc*; 6 sonates, hpd, vn acc.; 2 kbd concs.

Lost: 2 syms, ob conc., conc., cited in royal inventory of 1780

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DEANNE ARKUS KLEIN

Cardoso, Lindembergue (Rocha) (*b* Livramento, Bahia, 30 June 1939; *d* Salvador, Bahia, 23 May 1989). Brazilian composer. He studied the bassoon and composition at the University of Bahia (1959–65), where his composition teacher, Ernst Widmer, introduced him to the various trends in contemporary music. After graduating he was appointed professor of theory, composition and ethnomusicology at the university; he also taught in several schools in the Bahia area and participated in symposia and seminars on new music throughout the country. He promoted contemporary choral music as the conductor of the University Madrigal Group and Chorus and the chorus of the Mosteiro de São Bento (1970–81), and he gave special attention to vocal resources in his own works. Several of his choral and instrumental works were performed and recorded in Germany and Austria in the 1970s; he received numerous national awards (1967–89).

A founder-member of the Grupo de Compositores de Bahia, he was an eclectic composer. His early works (1965–6) reveal a nationalist inclination, but he later turned to more abstract musical ideas and reached, in the early 1970s, a contemporary style which involved combinations of aleatory and fixed elements. Notably successful is his treatment of carefully planned timbral effects, as in *Espectros* (1970), *Influência* (1971) and *Requiem para o sol* (1976). Traditional Afro-Bahian rhythmic characteristics are displayed in works such as the *Oratório cênico* (1972). His innate dramatic sense is revealed in his folk opera *A lenda do bicho turana* (1974). During Pope John Paul II's visit to Salvador (1980), Cardoso conducted his *Missa João Paulo II na Bahia*, a dazzling work in which *atabaques* (drums) and *agogô* (cowbell) combine with the organ, orchestra and chorus. In the early 1980s he won further recognition with the four works entitled *Relatividade*. His writings on music include *Causos de músico* (Salvador, 1994).

WORKS

(selective list)

Dramatic: A lenda do bicho turana (op), 6 solo vv, chorus, small ens, 1974; Dança de Salomé, dancers, orch, 1980; Missa do descobrimento, children's chorus, actors, plastic tpts, 1981

Orch: A festa da Canabrava, 1966; Minisuite, 1967; Viasacra, 1968; Extrême, 1970; Abertura, 1970; Serestachorofrevo, 1970; Influência, str, 1971; Orbitas, 1971; Pleorama, 1971; Reflexões II, 1974; Rapsódia caymmi, 1974; 5 assuntos, 1975; Requiem para o sol, 1976; Cordel, 1978; Suitemdó, 1979; Desconcertante, chbr orch, 1979; Relatividade I, 1981; Rapsódia Luiz Gonzaga, 1981; Relatividade II, 1981; Rapsódia baiana, 1982; Sinfonia no.1, 1985; 9 variações, bn, str, 1985; Ritual, 1987

Vocal-orch: Procissão das carpideiras, 8 S, A, orch, 1969; Captações, 4 solo vv, orch, 1969; Oratório cênico, 3 solo vv, chorus, orch, 1972; Espectros, chorus, orch, 1970; Requiem, 2 mixed choruses, orch, 1974; Memórias I, 4vv, chorus, orch, 1977; Missa João Paulo II na Bahia, mixed chorus, perc, org, opt. orch, 1980; Oniçá orê, female chorus, orch, 1981; Romaria a São Gonçalo da Canabrava, 4vv, chorus, orch, 1982; As alegrias de Nossa Senhora, nar, solo vv, chorus, orch, 1982; 4 momentos da infância, children's chorus, orch, 1984; Ode ao dois de julho, nar, chorus, orch, 1987

Other vocal: Missa nordestina, chorus, 1966; Aleluia, chorus, b drum, 1970; Kyrie, chorus, 1971; Kyrie Christe, S, chorus, trbn, str qnt, 1971; Santo, small chorus, 1972; Dona nobis pacem, chorus, 1973; Os atabaques da Pombagira, unacc. chorus, 1974; Caleidoscópio, 1975; Sincronia fonética, S, pf, 1977; História do arco da velha, nar, children's chorus, pf, opt. lighting, 1986; Negro preto, S, vc, 1988; Minimalisticamixolidicosaxvox, t sax, chorus, 1988

Chbr and solo inst: 2 pf trios, 1967, 1970; Wind Qnt, 1970; Toccata, pf, 1972; Sedimentos, str qt, 1973; Pf Trio, 1975; Sincronia, wind qnt, 1975; 6 aspectos de Ouro Preto, 10 fl, 1976; Natureza morta, fl, ob, sax, pf, 1976; Outros aspectos de Ouro Preto, 15 fl, pic, a fl, 1978; Variações sobre e nordeste, vn, pf, 1978; Relatividade III, pf, triangle, 1982; Relatividade IV, pf, 1982; Caleidoscópio II, vn, va, vc, db, 1983; Xaxando, 2 tpt, hn, trbn, tuba, 1983; Pequeno estudo, gui, 1987; Monódica I, cl, pf, 1988

Principal publishers: Gerig, Radio Jornal do Brasil

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G. Béhague: *Music in Latin America: an Introduction* (Englewood Cliffs, NJ, 1979)
V. Mariz: *História da música no Brasil* (Rio de Janeiro, 1981, 4/1994)
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GERARD BÉHAGUE

Cardoso, Manuel (*b* Fronteira, nr Portalegre, 1566; *d* Lisbon, 24 Nov 1650). Portuguese composer. From 1574 or 1575 he studied music and grammar at the choir school of Évora Cathedral, and was apparently a pupil of Manuel Mendes. On 1 July 1588 he entered the Carmelite Convent (Convento do Carmo) in Lisbon and professed there on 5 July 1589. He became *mestre da capela* and sub-prior at the Carmo, and was equally famous for his musical gifts and his religious virtue, for both of which he was honoured by King João IV (who kept a portrait of the composer in his music library). In 1625 Cardoso dedicated his first book of masses to João (then Duke of Barcelos). The composer dedicated a further two publications to João, including the second book of masses in 1636 (composed on themes provided by João) and his last volume, the *Livro de varios motetes* (containing music for Advent, Lent, Holy Week, and the Mass and Office of the Dead), which, although issued in 1648, was prepared by 1645, soon after João's restoration to the Portuguese throne in place of the Spanish monarchs who had ruled Portugal for 60 years. Cardoso may be referring to this event – portraying João as the 'saviour' of the nation – as well as to his own advanced age when he quotes the beginning of the *Nunc dimittis* in his dedication. Cardoso also secured the patronage of King Philip IV of Spain, to whom he dedicated his third book of masses (1636). At the end of this volume there is a *Missa Philippina*, the composition of which had been proposed to Cardoso by the *maestro* of the royal chapel, Mateo Romero. Cardoso had travelled to Madrid in 1631, and was generously rewarded by the king, who invited him to conduct the singers of the royal chapel.

Cardoso's music demonstrates on the one hand the continuing vitality of traditional contrapuntal techniques (it being significant in this regard that the five parody masses in his *Liber primus* are all based on motets by Palestrina), with virtuosic canons in, for example, the *Missa 'Tradent enim vos'* and the *Missa 'Anima mea turbata est valde'*, while his composition of no fewer than seven masses upon a single theme – 'Ab initio' – shows another type of virtuosity (one of these is now lost). On the other hand, the extensive use of chromatic inflexions and of diminished and augmented vertical intervals creates a highly coloured expressive language. Similarly, although Cardoso's rhythmic technique remains for the most part

within the bounds of the *stile antico*, he occasionally introduced passages of declamation in crotchets and even quavers, traits seen most clearly in the Lamentation setting *Aleph. Ego vir videns* and the three settings of lessons from the Office of the Dead, *Parce mihi Domine*, *Responde mihi* and *Spiritus meus*, which are found towards the end of the 1648 collection.

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all printed works published in Lisbon

Cantica BMV, 4, 5vv (1613); ed. in PM, ser.A, xxvi (1974)
Missae, 4–6vv, lib.1 (1625); ed. in PM, ser.A, v–vi (1962–3)
Missae, 4–6vv, lib.2 (1636); ed. in PM, ser.A, xx (1970)
Missae de BVM, 4–6vv, lib.3 (1636); ed. in PM, ser.A, xxii (1973)
Livro de varios motetes, officio da semana santa e outras cousas, 4–6vv (1648); ed. in PM, ser.A, xiii (1968)
6 motets, 4vv: Lisbon, Biblioteca do Museu Nacional de Arqueologia

LOST WORKS

5 masses; Magnificat; 2 Te Deum settings; Salve regina; 5 vesper psalms; 2 villancicos: listed in *JoãoIL*

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J.M. Pedrosa Cardoso: 'Inéditos de Fr. Manuel Cardoso', *Revista portuguesa de musicologia*, iii (1993), 43–52

OWEN REES

Cardot [Richard de Bellengues] (*b* Rouen, *c*1380; *d* Brussels, 25 Feb 1470). French singer and composer. He was a priest, and appears as a singer in the Burgundian chapel between 1415 and 1419. He was in the Papal Chapel from 1422 to 1425. In 1422 he received a canonry in Notre Dame in Ligny and also became rector of St Willibrodus, near Antwerp. He later held ecclesiastical offices in Beauvais, Picquigny and possibly Rouen. By 1430 he may again have been active at the Burgundian court since his name appears in the list of singers in Binchois' motet *Nove cantum melodie*, composed in Burgundy in that year. His name is found in the lists of singers from 1434 to 1464. He died in Brussels and was interred in Ste Gudule. His motto 'Fais tout ce que tu vouldras/Avoir faist quand tu mourras' served as his epitaph. His single surviving work is a rondeau for three voices *Pour une fois et pour toute* (*GB–Ob* Can.misc.213; ed. in CMM, xi/2, 1959, p.19).

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M. Schuler: 'Zur Geschichte der Kapelle Papst Martins V', *AMw*, xxv (1968), 30–45
C. Wright: *Music at the Court of Burgundy, 1364–1419: a Documentary History* (Henryville, PA, 1979), 177

TOM R. WARD

Cardus, Sir (John Frederick) Neville (*b* Manchester, 2 April 1889; *d* London, 28 Feb 1975). English critic and writer on music. Largely self-educated, he first wrote music criticism for the Manchester *Daily Citizen* in 1913. He joined the *Manchester Guardian* in 1917, producing his first cricket notice in 1919, and assisting Samuel Langford as music critic from 1920. At Langford's death in 1927 he became the paper's chief music critic until 1939, based in Manchester for the earlier years and in London from 1931. In his concert notices he avoided technical jargon, cultivating instead an elegant, witty and urbane style that gave audiences an insight into the spirit of the composition and performance. His reviews of Hallé concerts during the 1930s, for example, were brilliant re-creations of their performances. A frank autobiographer, he described with zest both his early struggles and the subsequent richness of his experience. His predilections in music can be deduced from *Ten Composers* where, an unashamed sensualist, he wrote with particular insight on Mahler, Strauss, Delius and Elgar. If Beecham's brilliance had a special appeal for him among conductors, he could nonetheless find a place for the very different art of Klemperer. From 1939 to 1947 he worked in Australia, writing on both his subjects for the *Sydney Morning Herald* and giving weekly broadcasts on music. From 1948 he wrote for the *Sunday Times* on cricket, rejoining the *Manchester Guardian* in 1951 as its London music critic, a post that he held until his death. In 1963 he received the Wagner Medal of the City of Bayreuth and in the following year was made a CBE. He was knighted in 1967.

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ed.: *Kathleen Ferrier: a Memoir* (London, 1954, 2/1969) [incl. 'A Girl from Blackburn', 13–36]
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ROBERT ANDERSON/NIGEL SCAIFE

Careest, Joos. *See* KAREST, JOES.

Carelli, Emma (*b* Naples, 12 May 1877; *d* nr Rome, 17 Aug 1928). Italian soprano. She was born into a musical family, and in 1895 made her début in the title role of Mercadante's *La vestale* during the centenary celebrations at Altamura. After appearances in Naples and at the Dal Verme in Milan, she went to La Scala, singing Desdemona to Tamagno's Otello and, in 1900, Tatyana in the Italian première of *Yevgeny Onegin*. A spectacular tour of South America was followed by her greatest success, as Zazà in the opera by Leoncavallo. In 1898 she married the left-wing politician Walter Mocchi, who later became a theatrical impresario and acquired the Costanzi in Rome. Carelli took over the management in 1912, her first season including the Rome première of Strauss's *Elektra* in which she sang the title role to great acclaim, having coped with a fire in the theatre earlier that evening. She ran the theatre for 15 years, maintaining an enterprising repertory with distinguished casts and despite serious financial losses.

She died in a car accident in 1928. Her few and rare recordings are not attractive as pure singing but have plenty of energy and temperament.

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A. Carelli: *Emma Carelli: trenti anni di vita del teatro lirico* (Rome, 1932)

K. Hardwick: 'Emma Carelli', *Record Collector*, xi (1957), 173–83; xii (1958–60), 36–7 [with discography]

J.B. STEANE

Caresana, Cristoforo (*b* Venice, *c*1640; *d* Naples, 13 Sept 1709). Italian composer, organist and singer. He may have studied at Venice with P.A. Ziani. From 1658 until his death he lived at Naples. He may have joined the Febiarmonici and was a member of the Congregazione dell'Oratorio from 1659 to 1706. In 1659 too he was engaged as a tenor in the royal chapel and was organist there for many years from 1667; he was still serving in 1702 but had retired by 1704. He was *maestro di cappella* of the Conservatorio di S Onofrio from 1688 to 1690, and in 1699 he succeeded Provenzale as *maestro* to the treasury of S Gennaro. His vocal exercises were widely used, and some of them were reprinted for the Paris Conservatoire in 1819. His preface to the 1693 books shows considerable theoretical knowledge and is of interest for his views on certain forms, while the carefully calculated expressive means and rhythmic and melodic flexibility of the music itself reveal him as a precursor of Pergolesi, who undoubtedly studied his works. His sacred music is more old-fashioned and of less interest.

WORKS

ORATORIOS

Le avventure di una fede, 9vv; Il sacro conclave nel seno di Maria, 4vv; La battaglia spirituale, 5vv, chorus 3vv; S Lucia, 5vv: *I-Nf*

OTHER VOCAL

Motetti, 2–4vv, op.3 (Naples, 1700)

10 masses, 5–9vv, insts; introit; 33 lectiones; Missa defunctorum in funeribus Alexandri pape VII, 8vv, va, vle, bn, bc, 1667; 3 compline masses; 16 Magnificat settings, 4–8vv, some with insts; 8 antiphons; 17 litanies; responsory, 4vv; 67 psalms, 4–9vv, some with insts; *c*130 motets; 32 hymns, 3–5vv, some with insts; 47 arias and cantatas, 1v; 37 cantatas, 2 and more vv: *Nf*

11 madrigals, 3, 5vv, 1677–87, *Nf*

VOCAL TUTORS

Duo ... (libro primo, libro secondo), 2vv (Naples, 1681); ed. A. Choron (Paris, 1819)

XVI solfèges, sur tous les intervalles de la gamme dans les mesures à deux et à trois tems, 3vv (Paris, n.d.) [incl. pieces from 1681 vol.]

Duo ... libro primo (secondo), 2vv, op.2 (Naples, 1693) [only partly texted]; ed. J.A.L. de La Fage (Paris, 1834)

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D. Fabris: 'Generi e fonti della musica sacra a Napoli nel Seicento', ibid., 415–54

RENATO BOSSA

Carestini, Giovanni [Cusanino] (*b* Filottrano, nr Ancona, *c*1704; *d* ?Filottrano, *c*1760). Italian soprano, later alto, castrato. He was taken to Milan at the age of 12 under the protection of the Cusani family, and first performed there in Vignati's *Porsena* in 1719. Several northern appearances preceded his Roman début in 1721 (Scarlatti's *La Griselda*), where he sang alongside Bernacchi, his teacher. He remained for two years and then graced the Viennese court in 1723–4, appearing in Fux's *Costanza e Fortezza* in Prague. He was at Venice in 1724–6, 1729 and 1731, singing in operas by Vinci and Porpora, and in Rome in 1727–30, where he appeared in works by Vinci and Feo; he also sang in operas by Hasse and others in Naples, 1728–9. He crossed the Alps in 1731 and entered the service of the Duke of Bavaria in Munich, returning to Italy before following Handel to London in 1733. There he created the principal male roles in Handel's *Arianna in Creta*, *Parnasso in festa*, *Terpsichore*, *Ariodante* and *Alcina*, also singing in revivals and pasticcios, and in Handel's oratorios (*Deborah*, *Acis and Galatea*, *Esther* and *Athalia*). Back in Naples in 1735, his salary was higher than Caffarelli's. During a second London engagement, for six months ending in May 1740, he enjoyed little success. In the 1740s he appeared in Italy, was in Maria Theresa's employ by 1744 and sang under Hasse in Dresden, 1747–9. Brief Italian appearances preceded a Berlin engagement, 1750–54; he then moved to St Petersburg under Araja until 1756. His career declined rapidly; a Naples audience was hostile in 1758.

Carestini was at first 'a powerful and clear soprano' (Burney), with a compass of *b* to *c'''*; later he had 'the fullest, finest, and deepest counter-tenor that has perhaps ever been heard'. Handel's roles for him call for a two-octave compass, *a* to *a''*; Hasse's *Demofoonte* (1748) requires *e♭* to *g'*. His reputation was enormous. Hasse remarked: 'He who has not heard Carestini is not acquainted with the most perfect style of singing'; Quantz added: 'He had extraordinary virtuosity in brilliant passages, which he sang in chest voice, conforming to the principles of the school of Bernacchi and the manner of Farinelli'. Others, including Burney, commented on his superb acting, and his handsome and majestic profile.



Giovanni Carestini: mezzotint by John Faber the younger after George Knapton, 1735

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DALE E. MONSON

Carey, Henry (*b* ?Yorks., 27 Aug 1687; *d* London, 4 Oct 1743). English composer and librettist. His literary and stage works are of particular interest to music historians as providing satirical commentary on the craze for Italian opera and its singers in fashionable society. There is strong circumstantial evidence to support posthumous claims that he was illegitimately connected with the great Savile family of Yorkshire, to whom he dedicated all his major publications. He appended the name 'Savile' to the first three of his male children corresponding to the three sons of George Savile, 1st Marquess of Halifax, and his stage works show a preoccupation with Yorkshire.

Carey is first known in London in 1710 as editor of the weekly magazine *The Records of Love*, from which we learn that his mother was a schoolmistress who kept a boarding-school for girls in Old Bosvil Court. Soon after settling in London he became a pupil of John Reading (ii) and later of Thomas Roseingrave. During this period he described himself as a 'Musick Master', and a number of his songs are dedicated to various pupils, the most notable of whom was Kitty Clive. He also appeared as a singer (in both English and Italian) at concerts and at Drury Lane. He held the post of 'Psalm-raiser' at Lincoln's Inn chapel, 1714–17, before a somewhat sensational departure that resulted from a well publicized incident where he associated himself with the Earl of Oxford, who had been charged with High Treason. There followed a period of debarment from working in the theatres. From 1723 and for most of the following decade he held the unofficial post of composer in residence at Drury Lane, providing songs and incidental music for plays, pantomimes, masques and comic operas.

In 1732 he emerged as a leading figure of a group of musicians, including Lampe, Arne and J.C. Smith, whose aim was to revive and establish serious opera in English. Carey contributed two librettos, *Amelia* (set by Lampe, London, Little Theatre, Haymarket, 13 March 1732) and *Teraminta* (set by Smith, London, Lincoln's Inn Fields, 20 November 1732, and, in about 1754, Stanley). Ultimately, the English Opera Company failed in its aims, but succeeded instead with burlesques of the same operatic style and conventions. By far the most successful was *The Dragon of Wantley* (Little Theatre, Haymarket, 10 May 1737), a collaboration between Carey and Lampe, which had an unprecedented first season run of 69 performances at Covent Garden. Based on the ballad *A True Relation of the Dreadful Combat between Moore of Moore-Hall and the Dragon of Wantley* (1685), Carey's text and Lampe's music combine to provide a sophisticated and entertaining send-up of the more absurd conventions of Italian opera and the rivalries of the leading castratos and female singers of the day. There are also playful jibes at Handel oratorios. Taking its cue from Gay's *The Beggar's Opera* (1728), it carries the burlesque elements to new lengths by being all-sung, complete with recitatives and da capo arias. It was evidently quite a spectacle: Bickham's *The Musical Entertainer* (ii, 1739) contains the main arias with engravings illustrating the contemporary staging. The piece has enjoyed modern revivals. Another of Lampe and Carey's collaborations is the burlesque *Margery, or A Worse Plague than the Dragon* (London, Covent Garden, 9 December 1738).

Another popular stage work was *Nancy, or The Parting Lovers* (1739), entirely by Carey, which depicts the characters of a sailor, his sweetheart and a press gang officer who comes to part them. It broke new ground in treating a contemporary situation involving ordinary people entirely in music, balancing patriotic propaganda with human emotions. Arne's 'Rule, Britannia' (from *Alfred*) later replaced the final chorus.

Carey was the most prolific English song composer during the period 1715–40. He published over 250 examples ranging from simple ballads to italianate chamber cantatas. Unusually, he provided the lyrics to all but a dozen of them. He played a significant role in the continuity and development of an indigenous English song style, linking the vocal styles of Purcell and Eccles at the end of the 17th century with those of Arne and Boyce in the mid-18th. He demonstrated an enduring veneration for Purcell through his poetry and songs, composing two elaborate mad songs (the cantatas *I go to the Elisian Shade* (1724) and *Gods I can never this endure* (1732)) after Purcell's *From silent shades* (also known as *Bess of Bedlam*).

His best songs display simplicity, natural flow, elegance and melodic charm. In fusing the features of popular ballad with italianate embellishments, he established the characteristics of the English *galant* style identified primarily with Arne, particularly in his liberal use of the vocal appoggiatura. His English cantatas became popular items between acts of plays and ballad operas. Of his early songs *Sally in our Alley* is original and enduring. It was first performed at Drury Lane 20 May 1717 by Mrs Willis dressed 'like a Shoemaker's Prentice'. He has been named posthumously as the composer of the national anthem *God Save the King*; the earliest such attribution was by his friend and collaborator Smith. No conclusive source exists, though a strong theme of patriotism pervades many of Carey's songs. Occasionally he used the mock Italian pseudonym Sigr Carini for his burlesque cantatas.

Carey was continually beset by pecuniary difficulties and deeply affected by the deaths of several of his children in infancy. The *London Daily Post* of 5 October 1743 reported that 'Yesterday morning Mr Henry Carey, well known to the musical world for his droll compositions, got out of bed from his wife in perfect health, and was soon after found dead'; he hanged himself. Carey married twice, to Elizabeth Pearks on 1 September 1717 and to Sarah (maiden name unknown) between 1729 and 1733. Of his four surviving children, George Savile Carey continued the theatre connection. His daughter Anne, an actress, bore an illegitimate son Edmund Carey, introduced at an early age on to the stage as 'Master Carey,

the celebrated theatrical child', and later known as Edmund Kean, the great Shakespearean actor.

WORKS

all printed works published in London

LCG – *London, Covent Garden*
LDL – *London, Drury Lane*
LLH – *London, Little Theatre, Haymarket*

PANTOMIMES

probably only partly composed by Carey

Harlequin Dr Faustus (B. Booth), LDL, 26 Nov 1723, recit, 2 airs (Masque of the Deities) in The Works of Henry Carey; comic tune borrowed for John Gay's Achilles, Air 29
Harlequin Sheppard, LDL, 28 Nov 1724; doubtful, music lost
Apollo and Daphne, or Harlequin Mercury, LDL, 20 Feb 1725, 1 air pubd

OPERAS

The Quaker's Opera (ballad op, T.Walker), London, Bartholomew Fair, 24 Sept 1728, songs arr. Carey
Love in a Riddle (ballad op, C. Cibber), LDL, 7 Jan 1729, songs arr. Carey
The Contrivances (op with dialogue, Carey), LDL, 20 June 1729, songs pubd
Damon and Phillida (ballad op, Cibber), LLH, 16 July 1729, songs arr. Carey [revision of Love in a Riddle]
The Generous Freemason (ballad op, W.R. Chetwood), London, Bartholomew Fair, 20 Aug 1730, songs ?arr. Carey
Betty, or The Country Bumpkins (ballad op, Carey), LDL, 1 Dec 1732, only song words pubd
Chrononhotonthologus (mock-heroic burlesque op, Carey), LLH, 22 Feb 1734, tunes in lib
The Honest Yorkshireman (ballad op, Carey), LLH, 15 July 1735, songs pubd
The Coffee House (J. Miller), LDL, 26 Jan 1738, songs (some by Burgess) pubd

ENTERTAINMENTS

possibly all-sung unless otherwise stated

Cephalus and Procris (masque, Carey), with pantomime interlude, LDL, 28 Oct 1730 (1731)
The Happy Nuptials (masque, Carey), for Princess Anne's wedding, London, Goodman's Fields, 12 Nov 1733, 1 song pubd, lib in *Gentleman's Magazine* (Nov 1733)
The Festival, or The Impromptu Revels (masque, ?Carey), LLH, 24 Nov 1733, lost
Britannia, or The Royal Lovers (Carey), London, Goodman's Fields, 11 Feb 1734, rev. of The Happy Nuptials, 4 songs, 4 duets in The Musical Century, 2 other songs pubd
Nancy, or The Parting Lovers (interlude, Carey), LCG, 1 Dec 1739, (1739), rev. *c*1765, also as True Blue, or The Press Gang

VOCAL

6 Cantatas (Carey) (1724)
The Works of Henry Carey (1724 [?lost], enlarged 2/1726)
6 Ballads on the Humours of the Town (Carey) (1728)
6 Songs for Conversation (Carey) (1728)
Diamonds Cut Diamonds, a Choice Collection of 52 new songs (Carey) (*c*1729) [a rare set of musical playing cards, repr. as a pocket vol. of songs]
6 Cantatas (Carey) (1732)
The Musical Century, in One Hundred English Ballads (1737–40/*R*, rev. and enlarged 3/1744)
3 Burlesque Cantatas (1741), 2 previously pubd
A Choice Collection . . . of Songs (Carey) (1742)
*c*250 single songs, incl. Flocks are sporting (Carey) (*c*1715), Sally in our Alley (Carey) (*c*1717), Black-ey'd Susan (J. Gay) (*c*1720)
At least 1 song for C. Johnson's Love in a Forest, LDL, 1723, and 2 for C. Cibber's completion of J. Vanbrugh's The Provoked Husband, LDL, 1728; also incid music for Hamlet, London, Goodman's Fields, 9 Feb 1736, lost
Hymn tunes (see Hymns Ancient and Modern, rev. edn no.179, and Songs of Praise, no.656)

WRITINGS

The Records of Love (London, 1710)
Collected Poems (London, 1713, enlarged 2/1720, enlarged 3/1729)
The Laurel Grove or The Poet's Tribute to Musick and merit (1725–9)
Dramatic Works (London, 1743)

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NORMAN GILLESPIE

Carges, Wilhelm. *See* KARGES, WILHELM.

Carhart & Needham. American firm of reed organ makers. It was founded about 1846 in New York by Jeremiah Carhart (*d* 1868) and Elias Parkman Needham. Carhart, who had previously worked for George Prince, had been making lap organs since 1839 and held several patents for reed organ improvements, including an early version of the suction bellows, which he patented in 1846. For several years Carhart charged Prince and other manufacturers a royalty on the use of this patent, until it was discovered in 1860 that a very similar type of suction bellows had been patented in 1818 by Aaron M. Peaseley, and Carhart's patent was declared void. Carhart & Needham manufactured reeds for the trade as well as complete reed organs, and by 1866 had produced over 15,000 instruments. Needham continued to run the business after Carhart's death, but retired in 1880.

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BARBARA OWEN

Caribo (It.). A term used primarily for instrumental versions of the lai form though also implying dance music; *see* LAI, §1(vi).

Carillon (Fr.; Dut. *carillon, klokkenspel, beiaard*; Ger. *Carillon, Glockenspiel*). A set of stationary, tuned bronze bells played by a carillonneur or carillonist (Fr. *carillonneur*; Dutch *beiaardier*; Ger. *Glockenspieler*) using a baton keyboard (*stokkenklavier*). According to the definition of the World Carillon Federation the term is restricted to sets containing at least 23 bronze bells, which, apart from the lowest three bells, must form a fully chromatic scale; the term is also sometimes applied to smaller, diatonic or automatic CHIMES. A modern concert carillon encompasses at least four chromatic octaves; a large number of instruments also feature an automatic playing mechanism which is controlled by clockwork (*see* MUSICAL CLOCK). Most carillons are located in a tower or on a high outdoor frame, and are managed by a civic authority or by a religious or educational institution.

See also ORGAN STOP and CHANGE RINGING.

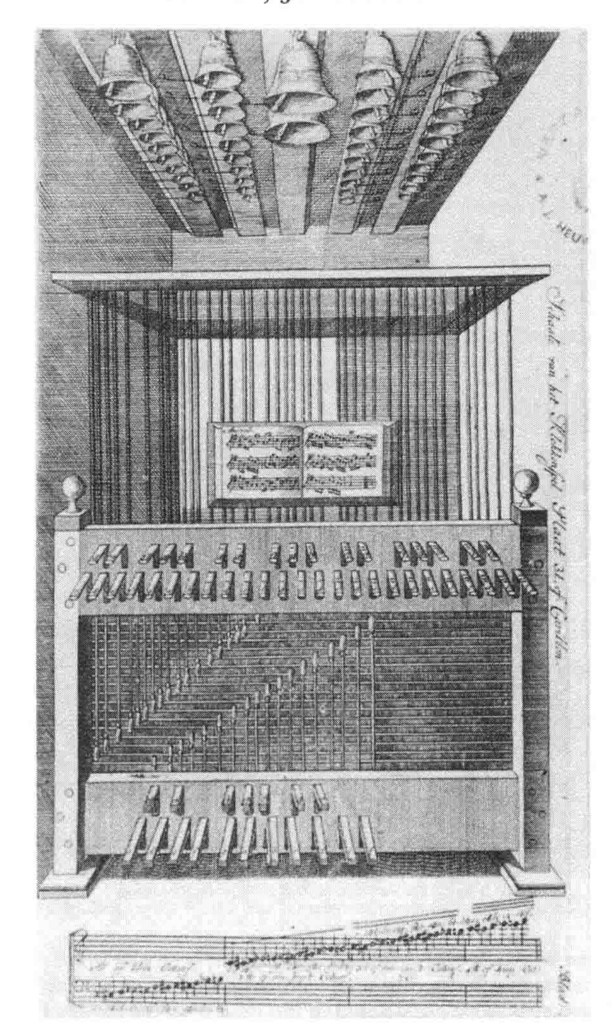
1. Construction. 2. History. 3. Repertory.

1. CONSTRUCTION. The carillon is among the largest and heaviest musical instruments in the world. A set of carillon bells may weigh from less than two tonnes to more than 40, depending both upon the dimensions and height of the host bell-chamber and upon the musical taste and financial resources of the owner. The weight of individual bells may range from several tonnes for the lowest bass bell to 8 to 12 kg for the smallest treble bell. A heavy carillon (lowest C key linked to a *c′* bell weighing about 2200 kg or more) has a broad spectrum of volume and a long average reverberation time, resulting in an expressive and melodious overall effect. A light carillon (lowest C key linked to a *g′* bell weighing about 650 kg or less) compensates for a loss of expressiveness with greater freshness and transparency. A bell series can begin on any pitch, and most carillons are consequently transposing instruments. The height and the structure of the bell-chamber are determining factors for the sound of a carillon. Heavy carillons sound more homogeneous and melodious when placed in a closed bell-chamber. A closed bell-chamber has a ratio of openings to surface of 30% or less and consequently serves as an ideal resonator-box.

A typical European carillon has 49 bells which are linked to the keyboard as: *B♭cd–c″″*. The pedal runs from *B♭* to *g′*. In North America the bass bell is connected to *G* on the keyboard, and the pedal compass is *G–c″*. The series is often completely chromatic and the number of bells is usually 55 or more and is then known as a *Grand Carillon*. Many recent North American carillons have been built as 'non-transposing' instruments, with the lowest note *G* linked to a G bell weighing approximately 6000 kg.

The baton keyboard (fig.1) has the same structure as a piano keyboard, with short chromatic keys above the diatonic ones. The rounded keys are made of ash and are depressed by the carillonneur's clenched fist. Intervals of up to a 4th are played with a flat hand, using the right-hand thumb for the lower note and the index and middle fingers together for the higher note (and the reverse in the left hand). The pedals are played with the front of the foot. Two types of carillon keyboard are common, differing widely in their dimensions. The North American standard keyboard offers a number of ergonomic advantages over the European keyboard, such as a concave, radiating pedal board and a lower keystroke. No uniform world standard has yet been established.
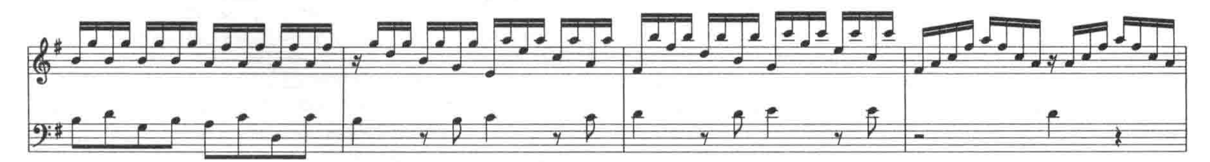
Each key on the keyboard is attached to a flexible steel wire (the 'keyboard wire') which is pulled down when the key is struck. A lever rotating about its axis converts the vertical motion of the keyboard wire into the horizontal motion of a second wire, known as the clapper wire. This wire pulls the clapper to the inner wall of the bell, which

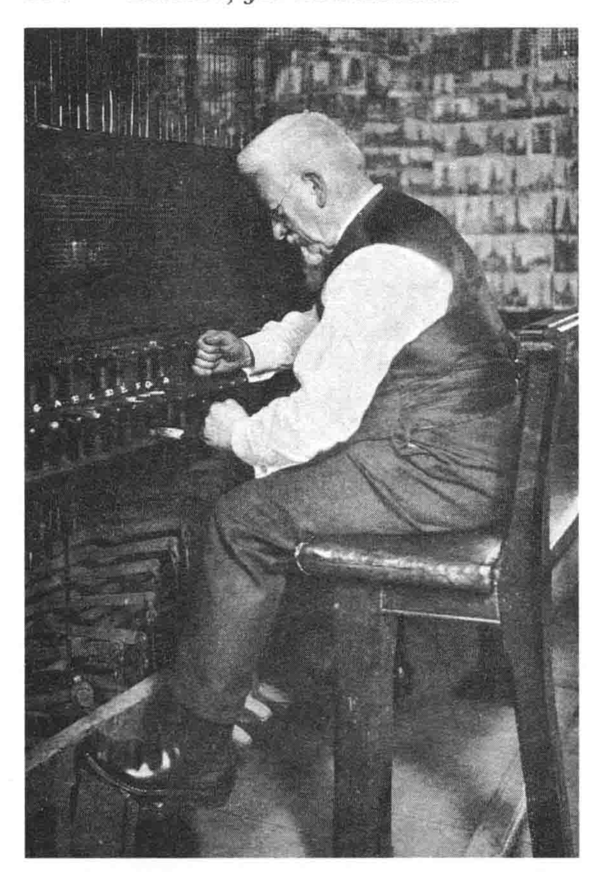


1. Baton keyboard of a carillon, showing position of the bells above: engraving from Joos Verschuere Reynvaan's 'Muzijkaal Kunst-Woordenboek' (Amsterdam, 1795)

is chimed. The force with which the key is struck (fig.2) affects the speed of the clapper, determining the attack and volume of sound produced. Heavier clappers are normally fitted with springs which pull in the same direction as the motion in order to lighten the key action; the lighter clappers have springs that pull in the opposite direction to the motion to make the key action in the treble somewhat heavier and to force the clapper to release the bell immediately, so that the bell continues to ring. These springs also make rapid repetitions of notes possible. Using turnbuckles (wire adjusters) above the keyboard the carillonneur can neutralize the expansion and contraction effects of changing air temperature on

Ex.1 Matthias Vanden Gheyn: *Preludio No.7*, bars 80–83, 1755. The toccata style is particularly ideomatic for the carillon





2. *Jef Denyn playing the carillon at St Romboutskathedraal, Mechelen*

the wires Clappers are made of wrought iron, cast iron or manganese brass. Their weight and the materials used to make them partly determine the timbre of the carillon. The clapper generally accounts for about 3% of the overall bell weight, going up to 6% or more in treble bells.

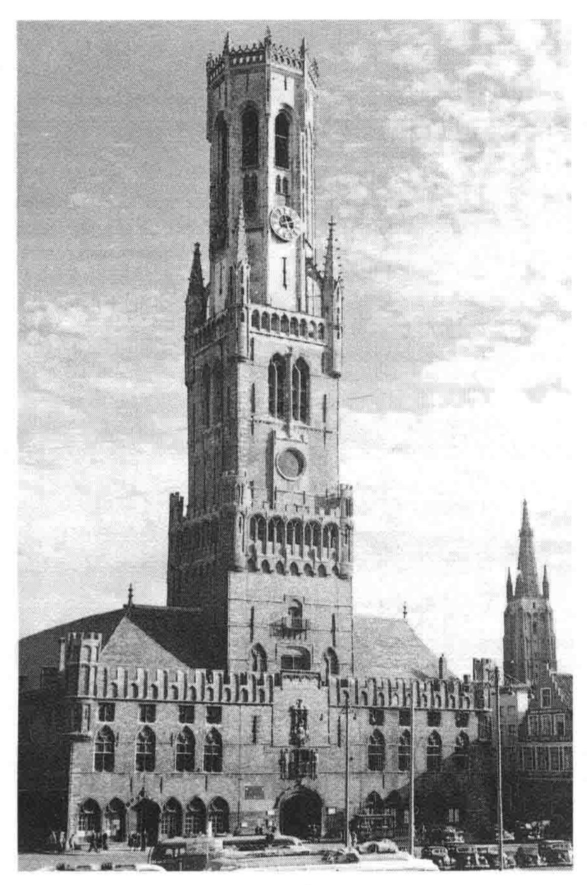
Automatic chiming mechanisms generally use hammers to strike the bell on the outside. The earliest examples employed barrel mechanisms, where a large metal cylinder was fitted with pegs which operated a series of levers during its rotation (*see* MECHANICAL INSTRUMENTS, fig.2). The pegs raise the chiming hammers which then drop onto the bells. Since 1950 new methods of automation have been introduced, all based on the principle of a hammer being attracted by an electromagnet. This technology assures more accurate playing than the mechanical barrel, but generally results in a more aggressive sound. Until the development of MIDI systems the musical information was most often programmed by means of perforated plastic tapes, comparable to the music rolls on a player piano; today the music is programmed in MIDI format and stored in an electronic tower-clock. In Belgium and the Netherlands there is a tradition of frequently changing the automatic programme, whereas in Britain and France the same melodies often play unchanged for many years. In the USA most carillons are not provided with an automatic chiming device.

2. HISTORY. The carillon arose out of the urban culture of the southern Low Countries during the late medieval period, and was a corollary of the use of bells as clock chimes (*see* CHIMES, §2; also MUSICAL CLOCK). From the 12th century important events in the towns of this region were marked by *beyaerders*, who struck a set of bells by pulling rhythmically on ropes that were connected to the clappers. Mechanical systems gradually developed which enabled one person to play several bells, culminating in the baton keyboard, the first recorded use of which took place in Oudenaarde in 1510.

A combination of civic rivalry and technological innovation encouraged the carillon to spread throughout the Low Countries (fig.3*a*). Most of the instruments were cast in Mechelen by the bell founding families of Waghevens and Van den Ghein (later Vanden Gheyn). The tower clock and the automatic playing system were manufactured by a clockmaker, although the barrel itself was often cast by the bellfounder; the keyboard and the connections with the clappers were mostly constructed by local craftsmen. Compasses on early carillons were usually no greater than two diatonic octaves, held back by limited knowledge of bell-tuning techniques. A breakthrough was achieved in this respect during the 17th century by François and Pieter HEMONY, bell founders of Zutphen and Amsterdam, working in collaboration with the carillonneur JACOB VAN EYCK. In about 1640 they developed a technique for accurately tuning the most important partial notes by turning the bell on a lathe and chiselling small amounts of metal away from the inner surface. The Hemony brothers cast 51 carillons; intact examples survive in Amsterdam, Utrecht, Antwerp, Ghent and elsewhere. The most important carillon founder of the 18th century was Andreas Jozef VANDEN GHEYN of Leuven. Outside of the Netherlands carillons were rather a curiosity; the few examples in Denmark, France, Germany, Portugal, Russia and Spain came about through political or trade contacts with the Low Countries.

Ex.2 Staf Nees: *Klacht en Troost over Jef Denyn*

poco animato
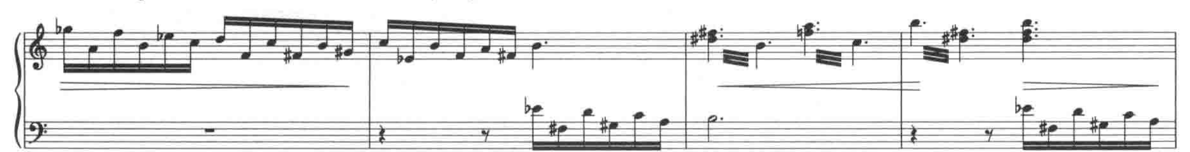




3. *Carillon towers: (a) open-spire bell chamber with 47-bell carillon in the Belfry, Bruges; (b) World War II memorial campanile and carillon, University of Kansas, Lawrence*

17th- and 18th-century carillons were tuned in meantone temperament or a variant of it. The average number of bells in a set increased during this period to 32–40, permitting the use of approximately three chromatic octaves. Chiming barrel mechanisms became larger and more complex so that they could reproduce longer melodies. It was common for these to play four or eight times an hour. Larger towns had, in addition to the official city carillon, several instruments belonging to churches or abbeys. In contrast to the *beyaerders* of previous centuries, the carillonneurs of the 17th and 18th centuries were often trained all-round musicians, chosen by competitive examination. The carillonneur was expected to play several times each week and to re-peg the barrel a few times a year.
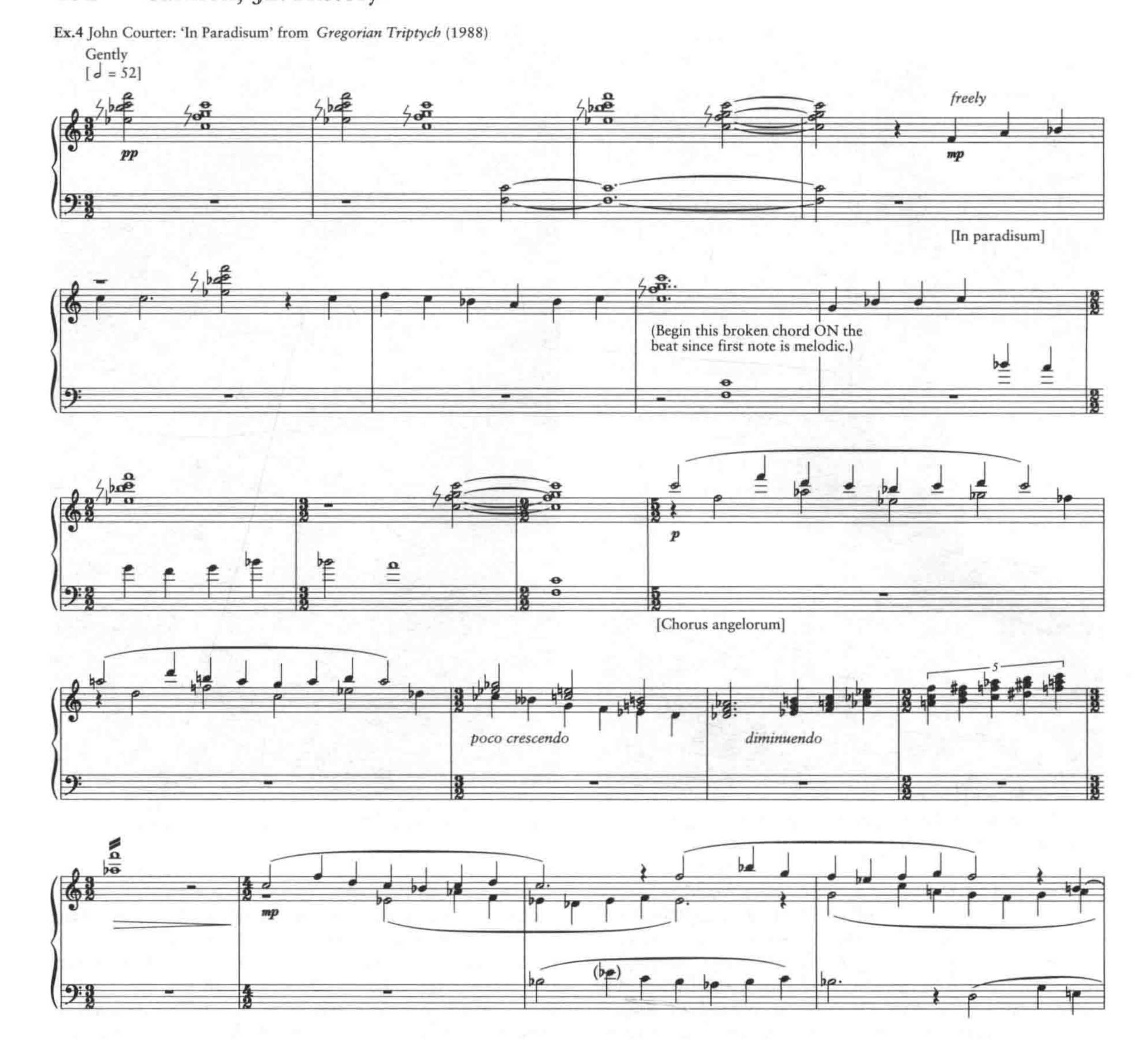
The close of the 18th century saw an end to the golden age of carillon culture in the Low Countries; many instruments disappeared after they were requisitioned by the French occupying forces. Moreover, there was significant deterioration in the ability of bellfounders to produce the extended series of finely tuned bells necessary for making new carillons of musical worth. This skill, which had been achieved by very few individual founders and was always kept a closely guarded secret, died out with the last members of the families who knew it. In addition, the carillon declined in importance in the face of the developing bourgeois musical culture, which took place in concert halls and salons; its time-keeping function had also been superseded by private indoor clocks and pocket watches. Nevertheless, the post of municipal carillonneur was retained by most towns. During the second half of the 19th century attempts were made to replace the baton keyboard with one akin to a piano keyboard that struck the clappers using an electrical or pneumatic mechanism. These experiments proved unsuccessful, principally because of the inability of these systems to produce variations in dynamics.

At the end of the 19th century the Mechelen municipal carillonneur Jef Denyn (1862–1941; fig.2) contributed to a lasting revival in the art of carillon playing. He gave popular weekly evening concerts on the carillon of St Rombouts; he also made a number of improvements to

Ex.3 Henk Badings: 'Toccata octotonica' from *Suite no.2* (1952)



Ex.4 John Courter: 'In Paradisum' from *Gregorian Triptych* (1988)
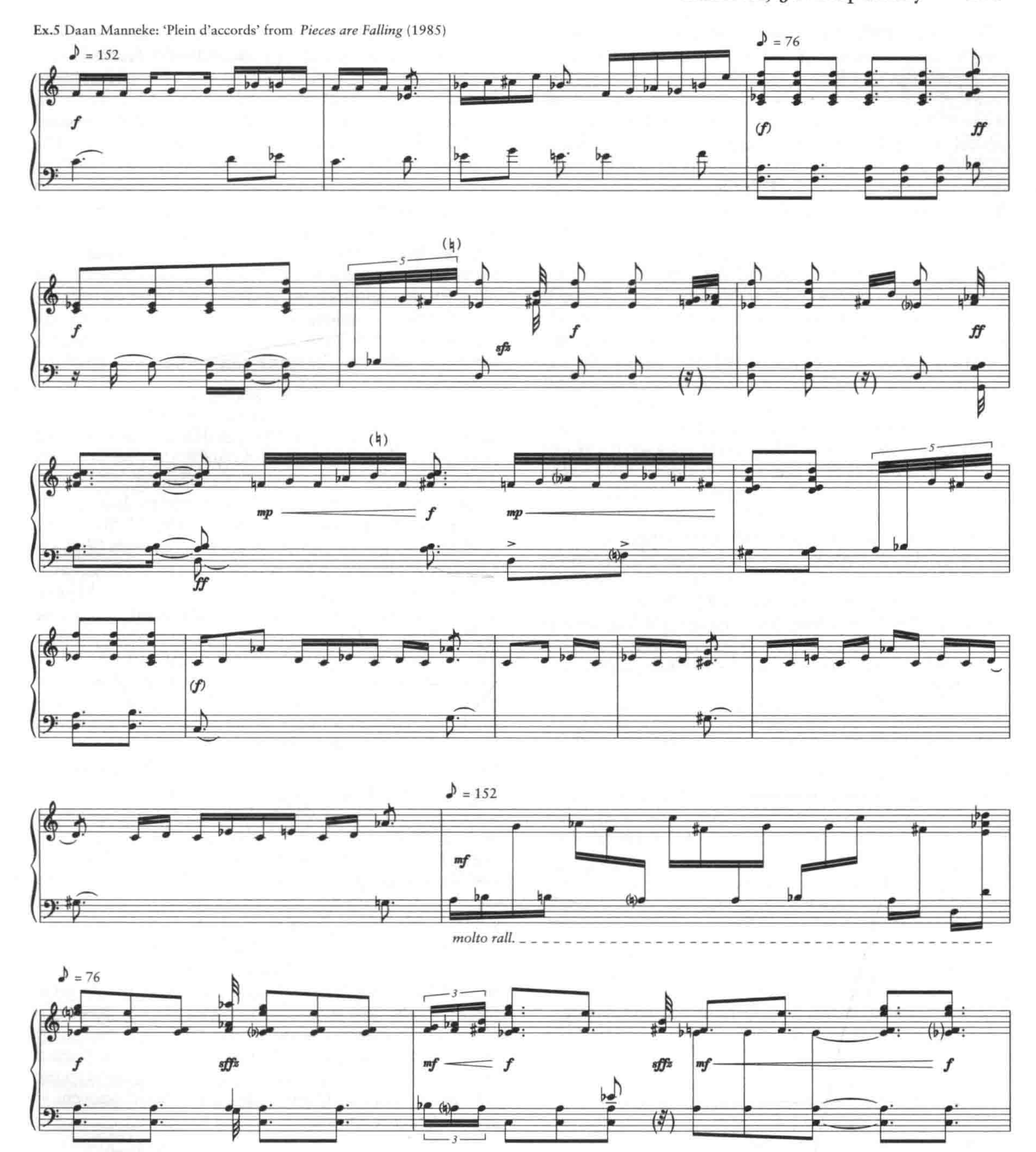


the action of the instrument, making it easier to play in a virtuoso and subtle manner. In 1922 a carillon school was established in Mechelen to perpetuate Denyn's achievement.

In 1896 the English canon Arthur Simpson rediscovered the art of bell tuning (*see* BELL (i), §2). The English bellfounders John TAYLOR & CO of Loughborough and GILLETT & JOHNSTON of Croydon adopted his innovations and produced heavy instruments of excellent quality. Taylor made a carillon in equal temperament in 1904 and was soon receiving orders from the Netherlands for new and replacement bells. After World War I the work of these English founders was exported to the USA, where a new carillon culture developed. In contrast to the European tradition of the carillon as an expression of civic pride, American carillons have tended to be built as memorials. Most exist through private initiative and are located on university campuses, in churches or in public parks (fig.3*b*).

During World War II, 46 of the 213 carillons in Europe were destroyed or the bells requisitioned; some were made available to acoustic physicists for scientific research. As a result the Dutch founders Eijsbouts of Asten and Petit & Fritsen of Aarle-Rixtel were able to supply finely-tuned carillons, and there has been a great increase in the number of instruments, particularly in the Netherlands. In 1998 the number of carillons totalled about 600 worldwide, with 177 in the Netherlands, 150 in the USA, 88 in Belgium, 52 in France, 32 in Germany and 21 in Denmark. Only a handful of founders are capable of producing the necessary purity of tone: the leading firms today include Eijsbouts and Petit & Fritsen in the Netherlands, Paccard in France, Taylor & Co. and the Whitechapel Bell Foundry in England and Olsen-Nauen in Norway.

In addition to the Royal Carillon School in Mechelen, carillon schools have also been established in Amersfoort (Netherlands), Douai (France) and Løgumkloster (Denmark). At some American universities, including Ann Arbor and Berkeley, carillon is taught by the university carillonneur. Carillon-playing competitions are held, such as the International Queen Fabiola Competition in

Ex.5 Daan Manneke: 'Plein d'accords' from *Pieces are Falling* (1985)



Mechelen. There are active carillon associations in most of the countries in which carillons are found.

3. REPERTORY. Until the end of the 17th century the carillon repertory was chiefly religious in origin. Church hymns were played both manually and automatically in settings for one, two or three parts. Only two sources survive from this period, the Brussels barrel-pegging book of Theodoor de Sany (1648) and the Ghent barrel-pegging book of Philippus Wyckaert (1681). During the 18th century secular music was preferred. In Protestant areas religious music remained in favour for a longer period than it did in the Catholic southern Low Countries.

18th-century collections of carillon music survive from the towns of Antwerp (1728 and 1746), Leuven (1756), Saint-Omer (1780–85) and Delft (1775–1816). These consist mainly of dance music, along with Christmas carols, civic music for formal occasions and arrangements of harpsichord music. Generally, carillonneurs filled out their programmes with popular songs and dances, often in variation form preceded by a prelude. The oldest examples of idiomatic carillon music are the eleven preludes composed by the Leuven municipal carillonneur Matthias VANDEN GHEYN (1721–85; see ex.1).

During the 19th century carillon performances were dominated by arrangements of opera tunes. Not until the

20th century did an idiomatic carillon repertory develop which took account of the two significant acoustic characteristics of a bell: its reverberation and its specific series of overtones, including a prominent minor third. After 1920, under the influence of the Mechelen carillon school, a romantic idiom developed with tremolo playing, virtuoso passages and strong contrasts of sound (exponents included Jef van Hoof, Jef Rottiers, Jos Lerinckx, Benoit Franssen and Staf Nees; see ex.2). In the Netherlands a more rational approach to the instrument predominated, which after 1950 produced an interesting repertory, often characterized by tonal innovations such as modal and octotonic scales (notable figures include Leen't Hart and Henk Badings; ex.3). In the USA Ronald Barnes developed a style of writing in response to the naturally melodious character of the heavy English carillons, using impressionistic sound effects, minimalism and a polyphonic style of writing (other practitioners included Albert Gerken, Roy Hamlin Johnson, John Pozdro, Gary White and John Courter; ex.4). An atonal style of writing has also been successfully applied to the carillon by composers including John Cage, Daan Manneke (ex.5) and Frans Geysen; four-handed carillon works have also been written, alongside four-handed arrangements of classical symphonic works. The playing of the carillon together with other instruments (especially brass) is also finding increasing favour. Mobile carillons are often used for this purpose. Since the carillon is by its very nature a public instrument, the tasteful arrangement of well-known music remains one of the basic skills of a carillonneur.

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LUC ROMBOUTS

Cariou, Len [Leonard] (*b* Winnipeg, MB, 30 Sept 1939). Canadian actor and singer. An accomplished actor on stage, film and television, Cariou's Broadway credits include Bill Sampson in *Applause* (1970), Frederik in *A Little Night Music* (1973), and the title character in *Sweeney Todd, the Demon Barber of Fleet Street* (1979). He reprised the role of Frederik in the 1977 film version of *A Little Night Music*; other film credits include *The Four Seasons* (1981). He has appeared in numerous television movies and has made guest appearances in various television shows, including the recurring role of Michael Hagarty in *Murder, She Wrote*, the series which featured his co-star from *Sweeney Todd*, Angela Lansbury. He possesses a wide range, excellent diction and a dramatic masculine sound, and his voice works effectively in both solo and ensemble settings. His true strength is as a character actor, and his voice quality enhances the theatrical effect of the wide variety of roles which he portrays.

WILLIAM A. EVERETT, LEE SNOOK

Carisch. Italian firm of publishers and dealers of music and instruments. It was founded in Milan in 1887 by Giovanni Andrea Carisch (*b* Poschiavo, Switzerland, 14 March 1834; *d* Milan, 1 May 1901) and Arturo Jänichen (*b* Leipzig, 24 May 1861; *d* Leipzig, 21 Dec 1920). Music publishing began in earnest when Otto Carisch (*d* 1895) and Adolfo Carisch (*b* Tirano, 18 Nov 1867; *d* Poschiavo, 2 Oct 1936), sons and successors of Giovanni Andrea, took over the firm. In 1905 it absorbed the music publications of Genesio Venturini's publishing firm in Florence and in July 1915 altered its title to Carisch & C., headed by Adolfo and Otto's son Guido (*b* Milan, 8 Feb 1892; *d* Milan, 9 July 1935). The new Carisch joint-stock company came under the management of a different group in 1936, with the musician Igino Robbiani (*b* Soresina, 18 April 1884; *d* Milan, 24 June 1966) as managing director.

The firm publishes didactic works, operas, and symphonic and chamber works as well as light music; there is also a series of instrumental music from the 18th century and the 20th (e.g. Bettinelli, Bloch, M.E. Bossi, Bucchi, Casella, Castelnuovo-Tedesco, Chailly, Dallapiccola, Ghedini, Malipiero, Mortari, Petrassi, Pick-Mangiagalli, Pizzetti, Rota and Roman Vlad). The firm began to produce gramophone records in 1928; it issues its own recordings under the Carisch label, including the collection of ten records edited by Riccardo Allorto, *Antologia sonora della musica italiana*, an anthology of Italian music from medieval plainchant to Baroque keyboard music. In 1963 the business administration passed to the managing director Sandro Galli, with Gino Mazzocchi as artistic director. (*SartoriD*)

STEFANO AJANI

Carisio, Giovanni ['Il Orbino', 'Il Cieco'] (*b* Santhià, *c*1627; *d* Turin, 7 Nov 1687). Italian composer. He was a pupil in Turin of G.B. Trabattone, three of whose motets are included in his only extant publication *Sacri concerti* (Venice, 1664), for two to five voices. Although he was blind, he was in the service of the Savoy court at Turin from about 1665 and was *maestro di cappella* and organist to the duke from 1672. In 1667 he composed a court ballet of which the libretto survives: *Il trionfo d'amore, o sia il falso amor bandito, l'humano ammesso, ed il celeste esaltato*. In 1678 he was given the post of chamber composer, which required him to provide music for official court occasions; it was in this capacity that he

wrote the opera *Amore vendicato*, now lost, which was staged at the Teatro Ducale in January 1688, two months after his death. He was organist of Turin Cathedral before 1682, when he became *maestro di cappella* there as well as *maestro di musica* at the Collegio degli Innocenti. He composed the *Te Deum* sung on the occasion of the wedding of Charles Emmanuel II to Marie Jeanne Baptiste de Savoie-Nemours and collaborated with Jean-François de Lalouette on an untitled work, performed on 5 December 1677. He may also be the composer of the *dramma musicale Diana trionfatrice d'amore*, performed on 5 November 1670. A number of sacred works by him survive (in *I-Td*) including 12 masses (two of which are requiems), motets, four psalms, litanies of the Virgin and *Magnificat* settings. He is also known to have composed anthems for Holy Week, hymns and versicles.

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GUY BOURLIGUEUX

Carissimi, Giacomo [Jacomo] (*b* Marino, nr Rome, bap. 18 April 1605; *d* Rome, 12 Jan 1674). Italian composer. The most important composer in mid-17th-century Rome, Carissimi established the characteristic features of the Latin oratorio and was a prolific composer of motets and cantatas. Through his pupils and the wide dissemination of his music he influenced musical developments in north European countries.

1. LIFE. The spelling 'Giacomo' was used by some contemporaries and all publishers, although 'Jacomo' appears in the baptismal record and was the form used by Carissimi himself. Marino, Carissimi's birthplace, was a small town a few kilometres south-east of Rome. Two other composers were born there: Bonifatio Gratiani in 1604 or 1605 and Giovanni Battista Mocchi in about 1620. Graziani was one of Carissimi's most important contemporaries as a composer of motets and oratorios; Mocchi was a pupil of Carissimi, and later promoted the publication of a large collection of his motets, *Arion Romanus* (Konstanz, 1670). In the preface to Graziani's *Quinto libro de' mottetti a voce sola* (Rome, 1669), published posthumously and dedicated to Mocchi, the composer's brother referred to the glory that had been conferred on Marino by the birth of the three composers, describing them as 'le tre Sirene di Paradiso'. Giacomo's parents, Amico (1548–1633, a cooper by trade) and Livia (1565–1622), were married on 14 May 1595 and had four daughters and two sons; Giacomo was the youngest. Nothing is known of his early musical training. His first known appointments were at Tivoli Cathedral, under the *maestri di cappella* Aurelio Briganti Colonna, Alessandro Capece and Francesco Manelli; from October 1623 he sang in the choir, and from October 1624 to October 1627 he was the organist. In 1628 Carissimi moved north to Assisi, as *maestro di cappella* at the Cathedral of S Rufino. The archives there offer a glimpse into Carissimi's musical environment: a copy of Palestrina's *Missa 'Ad fugam'* is believed to be in Carissimi's hand, possibly transcribed from a 16th-century copy in the Basilica of S Francesco at Assisi.

At the age of 23 Carissimi was taken into the service of the Collegio Germanico e Hungarico in Rome by its rector, Bernardino Castorio. About 1 December 1629 the *maestro di cappella*, Lorenzo Ratti, left the college; by 15 December Carissimi had succeeded him, and he remained *maestro* until his death just over 44 years later. The Collegio Germanico, a Jesuit seminary where young men from German-speaking countries were trained for the priesthood, had by this time built up a fine musical tradition. Founded by Pope Julius III in 1552, it was re-established and endowed by Gregory XIII in 1573. The rector appointed in that year, Michele Lauretano, took steps to ensure the well-being of music. His choice of Victoria as *maestro di cappella* (1573–77) was singularly auspicious, and in 1587 Lauretano included in his rules for the college a precise statement of the duties of the *maestro di cappella*. The priests and seminarians celebrated Mass and observed the Offices in the adjoining church of S Apollinare. The performance of music in the liturgy (polyphony as well as plainsong) is well documented, but precise information about the repertory is meagre: financial documents record the purchase of motets by Palestrina and Victoria and the rebinding of motets by Morales, but the college diarists only rarely named a specific composition (Lassus's *Deus misereatur nostri* and Palestrina's *Nos autem gloriari*, for example). There is ample evidence that the quality of musical performance at S Apollinare was high, and that its fame had spread abroad. Carissimi was inheriting, not creating, a distinguished musical tradition; his increasing fame added still more lustre to the reputation of the Collegio Germanico.

The rules for the *maestro di cappella* afford a general picture of Carissimi's duties: he had to provide and rehearse all the music required by the college and the church, and to give musical training to the students and the *putti* – not just singing and Gregorian chant, but also counterpoint and composition for the more gifted. These would have included students who later became accomplished composers: Mocchi (a student at the college from 1630 to 1638), Kaspar Förster (1633–6), Vincenzo Albrici (1641–6), and Philipp Jakob Baudrexel (1644–51). Carissimi's eminence also attracted private pupils: Marc-Antoine Charpentier in about 1654, Johann Caspar Kerll some time before 1656, Christoph Bernhard in 1657, and possibly Agostino Steffani between 1672 and 1674.

Precise biographical information about Carissimi is scarce. Shortly after 7 March 1637 he was examined and found suitable for the first tonsure; Pope Urban VIII provided him with an ecclesiastical benefice from the chapel of S Maria di Nazareth in Ravenna, and Cardinal Cesare Colonna was appointed Carissimi's protector. After the death of his brother Giovanni Francesco in 1638, and of Giovanni's wife Livia di Tomaso in 1640, Carissimi was appointed guardian of their two children, Domenico (*b* 1623) and Angela (*b* 1626), and co-heir of his brother's estate. On 3 May 1641 Angela entered a convent in Marino, where she was maintained at her uncle's expense; she died in November 1646. Domenico was educated between 1640 and 1650 at the Collegio Germanico, also at Giacomo's expense. In 1641 the nephew was implicated in a murder in Marino; Giacomo

obtained the assistance of Cardinal Girolamo Colonna in freeing the young man from prison in Genazzano. On 20 November 1646 (after Angela's death) Domenico and Giacomo signed a document dividing the estate of Giovanni Francesco between them. Domenico died by drowning on 15 July 1650.

On at least three occasions Carissimi was offered posts elsewhere. Jacomo Razzi wrote from Venice on 5 December 1643 to inform him that, following the death of Monteverdi, he had suggested Carissimi as a worthy successor in the post of *maestro di cappella* at S Marco. In an undated letter addressed to an unknown 'Reverendo Padre in Christo' Carissimi declined the offer of the post of *maestro* at an unspecified cathedral. This cannot be a reply to Razzi, since S Marco at that time was not a cathedral. Finally, strenuous efforts were made to secure Carissimi's services in 1647. On 24 June Theodorico Bechei, a Jesuit priest, wrote to Carissimi, urging him to come to Brussels and enter the service of the Archduke Leopold William, son of the Holy Roman Emperor and governor of the Low Countries. (The tone and wording of this letter suggest that it was not the first.) A few days later, on 5 July, Friedrich, Landgraf of Hessen-Darmstadt, repeated the offer more insistently. The Landgraf and Bechei had known Carissimi for several years: a letter from them to Carissimi, dated 29 March 1642, indicates that both had been pupils of his. Clearly the Archduke was determined to have Carissimi in his service, for Bechei wrote again on 4 October. From the Landgraf's letter of 27 December we learn that Carissimi's final response was a firm refusal, and also that he had sent a motet to the Landgraf, which the latter undertook to show to the archduke. Although Carissimi's side of the correspondence does not survive, the reassurances offered by Bechei and the Landgraf indicate the reasons that made Carissimi reluctant to move from Rome: he did not wish to leave a fine musical establishment, and he was concerned about his health. This correspondence incidentally provides three scraps of chronological information about Carissimi's compositions. The letter of 1642 mentions the 'arietta, alora che fai che pensi, for two voices' (this must be *Alma, che fai, che pensi?* for soprano, bass and continuo) and a motet, 'Clama, ne cesses, for four voices', which does not survive. Bechei's letter of 4 October refers to an unspecified occasion when he heard Carissimi's motet *Ecce, reliquimus omnia* sung in Rome.

Without leaving Rome, Carissimi accepted employment outside the Collegio Germanico. The libretto of a composition entitled *L'amorose passioni di Fileno* was printed at Bologna in 1647; the work was performed there (probably in the same year) at the house of Signor Casali. The music is lost; the libretto is prefaced by an *argomento* and ends with a *ballo*. Among the 'voci che cantano' listed at the beginning is 'Il Poeta', who describes the action in rhyming verse, almost in the manner of the narrator in an oratorio. This suggests that the work may have been given in a concert or semi-staged performance. On 18 July 1656 Queen Christina of Sweden, who had been living in Rome since December 1655, made Carissimi her *maestro di cappella del concerto di camera*. The performance of *Il sacrificio d'Isacco* at the Collegio Germanico for Queen Christina is mentioned by Galeazzo Gualdo (*Historia*, 1656), by Padre Compagnoni (see Culley, B1970) and in the *avvisi di Roma*. Compagnoni gave the date of the performance as 25 February 1656; the term he used to describe the work is 'attione'; and he mentioned a second performance before Pope Alexander VII on Shrove Tuesday 'without platform and costume'. According to Gualdo it was 'un'opera musicale'; *Giuditta* was performed as an intermedio; the words were by a Jesuit priest; and the music was by Carissimi. Neither work survives, and their exact nature can only be conjectured; *Isacco* was probably an opera or a play with music. Presumably many of Carissimi's secular works (cantatas, duets and trios) were composed for Queen Christina, as well as for members of aristocratic Roman families: manuscript copies survive in the Barberini and Chigi collections. Carissimi's Latin oratorios were written for the Arciconfraternita del SS Crocifisso and performed at the Oratorio di S Marcello: the *Congregationi e decreti* record his employment as *maestro di cappella* for the fourth Friday of Lent in 1650, the fifth in 1658, and the fourth in 1659 and 1660. The documents are incomplete, and it is likely that Carissimi worked at S Marcello on other occasions, possibly from as early as 1639. *Jephte* had been composed by 1648 at the latest: part of the final chorus appeared in Kircher's *Musurgia universalis*; this was printed in 1650, but its 'Praepositus generalis' by Vincenzo Carrafa is dated 16 June 1648.

From 1658 almost until his death Carissimi created additional sources of income by paying off debts owed by individuals or institutions and being repaid by the debtor at a lower rate of interest. The sums involved in the arrangements for which evidence survives – between 2500 and 12,000 scudi – indicate that he was a wealthy man. From 1 January 1659 he used part of his wealth to pay the salaries of two sopranos at the college. Carissimi's kindness at a more domestic level was mentioned by the college diarist: at dinner on 19 August 1647 the *maestro* gave his singers chilled wine.

Clearly Carissimi was held in high esteem by his contemporaries. Kircher reserved his highest praise for Carissimi, whom he described as 'a most excellent man, and a musician of celebrated fame'. In 1654 Carissimi's advice was sought on suitable musicians for operatic performances in Naples; letters of 1656 indicate the favourable position that he enjoyed in aristocratic and royal circles; visitors such as Francis Mortoft, Banister Maynard, René Ouvrard and Richard Lassels singled out Carissimi or S Apollinare for praise. Carissimi's reputation was established in England by 1664, when Pepys referred to him as 'Seignior Charissimi the famous master in Rome'. Most telling of all, perhaps, Carissimi's prestige was such that, in a city rich in opportunities for gifted singers, he attracted the finest to S Apollinare. Perhaps surprisingly, music at S Apollinare also provoked criticism. It was said to be too elaborate and too long; singers were criticized for their over-privileged position and their unseemly behaviour during services; Carissimi was rebuked for failing in his duties to teach the students and the *putti*. In an attempt to put matters right, the cardinal protectors of the college issued a decree on 18 December 1657, promulgated at the command of the pope. Presumably it did not have the desired effect, for a second decree was issued in 1663. In 1657 and 1665 Pope Alexander VII issued detailed instructions to all Roman churches concerning the style of liturgical music and the nature of the texts. He forbad the use of secular melodies and an excessive amount of solo singing, and insisted on clarity

of text declamation; the only texts that were permitted were those taken from the liturgical books, the scriptures, and the church fathers; and they were not to be altered in any way. Despite the inducement of financial reward for anyone who reported a contravention of the rules, it is unlikely that these edicts were enforced.

In 1665–6 a new organ was built for S Apollinare by Wilhelm Hermans, SJ; evidently a magnificent instrument, it must have delighted Carissimi during his last years. Following the tradition of his predecessors, Carissimi also used instruments other than the organ in the liturgy: harpsichord, bass viol, *lira*, violin, lute, spinet and trumpet.

Carissimi died on 12 January 1674. (The fact that the members of the Congregazione di S Cecilia marked his death with a solemn requiem in the Chiesa della Maddalena may indicate that Carissimi himself was a member.) He made no will, but on the morning of his last day he informed his confessor, Gasparo Gioacchini, of his final wishes: in gratitude to the Collegio Germanico he wished to found two chaplaincies for priests, to provide for the maintenance of two sopranos at a salary of five *scudi* a month each, and to bequeath all his compositions to the college. On 30 January 1674 the Jesuit superiors at the college, realizing the value of their deceased *maestro*'s music, obtained a papal brief from Clement X prohibiting anyone, under pain of excommunication, from removing Carissimi's compositions from the college.

Pitoni, who succeeded Carissimi as *maestro* at the Collegio Germanico in 1686, described him as 'very frugal in his domestic circumstances, very noble in his manners towards his friends and others ... of tall stature, thin, and inclined to melancholy'. Pitoni mentioned a portrait of Carissimi; this is now lost, together with the autograph manuscripts. Henri Quittard (in *Giacomo Carissimi: Histoires Sacrées*, c1905) and Gloria Rose (B1970) demonstrated that an engraving (in *F-Pc*, Rés.F.934a) once thought to depict Carissimi is a portrait of Alexander Morus, a Dutch pastor.

2. Works: general. Three fundamental problems confront any scholar working on Carissimi's music: authenticity, chronology and genre designation. None of these is unique to Carissimi, but the first, in particular, is especially acute in his case. Despite the precautionary measure taken by his employers, the autograph scores are no longer at the Collegio Germanico: they disappeared in the late 18th and early 19th centuries. According to Pietro Alfieri (quoted in Cametti, 1917), they were sold as waste paper at the suppression of the Society of Jesus (1773); any that survived suffered from the pillaging of archives during the Napoleonic invasion. Probably for this reason, more manuscript copies of Carissimi's music survive abroad than within his native city and the Italian states; the preservation of cantatas by patrons outside the Collegio Germanico has ensured that a larger proportion of these works survives in manuscripts of 17th-century Italian provenance. The problem of authenticity is exacerbated by Carissimi's fame, which seems positively to have attracted false attributions: copyists probably felt that a composition left anonymous or attributed to an obscure composer was less attractive than one bearing Carissimi's name. False attributions included even a few printed works (see Witzenmann, A1982 and Jones, A1988). Many questions regarding attribution have now been answered but problems still remain. Not enough is known about sources, in particular about the identity and reliability of scribes, and more work needs to be done on filiation. At present any attempt to define Carissimi's output must be considered provisional.

An accurate chronology is essential to a proper appreciation of stylistic development, but the objective evidence necessary to establish it is for the most part missing. Publication dates give a *terminus ante quem* for about half the motets, a few cantatas, one oratorio and a mass of doubtful authenticity; but there is no proof that publication followed soon after composition — indeed, in some cases there was a considerable lapse of time. A number of works can be approximately dated from knowledge of manuscript sources or scribes, and a few are mentioned in contemporary documents, such as letters. Having established a chronological framework, it may then be possible to date a few more works on the basis of stylistic and notational features, provided these are used with extreme caution.

Much has been written on the problem of genre designation (Smither, D1974, D1976; Jones, C1982; Dixon, C1983; Bianchi, B1985); not only the early oratorio and dialogue motet but also the early cantata have been susceptible to misinterpretation generated by terminological confusion.

3. Masses. The researches of Feininger (A1970) and Witzenmann (A1982) have left only one mass with a strong claim to authenticity: the *Missa 'Sciolto havean dall'alte sponde'*. Its derivation from the first 47 bars of Carissimi's eponymous cantata is clearest in the Kyrie and Christe. The texture is expanded from three to five vocal parts, the metre is changed from triple to duple, and melodic lines are reworked. The remainder of the mass owes less to its model: the opening second soprano phrase becomes a fugato in the Sanctus, and the subdominant inflection in the recurring continuo postlude might have suggested the extended plagal cadence that ends the Agnus Dei. The fact of its having been printed does not establish the authenticity of the *Missa a quinque et a novem*, published at Cologne in 1666: at least three motets printed at Konstanz in 1670 are known to have been falsely ascribed to Carissimi (Jones, A1988). Witzenmann rejects the mass on the basis of filiation study and musical style.

4. Motets. Only about a fifth of Carissimi's motet texts are derived verbatim from the liturgy or scriptures. Far commoner is the text that modifies and amplifies passages from the scriptures (or very occasionally the liturgy): verses related to a central theme are drawn from various books of the Bible, usually in modified form, often combined with newly written text. Some of the changes (as in the oratorios) display a rhetorical style well suited to musical setting, as in the motet *Militia est vita hominis*, in which 'Et galeam salutis assumite, et gladium spiritus' (*Ephesians* vi.17) becomes 'Sumite gladium spiritus, sumite scutum justitiae, sumite galeam salutis, sumite arma lucis'. (Military imagery was admittedly not confined to the Jesuits, but motets such as this one and *Insurrexerunt in nos* do seem to resonate with echoes of Loyola's *Spiritual Exercises*.) Free texts draw their inspiration from the scriptures or the liturgy: *O ignis sancte*, a prayer to the Holy Spirit, borrows much of its imagery and vocabulary from the liturgy for Pentecost

and the scriptural narrative (*Acts* ii). The use of texts from the Church Fathers was tacitly recognized – but their modification was forbidden – by the Apostolic Constitution *Piae sollicitudinis* (1657). Carissimi is known to have used such texts, with modifications, in two motets: *Ave, dulcissime angelorum panis* and *Panem coelestem angelorum*, both based on the prayer of St Bonaventure. However, further research might reveal more instances.

Various features of the mid-17th-century motet tend to obscure the continuity of its development from the late 16th-century motet: the soloistic (even virtuoso) nature of the melodic lines, the presence of a harmonically essential basso continuo, the diminished importance of counterpoint, the clear sectional structure and contrasts of musical style between sections, and the musical exploitation of dramatic elements in the text. Motets by composers of the intervening generations (e.g. G.M. Nanino, G.F. Anerio, Agazzari and Cifra) reveal clearly the technical and stylistic continuity that exists between the late Renaissance and the mid-Baroque; and 16th-century roots can still be discerned in Carissimi's motets. Traditional imitative counterpoint pervades *Alma Redemptoris mater* and *Emendemus in melius*, early works on liturgical texts, and continues to play an important role in late works on free texts, such as *Ardens est cor nostrum* and *O ignis sancte*. Melodic embellishment often displays its origin in 16th-century diminution practices, as at the opening of *Hymnum jucunditatis* (ex.1, where a hypothetical unembellished version of the vocal line is shown above the original).
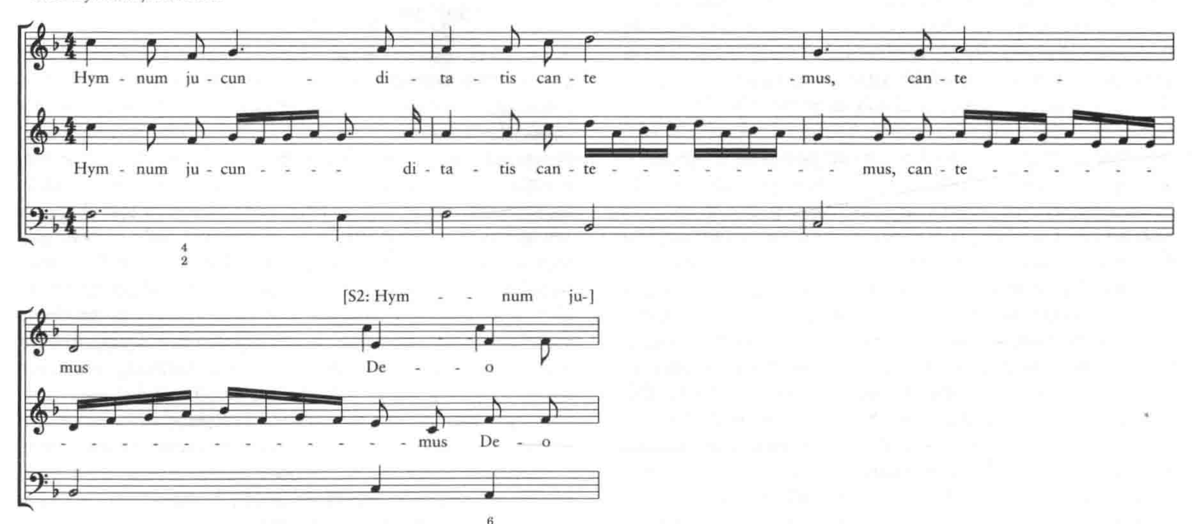
The realization of inherently dramatic elements in sacred texts is a conspicuous feature of the 17th-century motet; indeed it is this feature (the origin of the dialogue motet) that has caused confusion in genre designation. In Carissimi's dialogue motets the interlocutors are never named, but their general identity can usually be deduced. Thus in *Audite, sancti* the two sopranos clearly represent two saints, but the identity of the bass is less specific: his function is to create a dialogue out of a text that amplifies verses from the scriptures (*James* i.12; *Romans* viii.35, 38 and 18; and *Matthew* v.11). In *Tollite, sancti mei* all three roles can be deduced from the text: here it is clearly Christ who addresses two saints. *Audite, sancti* was published during Carissimi's lifetime in collections of motets. *Tollite, sancti mei*, which survives only in manuscript, is longer and more virtuoso, but its technique and style are essentially the same as in *Audite, sancti*: for example, both end with trios in which all three voices sing the same words and hence, to a certain extent, lose their particular identities. Neither length nor virtuosity would have excluded works such as *Tollite* from the liturgy: a report on music in S Apollinare refers to 'le longhissime musiche' and 'conpluvie di mottetti' ('rainstorms of motets'). If 17th-century terminology and understanding are respected, works of this kind should certainly be considered motets.

Carissimi's motets were conceived for performance by solo voices. His singers at S Apollinare included some of the finest in Rome, and Carissimi took advantage of their abilities. Technical demands are most apparent in the solo motets, whose style is close to that of the cantata; an extreme case is *Domine, Deus meus*, where not every melisma or stratospheric ascent is prompted by the text. Similar demands are by no means absent from the ensemble motets: in works such as *Exulta, gaude, filia Sion* and *Laudemus virum gloriosum* a joyful text is aptly depicted by melismas, either in parallel 3rds or in imitation; both techniques are illustrated in *Cantabo Domino* (ex.2).

Not just melody but also harmony, rhythm and even counterpoint are used by Carissimi for the purpose of word-painting. In the opening paragraph of *Ardens est cor nostrum* the yearning tone of the text is rendered by the rising chromatic alterations (ex.3); later, when the tone becomes imperative rather than supplicatory ('veni', 'inflamma'), the harmonic style changes completely.

Structural cohesion seems to have been a concern of Carissimi's in all his works. A single block of music might be repeated once (*O quam dilecta sunt tabernacula*, *Quomodo facti sunt impii*), or a recurring refrain might impart a rondo-like structure (*Convertere ad me*, *Exulta, gaude, filia Sion*); both techniques are employed in *Exultabunt justi*. Sometimes the unifying devices are subtler, involving melodic and harmonic transformations, as in *Ecce, sponsus venit* and *Plaudite, caelestes*

Ex.1 *Hymnum jucunditatis*
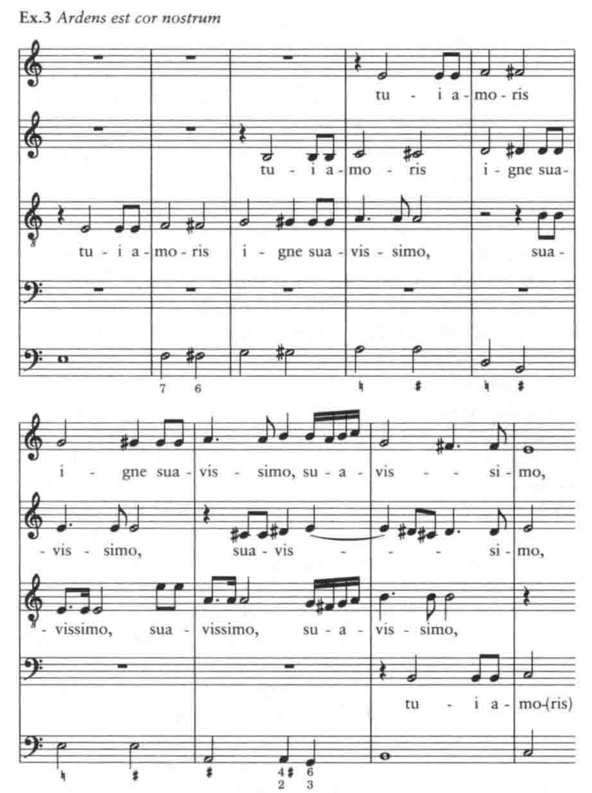


Ex.2 *Cantabo Domino*

(a)

(b)

Ex.3 *Ardens est cor nostrum*

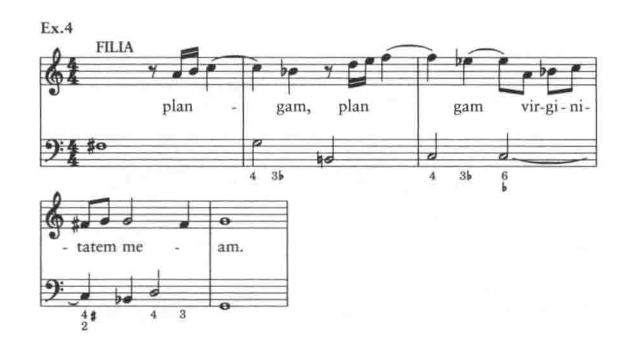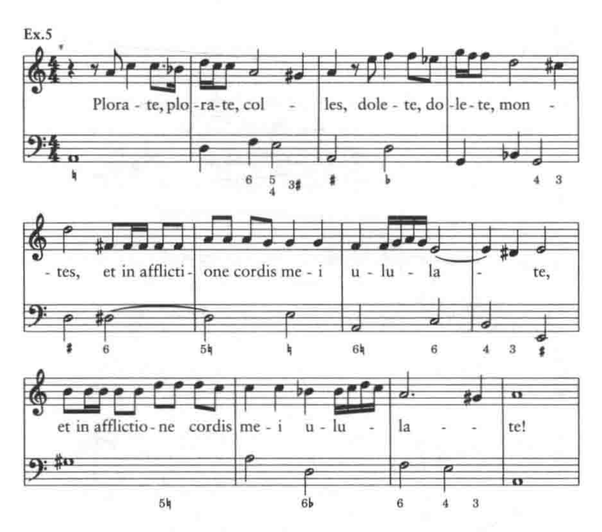


chori. In the lengthy setting of Psalm cx (*Confitebor tibi, Domine*) a plainchant incipit, laid out conspicuously in long notes, is heard at the opening, at the beginning of verse viii and at the doxology. Binary patterns such as *ABB′* occur frequently at a local level and occasionally in a wider context; it is noteworthy that in *Quis est hic vir* (SSS, bc) the structural cohesion depends on Carissimi's manipulation of the text. The long solo motet *Sicut stella matutina* is an outstanding example of formal sophistication.

5. Oratorios. Once the austerity of the early years of the Counter-Reformation was past, the Catholic Church started to use the sensuous appeal of the arts in order to edify and instruct the people and promote the Catholic faith. Not only a painting or a sculpture but also a musical composition could give vivid physical reality to a metaphysical mystery or a spiritual truth. There is no mistaking the rhetorical tone in Carissimi's oratorios: in the manner of a sermon, they tell a story or reflect on the scriptures in order to make a theological or moral point; and the musical language is designed to make that point in the most compelling way. The French traveller André Maugars was impressed by what he heard at the Crocifisso in 1639; his *Response faite à un curieux* gives a clear picture of the content and nature of the Lenten performances:

The voices … would sing a story from the Old Testament in the form of a spiritual play, such as that of Susanna, Judith and Holofernes, or David and Goliath. Each singer represented a character of the story and expressed perfectly the force of the words. Then one of the most celebrated preachers would give the sermon. That finished, the Gospel of the day was recited in music, such as the story of the Samaritan woman, the woman of Cana, Lazarus, the Magdalen, or the Passion of our Lord; the singers imitated perfectly the different characters

> whom the Evangelist mentioned. I could not praise enough that recitative music; one must have heard it on the spot to judge well its merits.





Since Carissimi is not named, we cannot know whether or not Maugars was thinking of his oratorio on David and Goliath (the lost *Stabat adversus Israel Philisteus*) or that on Dives and Lazarus (*Dives malus*).

The author of the texts could have been a priest at the Collegio Germanico; there is no proof, but Gualdo's statement that a Jesuit wrote the text of *Il sacrificio d'Isacco* and *Giuditta* suggests this possibility. Most oratorios are based on stories from the Old Testament. The fact that oratorio performances at the Crocifisso took place during Lent explains the emphasis on themes such as obedience, suffering and redemption; indeed the texts are often related to Lenten readings, though of course this is not the sole criterion for classification as an oratorio. The texts, which paraphrase or develop biblical passages rather than quote verbatim, were well conceived for musical setting: by elaborating the description of the battle in *Jephte* or the storm in *Jonas* the librettist provided opportunities for vivid musical portrayal; and by casting the banquet scene in *Baltazar* as a three-stanza poem with regular metre and rhyme scheme he suggested a strophic aria. The didactic intent behind the elaborations is plain, for instance in *Dives malus*, where the style of Loyola's *Spirtual Exercises* is not hard to detect. Within a single verse of the parable text (*Luke* xvi.22), between the narration of Lazarus's death and that of Dives, an extended reflection is interpolated on the luxury of Dives's life, its futility and the terrors of hell that lie in store for him. Three substantial choruses, punctuated by solo passages, conclude with the refrain 'Morere, morere, infelix', which thus serves both didactic and musical ends.

As in mid-17th-century opera, the distinction between recitative, arioso and aria in the contemporary oratorio is not always clearcut. Simple recitative is used to narrate events; it is characterized by relatively static harmony and plain, diatonic melody. Moments of greater intensity are marked by arioso, often emerging fluidly out of recitative and distinguished by more structured and more affective melody, a slightly more active bass, greater use of dissonance and chromatic harmony. The aria, with strong melodic and rhythmic impulse and clear structure, is suggested by regular metre and rhyme scheme in the text, and is frequently dance-like. The chorus features more prominently in oratorio than in opera. It is used effectively for crowd scenes of all kinds, for example the battle between the Israelites and the Canaanites in *Interfecto Sisara*, and the vision of the Last Judgment in *Judicium extremum*, while in works such as *Abraham et Isaac* and *Ezechias* it fulfils the role of preacher by drawing the moral from the story.

Although *Figurenlehre* was a particularly German concept, its practice was well established in all Baroque music: textual repetition for rhetorical effect is mirrored in Carissimi's music and that of his contemporaries by devices such as *epizeuxis* (repetition at the 4th or 5th) and *climax* (repetition a 2nd higher; see Massenkeil, D1952 and D1956). Christoph Bernhard, a pupil of Carissimi, drew examples from his teacher's compositions in his treatise *Tractatus compositionis augmentatus*, as did Kircher in his *Musurgia universalis* (Rome, 1650); Mattheson (citing J.V. Meder) said that Carissimi was described as a 'musical orator' in Italy during his lifetime. It is important to note that rhetorical devices in the music do not necessarily rely on repetition in the received text. In ex.4 it is Carissimi's own repetition of 'plangam' that creates the *paronomasia* (repetition and extension).

In ex.5 the *climax* is achieved by Carissimi's repetition of 'plorate'; the first instance of *epizeuxis* is prompted by a textual parallel ('Plorate, colles, dolete, montes') and the second instance is achieved by Carissimi's own repetition of the words 'et in afflictione ...'. Noteworthy, too, is the subtle transformation of a melodic hint ($b\flat'$ and $e\flat''$ in the first and third bars) into Neapolitan 6th chords at 'ululate'.
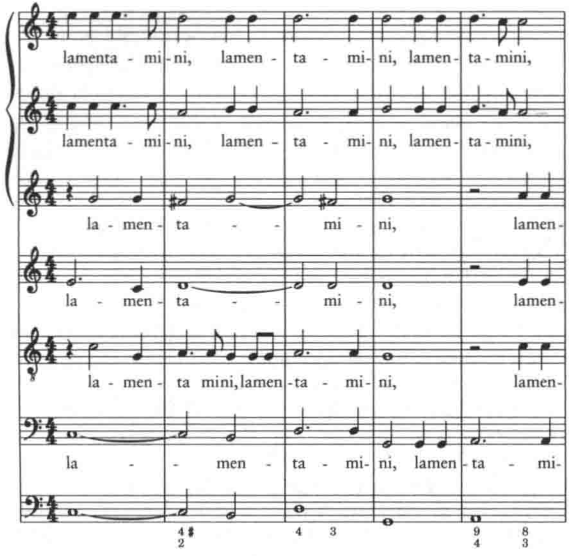
The 'public' nature of the oratorios also explains Carissimi's preference in these works for telling effects achieved by the simplest means. On the page such simplicity might be mistaken for dullness: in *Judicium extremum* the harmony is largely diatonic, often slow-moving, and dominated by root-position chords. But this simplicity serves to throw into relief the vitality of the rhythm – especially in the choral writing, with its percussive consonants – and the brilliant effects of textural contrast. Moreover, the rhythmic agitation and the sparing use of dissonance that characterize the first 188 bars of this oratorio heighten the sense of awe at 'Quam magna, quam amara, quam terribilis' (bars 189–99), conveyed simply by long note values and suspensions. In the justly famous final chorus of *Jephte* the increasing density of the suspensions (from single to double to triple) expresses the mounting grief of the Israelites, while the daughter's noble acceptance of God's
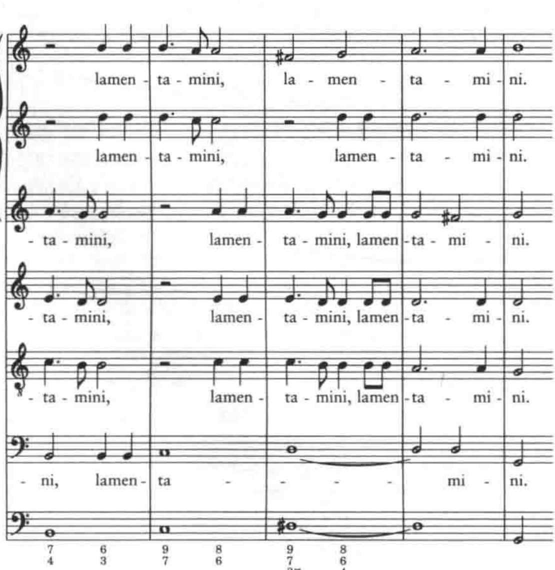
will is reflected in the restraint of the rhythmic and melodic style (ex.6).

6. CANTATAS. By the time Carissimi began composing cantatas, the years of experimentation were past but the rigidity of the mature Baroque had not set in: no longer a madrigal or a simple monody, the cantata was not yet a formalized succession of recitatives and arias. The combination of self-assurance and unpredictability gives the cantata of the mid-17th century a special charm. Together with his slightly older contemporary, Luigi Rossi, Carissimi was responsible for defining the characteristic features of the emergent genre.

For only 27 of Carissimi's cantata texts can the author be identified, and only one is a poet of renown: *Ardo, lassa, ò non ardo?* sets a poem by Giambattista Marino. (*Care selve beate*, a setting of lines from Guarini's *Il pastor fido*, cannot with certainty be attributed to Carissimi.) The literary style to which Marino gave his name, Marinismo, was cultivated also by the authors of the remaining cantatas. The poet most frequently set was Domenico Benigni (in 15 cantatas), whose texts were set also by Domenico Mazzocchi, Luigi Rossi, Savioni, Vittori and Perti; his poems were published posthumously in 1667. The subject-matter, which scarcely changed throughout the Baroque, was love, or more precisely the pangs and sorrows of unrequited love. Though highly stylized in their language, and abounding in stereotyped metaphors and similes, the poems display great variety in their structure. Carissimi's music often reflects the poem's structure. Thus regular stanzas might be set strophically (with identical music for each), as in *Lungi, homai*, or in the form of strophic variations (with a different melody over the same bass), as in *Hor che di Sirio*; and a verbal refrain is likely to prompt a rondo structure, as in *Bel tempo*. With regard to general poetical and musical style, there is usually a correlation between free verse and recitative, and between strophe and aria.

Ex.6 *Jephte*, final chorus





All such comments, however, risk simplifying a subtle relationship, and moreover take no account of structural devices, sometimes of great sophistication, that Carissimi imparts without the prompting of a received text. Like his contemporaries, he favoured binary forms for arias, often an *ABB′* structure in which the musical extension (*B′*) depended on the repetition of a portion of text. Predictability is avoided, for example by phrase extension in the opening section of *È bello l'ardire* (ex.7). The modest melisma on 'no(bil')' extends the expected one-bar phrase to one and a half bars; the textual and musical repetition ('ch'incontra …') is thus disguised by beginning on a different beat of the bar. Also unexpected is the recurrence of the opening words, whose three phrases (again embellished with a melisma) reverse the phrase-lengths of the preceding four bars; $1 + 1\frac{1}{2} + 1\frac{1}{2}$ are followed by $1\frac{1}{2} + 1\frac{1}{2} + 1$. On a larger scale, Carissimi employed binary forms simultaneously at different structural levels or in interlocking patterns. The structure of the duet *E pur vuole il cielo e amore* is shown in simplified form (tonal and textual aspects are omitted; none of the musical repetitions is literal) in Table 1.
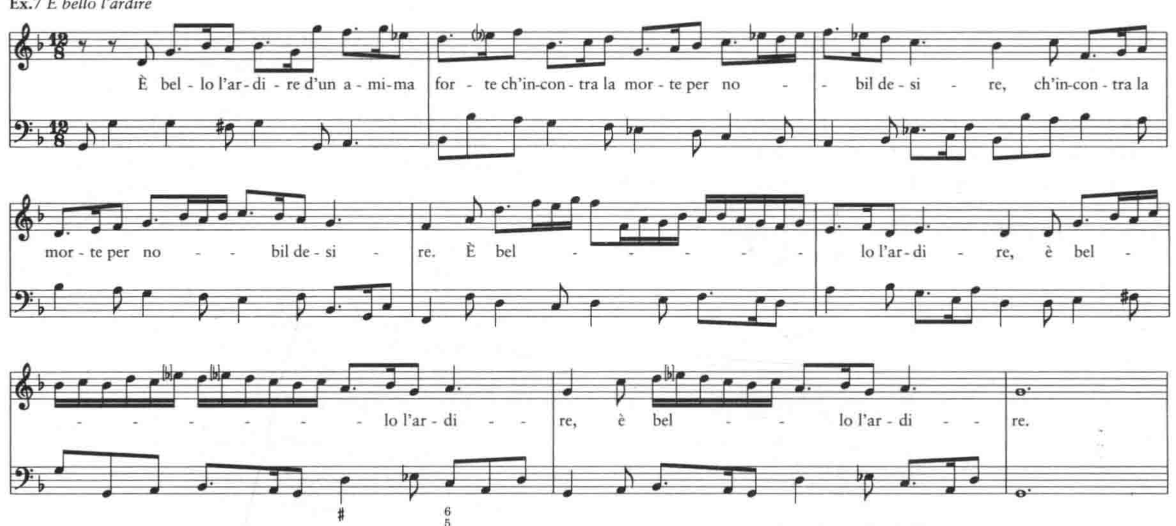
TABLE 1

α (bars 1–106)				α′ (bars 102–212)				β (bars 213–94)		
A	B	B	C	A	B	B	C	D	E	E
(1–22)	(23–42)	(42–68)	(69–106)	(107–28)	(129–48)	(129–48)	(175–212)	(213–21)	(22–58)	(258–94)
aa′bcc′c″	dee′e″	de°ee′e″	fgg′hijj′	aa′bcc′c″	dee′e″	de°ee′e″	fgg′hijj′	kk′	lmm′	lmm′

e° = additional imitative entry not present in the preceding section
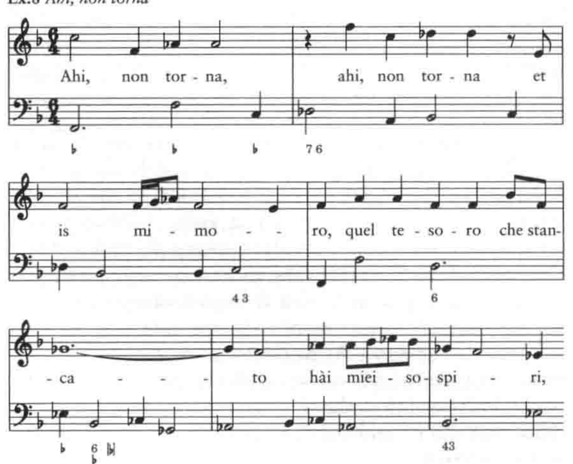
At the first structural level the musical repetition (bars 107–212: α′) is suggested by close parallels in the text. But the possibility for musical repetition at the second level is created by Carissimi, who at bars 42–68 and 148–74 repeats three lines of text (producing *B′*) and at 258–94 repeats four lines (*E′*). The shorter binary patterns at the third structural level are the most easily perceived, and all depend on Carissimi's repetition of text (one or two lines of poetry). At both the second and the third level Carissimi occasionally interlocks two or even three binary patterns: thus the α section can be heard both as *ABB′* and *BB′C*; and the *C* section can be heard as fgg′ and gg′h and hjj′.

Ex.7 *È bello l'ardire*



It was perhaps in the cantatas that Carissimi felt most at liberty to experiment with word-painting. Although he seems to have favoured minor-key inflections, especially in the approach to a cadence, purely for their own sake, Kircher was undoubtedly right to interpret the dramatic juxtaposition of tonic major and minor in *A piè d'um verde alloro* as a depiction of joy and sadness; further examples could be adduced to strengthen the point. The Neapolitan 6th is introduced to telling effect, normally towards the end of a phrase, as in the concluding aria of *Un infelice core* and the opening aria of *Almeno un pensiero*. The extraordinary flatwards move at the beginning of *Ahi, non torna* is motivically generated (ex.8). In *Scrivete, occhi dolenti* Carissimi achieves a powerful effect through melodic angularity, a well-placed suspension and a quaver rest (for 'non parlo'); the harmony is entirely diatonic (ex.9). Nothing about the six *plaisanteries* suggests Carissimi as their composer. One is definitely spurious: *Nominativo hic haec hoc* was printed as Tarquinio Merula's composition in 1643, 1652 and 1655. In the two 17th-century German publications containing Drey Schmid the work is anonymous; the sources for the remaining *Plaisanteries* are interrlated and unreliable. The humour – at best simple, at worst sadistic
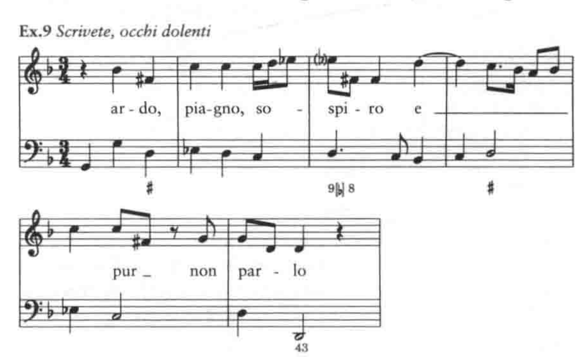
Ex.8 *Ahi, non torna*



– scarcely accords with Pitorni's description of Carissimi. There are no definitely authentic settings of German or French texts by Carissimi.

7. Influence and reputation. Kircher's praise in *Musurgia universalis* epitomizes the high esteem in which Carissimi was held during his lifetime. Reports of compatriots and visitors spread Carissimi's fame, as did the peregrinations of musicians from the Collegio Germanico. At Paris in 1647 and the early 1660s singers in opera and ballet performances included some who had formerly sung for Carissimi. Vincenzo Albrici, a singer and organist at the college, worked in several European cities, including Dresden, London and Prague. Carissimi's employment at an institution in direct contact with German-speaking countries was crucial in establishing his reputation and influence in those parts of Europe. Baudrexel, a pupil from 1644 to 1651, held posts in Augsburg, Kaufbeuren, Fulda and Mainz; the German translation of Carissimi's treatise *Ars cantandi* could be his. Förster, a pupil from 1633 to 1636, brought musical distinction to Copenhagen and Danzig, and influenced Buxtehude and Krieger. (The latter gave performances of Carissimi's music at Weissenfels between 1684 and 1693). Charpentier, Carissimi's most gifted pupil, made a copy of *Jephte* (in *F-Pn*) and might have been responsible, directly or indirectly, for the performance of *Le ferite d'un cor* at the French court in 1658. The influence of his teacher is unmistakable in Charpentier's Latin oratorios; and Italian motets circulating in France, including those

Ex.9 *Scrivete, occhi dolenti*



of Carissimi, influenced motets by French composers. The English royal court during the reign of Charles II heard a performance of ‘Amanti, che dite?’, the final trio of Carissimi’s cantata *Sciolto havean dall’alte sponde*; Roger North transcribed this trio in full. Carissimi continued to be venerated after his death: Perti, in the preface to his *Cantate morali e spirituali* (Bologna, 1688), referred to Rossi, Carissimi and Cesti as ‘i trè maggiori lumi della nostra Professione’.

Henry Aldrich did much to establish Carissimi’s reputation in England. His transcriptions, together with those of Edward Lowe and Richard Goodson the elder, provided a substantial body of music for study and performance. In his adaptations from Carissimi’s music (listed in *Grove6*) Aldrich patched together borrowed passages from various works, sometimes linking them with newly composed music. Among the identified sources are the motets *Egredimini, caelestes curiae, Laudemus virum gloriosum* and *O dulcissimum Mariae nomen*, and the final chorus from *Jephte*. Handel’s two known borrowings (see Massenkeil, D1982) have more the character of creative reworkings. ‘Hear, Jacob’s God’ (*Samson*) does not slavishly follow ‘Plorate, filii Israel’ (*Jephte*), but rather adopts the general tone of Carissimi’s chorus and retains certain distinctive features: the repetition (modified in Handel’s version) of the opening material, the stepwise descent in the bass at the beginning and, most striking of all, the single, double and triple suspensions at ‘save us’ (from ‘lamentamini’). Hawkins mentioned the indebtedness of Aldrich and Handel to Carissimi, adding that one of the former’s adaptations, *I am well pleased*, was frequently sung in English cathedrals. For Burney, Carissimi and Stradella represented the apogee of 17th-century Italian music; he devoted more space to Carissimi in his *General History* than to any of his contemporaries, singling out the cantatas for special praise, and taking from them all the music examples.

It is true that the large number of copies and the unreliability of certain scribes create many problems of attribution in Carissimi’s output. Nonetheless, some transcriptions, particularly among the earlier ones (e.g. those by George Jeffreys, Gustav Düben and André Philidor), constitute valuable evidence for the dissemination, availability and possible influence of Italian music abroad. Serious scholarly interest in Carissimi’s music was sparked off by Chrysander’s articles on the oratorios in 1876; Cametti’s invaluable biographical study of 1917 established a basis for all later work. Since World War II scholarly vision has broadened to encompass also the cantatas and motets, our knowledge of Carissimi’s life and working environment has been expanded, and some progress has been made in the study of sources and filiation.

WORKS

Editions: *Giacomo Carissimi: Le opere complete*, ed. C. dall’Argine and others, from vol.ii L. Bianchi, PIISM, *Monumenti*, iii (1951–89) [C]

MASSES

Missa ‘Sciolto havean dall’alte sponde’, c, SSATB, bc, *GB-Lbl*, *Lcm*, *Ob*, *I-Ps*, *Rsg*, *Vqs* [on own cantata; also survives with 2 vn]

MOTETS

Missa a quinque et a novem cum selectis quibusdam cantionibus (Cologne, 1666) [1666]

Arion Romanus sive Liber primus sacrarum cantionum, 1–5vv (Konstanz, 1670) [1670]

Sacri concerti musicali, 2–5vv (Rome, 1675) [1675]

Works in 1640^{2}, 1642^{1}, 1643^{1}, 1643^{2}, 1645^{2}, 1646^{2}, 1646^{7}, 1647^{1}, 1647^{2}, 1648^{1}, 1649^{1}, 1649^{2}, 1650^{1}, 1652^{2}, 1652^{4}, 1653^{7}, 1654^{2}, 1655^{1}, 1655^{4}, 1656^{2}, 1659^{1}, 1661^{1}, 1662^{2}, 1663^{1}, 1664^{1}, 1665^{1}, 1665^{3}, 1667^{1}, 1667^{2}, 1668^{1}, 1669^{5}, 1672^{1}, 1675^{3}, 1679^{6}, 1688^{7}, 1693^{1}, Recueil de motets (Paris, 1712)

Alma Redemptoris mater, SSB, bc, 1647^{2} [also survives as Alleluia, Jesum nostrum laudate]; ed. in Jones (C1982)

Anima nostra sustinet Dominum, SS, bc, 1670; ed. in Jones (C1982)

Annunciate, gentes, SSATB, bc, 1675; ed. in Orbis choris, iii (Egtved, 1967); ed. in Jones (C1982)

Ardens est cor nostrum [meum], SATB, bc, 1664^{1}, 1670; ed. F. Rochlitz, *Sammlung vorzüglicher Gesang-Stücke*, ii (Mainz, *c*1840), no.4; ed. in Jones (C1982)

Audite, sancti [justi], SSB, bc, 1645^{2}, 1656^{2}, 1670, 1693^{1}; ed. in Jones (C1982)

Audivi vocem, SSS, 2 vn, lute, theorbo, bc, before 1634, *A-KR*

Ave dulcissime angelorum panis, SST, 2 vn, bc, 1670

Benedicite gentes, SSS, bc, 1670

Benedictus Deus, SSS, bc, 1668^{1}; ed. in Jones (C1982)

Cantabo Domino, SS, bc, 1675^{3}; ed. in Jones (C1982)

Caro factum facta parens, SS, bc, *S-Uu*

Caro mea vere est cibus, SMezATB, 2 vn, bc, *F-Pn*

Christus factus est, SSATB, SATB, bc, *I-Rsg*; ed. in Documenta liturgiae polychoralis, xviii (Trent, 1964)

Confitebor tibi Domine, SSATB, 2 vn, bc, *GB-Lcm*

Confitebor tibi Domine, SSB, bc, 1646^{2}, 1662^{2}; ed. in Jones (C1982)

Confitemini Domino, BB, bc, before 1634, *A-KR*, *F-Pn*

Convertere ad me, S, bc, 1670

Cum reverteretur David, SSS, bc, 1675 [also survives as Cum ingrederetur]; C *messe e mottetti* i, 74

Desiderata nobis, ATB, bc, 1667^{1}; ed. in Jones (C1982)

Dicite nobis, SSAT, bc, 1675^{3}; ed. in Jones (C1982)

Dixit Dominus, SATB, SATB, bc, *GB-Lcm*, *I-PS* (inc.), *S-Uu*

Dixit Dominus, SSATB, bc, *CZ-KRa*, *GB-Lbl*, *Och*, *Y*; ed. J. Pilgrim (Hilversum, 1968)

Doleo et poenitet me, SSTB, 3 viols (possibly not by Carissimi), bc, *S-Uu*

Domine Deus meus, S, bc, 1663^{1}, 1670; ed. Cantio sacra, viii (Cologne, 1956); ed. in Jones (C1982)

Domine quis habitabit, SST, bc, 1675^{3}; ed. in Jones (C1982)

Ecce nos reliquimus omnia, TTB, bc, before 1648, *GB-Lam*, *Ob*, *Och*, *Y*, *S-Uu*

Ecce sponsus venit, SA, bc, 1654^{2}, 1670

Egredimini caelestes curiae, SSS, 2 vn, bc, in A. Poggioli, Delectus sacrarum cantionum 2–5vv (Antwerp, 1652)

Egredimini, filiae Sion, et admiramini, S, bc, *I-Bc*

Egredimini, filiae Sion, et videte, SSS, bc, 1670

Elevatis manibus, SAT, bc, *I-Rc*

Emendemus in melius, MezAT, bc, 1643^{2}; ed. in Jones (C1982)

Euge, serve bone, AT, bc, *GB-Lam*, *Lcm*, *Och*, *Y*

Exultabunt justi (Felicitas beatorum), SSS, bc, *B-Bc* (frag.), *D-Hs*, *F-Pc*, *GB-Lam*, *Lbl*, *Lcm*, *Ob*, *Och*, *I-COd* (with 2 vn); ed. C. Dell’Argine (Florence, 1972)

Exulta, gaude, filia Sion, SS, bc, 1675^{3}; ed. R. Prentice, 6 *Cantatas by Carissimi* (London, 1877); ed. in Jones (C1982)

Exurge, cor meum, in cithara, S, 2 vn, vle, bc, 1670; ed. in Jones (C1982)

Gaudeat terra, jubilent montes, SS, bc, *S-Uu*

Hodie Salvator mundi, SSATB, 2 vn, va da gamba, bc, before 1664, *Uu*

Hodie Simon Petrus ascendit, TT, bc, *B-Bc*, *F-Pc*, *GB-Lam*, *Lbl*, *Och*, *Ob*, *Y* (for SS); C *messe e mottetti* i, 68

Hymnum jucunditatis cantemus, SS, bc, 1645^{1}, 1670; ed. in Jones (C1982)

Immensus coeli conditor, SS, bc, before 1634, *A-KR*, *F-Pn*, *I-Bc*

Incipit oratio Jeremiae Prophetae, S, bc, in A. Poglietti, *Compendium oder Kurtzer Begriff* (1676) [frag. only], *A-KR*

Inclinavit caelos Dominus, TT, bc, *F-Pn*

Insurrexerunt [Praevaluerunt] in nos, MezAT, bc, 1642^{1}, 1648^{1}, 1649^{1}, 1649^{4}, 1661^{1}; ed. in Jones (C1982)

Jubilemus omnes et cantemus, SSB, bc, before 1673, *S-Uu*; ed. E. Selén (Kassel, 1973)

Lamentations Jeremiae Prophetae, ‘Feriae Quintae in Coena Domini’, 1 for Mez, bc, 1 for S, bc, *I-Bc*

Laudate, pueri, SSS, *A-Wn*, *CZ-KRa* (with 2 vn), *D-MÜs*

Laudemus virum gloriosum, SS, bc, 1656[2], 1670, 1675; ed. in Jones (C1982)
Lucifer, caelestis olim, BS, bc, 1693
Militia est vita hominis, SSB, bc, 1643[1], 1652[1], 1666 (with 2 vn, va da gamba); ed. Jones (C1982)
Mortalis homo (= No, no, mio core), S, bc, 1670; ed. in Jones (C1982)
Nigra es sed formosa, SS, bc, 1712
Nigra sum sed formosa, SS, bc, 1650[1]
O beatum virum, SSA, bc, 1643[1], 1670
O dulcissime Jesu, SS, bc, 1670, 1672[1]
O dulcissimum Mariae nomen, SS, bc, 1647[1], in A. Poggioli, Delectus sacrarum cantionum 2–5vv (Antwerp, 1652); ed. in Jones (C1982)
O ignis sancte, SS, bc, 1667[1], 1667[2]; ed. in Jones (C1982)
Omnes gentes, gaudete, SSS, bc, *S-Uu*, 1670 (lacks final Alleluia); pt of Quasi columba speciosa
Omnes sancti (see Summi regis puerpera)
O pretiosum et admirandum convivium, S, bc, *GB-Lcm* (with vn), *I-COd*
O quam dilecta sunt tabernacula, SSATB, bc, 1670
O quam mirabilia sunt, SS, bc, 1675[3]
O quam pulchra es, S, bc, *GB-Lbl*, *Lcm*; ed. in Cantio sacra, lvii (Cologne, 1964); ed. in Jones (C1982)
O stupor, *I-Ad*
O vulnera doloris, B/SSB, bc, *B-Bc*, *F-Pc*, *GB-Cfm*, *Lam*, *Lbl*, *Lcm*, *Och*; ed. in Cantio sacra, xvi (Cologne, 1958)
Panem coelestem angelorum, SS, bc, 1670
Paratum cor meum Deus, S/B, vn, bc, *I-PS*, *S-Uu*
Parce, heu, parce jam, SSAB, bc, *Uu*; ed. J. Pilgrim (Hilversum, 1971)
Plaudite, caelestes chori, S, bc, *I-COd*; ed. in Jones (C1982)
Praevaluerunt in nos (see Insurrexerunt in nos)
Quasi aquila, T, 2 vn, bn, bc, 1670
Quasi columba speciosa, SSS, bc, *c*1647, *I-Bc* (section Omnes gentes gaudete survives separately)
Quasi stella matutina, SSSA, bc, *F-Pn*, *I-Bc* (with 2 vn, vc)
Quid tandem sunt mundi deliciae, ATB, bc, *D-Dl*, *S-Uu*
Quis est hic vir, SSS, bc, 1646[2], 1647[1], in A. Poggioli, Delectus sacrarum cantionum 2–5vv (Antwerp, 1652); ed. in Jones (C1982)
Quis est hic vir, AB, bc, 1670
Quo abiit dilectus meus, SA, bc, *CZ-KRa*, *F-Pc*, *Pn*, *I-COd*
Quomodo facti sunt impii, SSB, bc, 1654[2]; ed. in Jones (C1982)
Quo tam laetus progrederis, SS, bc, 1670 (for SST, bc), 1675
Regina coeli (i), SATB, *I-Ac*, ?*c*1628–9
Regina coeli (ii), SATB, *I-Ac*, ?*c*1628–9
Sacerdotes Dei, benedicite, SS, bc, *S-Uu*
Salve, amor noster, SS, bc, 1665[1]
Salve, puellule, S/T, bc, *CZ-KRa* (T, 2 vn, bc), *F-Pn*, *GB-Lbl*, *Lcm*; ed. in Cantio sacra, xlviii (Cologne, 1961)
Salve, regina, SSB, bc, *F-Pc*, *Pn*, *S-Uu* (with alternative text Salve rex Christe pater misericordiae); ed. in Jones (C1982)
Salve, regina, SATB, SATB, bc, *Uu*
Salve, virgo immaculata, SSB, bc, 1670
Sancta et individua Trinitas, SS, 2 vn, lute/theorbo, before 1634, *A-KR*; ed. W. Fürlinger (Stuttgart, 1978)
Sicut mater consolatur, SS, bc, 1670
Sicut stella matutina, S, bc, 1659[1], 1670; ed. in Jones (C1982)
Silentium tenebant, SST, 2 vn, bc, *F-Pc*, *Pn* (frag.)
Si linguis hominum et angelorum, SSS, 2 vn, bc [also survives without 2 vn], *CZ-KRa*, *F-Pc*, *Pn*, *GB-Och*, *Y* (inc.), *I-PS* (vn 1 only), *S-Uu*
Simile est regnum coelorum, SS, bc, *S-Uu*
Si qua est consolatio, SSB, bc, 1642[1]; ed. in Jones (C1982)
Somne laborum dulce levamen (pt of Silentium tenebant)
Summi regis puerpera, SS, 2 vn, lute/spinet, bc, *GB-Och* (attrib. 'Luigi'), *Y*, *I-PS* (as Omnes sancti, vn 1 only); ed. P. Seymour (London, 1982)
Super flumina Babilonis, SSAT, bc, *F-LYm*, *Pc*, *Pn*, *GB-Y*, *I-Bc*, *S-Uu*
Surgamus, eamus, properemus, ATB, bc, 1649[2], 1652[1], 1656[2], 1666 (with 2 vn, va da gamba)
Surrexit pastor bonus, SSS, bc, *Uu*
Suscitavit Dominus, ATB, bc, 1665[1], 1666 (with 2 vn, va da gamba); ed. in Jones (C1982)
Sustinuimus in pacem, SSATTB, bc, *CZ-KRa*
Timete Dominum, SSATB, bc, *I-COd*; ed. in Jones (C1982)
Tollite, sancti mei (Martyres), SST, bc, *D-Hs*, *GB-Y*
Turbabantur impii (Lamentatio damnatorum), ATB, bc [also survives with 2 vn, lute], 1666 (with 2 vn, va da gamba), 1675; ed. F. Rochlitz, *Sammlung vorzüglicher Gesang-Stücke*, ii (Mainz, *c*1840); ed. H. Quittard, *Concerts spirituels*, i (Paris, *c*1905); ed. C. Dell'Argine (Florence, 1972); ed. in Jones (C1982)
Usquequo peccatores, SSS, SAT, SATB, 2 vn, lute, bc, *CZ-KRa* (dated 1672)
Veni, consolator suspirantis, SS, bc, *D-MÜs* (pt of O ignis sancte)
Veni, dilecta mea, SS, bc, 1643[2]
Veni, sponsa Christi, SSATTB, bc, *I-PS*, *S-Uu*
Viderunt te Domine, SB, bc, 1647[2], 1670; ed. in Jones (C1982)
Vidi impium superexaltatum, ATB, bc, 1655[1], in F. de Silvestri: Alias cantiones sacras ab excellentissimis musices auctoribus (Rotterdam, 1657)

ORATORIOS

incipits given in parentheses

Abraham et Isaac (Tentavit Deus Abraham), SATTB, bc; C *oratorî* ii, 1
Baltazar (Baltazar Assyriorum rex), SSATB, 2 vn, bc; C *oratorî* iii
Diluvium universale (Cum vidisset Deus), SS, SSATB, SSATB, 2 vn, bc, *D-Hs*
Dives malus [Historia divitis] (Erat vir quidam opulentissimus), SSTB, SATB, bc; C *oratorî* v
Ezechias (Aegrotante Ezechia), SSATB, 2 vn, bc; C *oratorî* i, 14
Interfecto Sisara, SSSATB, 2 vn, bc, *CZ-KRa*
Jephte (Cum vocasset in proelium), SSSATB, bc, before 16 June 1648 (final chorus in Kircher); ed. J.E. Beat (London, 1974); ed. A. Amisano (Milan, 1977)
Jonas (Cum repleta esset Ninive), SATB, SSATB, 2 vn, bc; C *oratorî* xi
Judicium extremum (Aspiciebam in visione noctis), SSATB, ATB, ATB, 2 vn, bc; C *oratorî* iv
Judicium Salomonis (A solis ortu), SSAB, 2 vn, bc [attrib. S. Capricornus in his Continuatio Theatri musici (Würzburg, 1669), but certainly by Carissimi]; ed. in Denkmäler der Tonkunst, ii (Bergedorf, 1869), 30; ed. A. Toni (Milan, 1929)
Vanitas vanitatum (Proposui in mente mea), SSATB, 2 vn, bc; C *oratorî* x, 18

CANTATAS

Editions: *Cantatas by Giacomo Carissimi 1605–1674*, ed. G. Massenkeil, The Italian Cantata in the Seventeenth Century, ii (New York, 1986) [facs.] [Ma]
Giacomo Carissimi: Cantate a una, due e tre voci, ms. Bologna [*I-Bc* X234], ed. P. Mioli, Archivum musicum: La cantata barocca, xiv (Florence, 1983) [facs.] [Mi]
Alte Meister des Bel Canto: Eine Sammlung von Arien, i, ed. L. Landshoff (Leipzig, 1912) [La]
Alte Meister des Bel Canto: italienischen Kammerduetten, ii, ed. L. Landshoff (Leipzig, 1927) [Ld]
Ahi non torna, SS, bc, *I-Bc*, *Nc*, *Rvat* (Ma); C *cantate* i, 12
Al'hor che nel cielo, S, bc, *Bc*, *Rvat*
Allegria vuol'Amore, S, bc, *B-Lc*
Alma, che fai, che pensi?, SB, bc, before 1643, *GB-Och* (Ma); ed. in Rose (E1960)
Almeno un pensiero, S, bc, *A-Wn*, *GB-Lbl*, *Och*, *I-Bc* (Mi), *Rvat*
Amanti, che dite? (pt of Sciolto havean dall'alte sponde), perf. for Charles II at English court, in Recueil d'airs sérieux (Paris, 1701), *F-Pc*, *GB-Lbl*, *Lcm*, *Ob*, *Och*
Amanti che vivete, SS, bc, *I-Bc*, *Fc*; ed. in Buff (E1973)
Amanti de miei lumi, S, bc, *Nc*
Amanti, tacete (pt of Più non ti chieggio)
A morire (pt of Ferma, lascia ch'io parli); ed. R. Prentice, *6 Cantatas by Carissimi* (London, 1874), 2; ed. P. Floridia, *Early Italian Songs and Airs* (Boston, 1923), 81
A morir', infelice cor mio, S, bc, *F-Pthibault*
Amor mio, che cosa è questa? (Amante sdegnato) (D. Benigni), S, bc, before 1663, *I-Bc*, *MOe*, *Vc*, *US-CA*; ed. G. Rose, *G. Carissimi: 6 Solo Cantatas* (London, 1969), 30
A piè d'un verde alloro (I filosofi; Democritus et Heraclitus) (Benigni), SS, bc, before 16 June 1948 (frag. in Kircher), *GB-Lbl*, *Ob*, *Och*, *I-Bc* (Mi), *Fc*, *MOe*, *Nc*; Ld, 52
Apritevi inferni (Peccator penitente) (Benigni), S, bc, before 1663, *MOe*, *Nc*; ed. G. Rose, *Giacomo Carissimi: 6 Solo Cantatas*, 54
Ardeva in tanto foco, S, bc, *GB-Och*, *I-Bc*, *Rvat* (Ma), *Vc*
Ardo, lassa, ò non ardo? (G. Marino), S, bc, *GB-Och*
Bel tempo per me, S, bc, *F-Pn*, *GB-Lbl*, *Och*, *Ob*, *I-Bc* (Mi), *Gl*, *MOe*, *Rc*, *Rvat*; ed. G. Rose, *Giacomo Carissimi: 6 Solo Cantatas* (London, 1969), 19
Bisogna contentarsi, S, bc, *Nc*; ed. in Rose (E1960)
Cara e dolce mia vita (P. Colonna), S, bc, *Bc* (Mi); C *cantate* ii, 15
Che dici, Amore? (G. Giustiniani), S, bc, *F-Pn*
Che legge è questa, o Dio? S, bc, *I-Bc* (Mi); C *cantate* ii, 29

Che superba ai miei sospiri, S, bc, *Nc*
Che tanto esclamare, S, bc, *Bc*, *Rc* (also survives as Risposta, with Non chiede altro as Proposta)
Chi d'amor vive in tormento, S, bc, 1646[7] (Ma)
Chi fugge d'amor (Dialogo di Tirsi e Filli) (Benigni), SS, bc, *F-Pn*, *GB-Och*, *I-Bc* (Mi), *Rc*; ed. in Buff (E1973)
Ch'io speri o disperi, S, bc, *Rn*
Chi più sà, manco ne sà, SSB, bc, *GB-Lbl*
Come, ahi, come cade, S/B, bc, *Cmc*, *I-Rvat* (Ma)
Come sete importuni (Sta in dubio se si dispera) (Benigni), S, bc, before 1663, *Bc*, *MOe*, *US-CA*; ed. in La Flora, i (Copenhagen, 1949), 31
Consolati, cor mio (Consola il suo cor) (F. Buti), S, bc, before 1663, *I-Bc*, *MOe*, *Rvat*
Coronata di splendori (Amor difeso), SSS, bc, *GB-Ob*, *Och*; ed. in Buff (E1973)
Così volete, così sarà, S, bc, *B-Bc*, *I-Bc* (Mi), *MOe*, *Nc*, *Rvat*; La, 52 (inc.)
Crudo amore il mio core, S, bc, 1679[6] (Ma)
Dai più riposti abissi (= Tra più riposti abissi)
Deh contentatevi, S, bc, *GB-Och*; ed. R. Prentice, *6 Cantatas by Carissimi* (London, 1874), 6; ed. P. Floridia, *Early Italian Songs and Airs* (Boston, 1923), 85
Deh memoria e che più chiedi?, S, bc, *I-Rvat*; ed. G. Rose, *G. Carissimi: 6 Solo Cantatas* (London, 1969), 37
Dimmi, o ciel, che fia di me?, SS, bc, *Bc*, *Nc*; Ld 49
Dolor senza rimedio, A, bc, *Nc*
Dove fuggi, o mia speranza? (= Ove fuggi o mia speranza?)
Dunque degl'horti miei, S, bc, *Rsc*; C *cantate* i, 1
È bello l'ardire d'un anima, S, bc, *F-Pn*, *GB-Och*, *I-Bc* (Mi), *Rdp*, *Rvat*
E chi vi resta più, SS, bc, *Rvat*; ed. in Rose (E1960)
Entro il mar de miei tormenti, S, bc, *A-Wn*
E pur volete piangere (Amante sfortunato) (Benigni), S, bc, before 1663, *F-Pn*, *I-Bc*, *MOe*, *SPc*, *US-CA*
E pur vuole il cielo (Destava la cativa sorte in amore) (Benigni), SS, bc, in Canzonette amorose (Rotterdam, 1656) (incl. In si duro martire, survives separately) [also attrib. A. Stradella]; Ld, 5
Era de gli imenei d'Anna, S, bc, *I-Rvat* (Ma)
Errai, signor, errai, S, bc, *A-Wn*, *I-Rvat*; ed. in Rose (E1960)
Ferma, lascia ch'io parli (Il lamento di Maria di Scozia), S, bc, *D-MÜs*, *F-Pc*, *GB-Lbl* (Ma) (incl. A morire, see above)
Filli, non t'amo più, S, bc, *Och*, *I-Rc* [also attrib. Carlo del Violino]; ed. R. Prentice, *6 Cantatas by Carissimi* (London, 1877), 15; ed. H. Riemann, *Handbuch der Musikgeschichte*, ii/2 (Leipzig, 2/1922), 69 (frag.); ed. P. Floridia, *Early Italian Songs and Airs* (Boston, 1923), 90
Fuggi, o mio core, dal seno, S, bc, *GB-Och*, *I-Fc*, *Gl*
Fuggi, fuggi quel ben che tanto alletta, AT, bc, 1640[2] (anon.) (Ma)
Fuggite, pensieri guerrieri (pt of Lungi da me fuggite)
Già del ciel con piè di rose, SSS, 2 vn, bc, *Rdp*
Giurai d'amarti (Disperato amante) (Benigni), S, bc, before 1663, *Bc*, *MOe*, *Rsc*
Giustizia o cupido, S, bc, *Fc*; ed. in La nuova musica, ii (1899), 12
Hor che di Sirio (Colonna), S, bc, *F-Pn*, *GB-Och*, *I-Bc* (Mi); ed. in Rose (E1960)
Il mio core è un mar, SS, bc, *D-MÜs*, *I-Fc*, *Nc* [also attrib. A. Stradella]; Ld, 34
Indovine pellegrine (Le zingare), SST, bc, *Bc* (Mi)
In si duro martire (pt of E pur vuole il cielo)
Insuperbito il Tebro, S, bc, *GB-Och*
In un mar di pensieri, S, bc, *A-Wn*, *GB-Lbl*, *Och*, *I-Gl*, *Rc*; ed. G. Rose, *G. Carissimi: 6 Solo Cantatas* (London, 1969), 44
Inventane più, S, bc, *I-Fc*, *Rvat*
Io corro alle sventure, SS, bc, 1646[7] (Ma); ed. in Buff (E1973)
Io dissi sempre che l'amare, S, bc, before 25 April 1669, *GB-Och*, *I-Nc*
Io vò pensando, S, bc, *Rc*; ed. in Rose (E1960)
La mia fede altrui giurata, S/T, bc, 1679[6] [also in MS attrib. A. Stradella]; La, 57
La regina de volanti, S, bc, *GB-Och*, *I-Bc* (Mi), *Nc*; ed. in Buff (E1973)
Le ferite d'un cor, SST, bc, perf. at French court, 1658, *F-Pn*, *Pthibault*, *GB-Och*, *I-Bc* (Mi), *Nc*, *Rvat*; ed. in Buff (E1973)
Le magnanimi eroi, S, bc, *Rvat*
Lungi, lungi da me fuggite (Penosa rimembranza di gioie perdute) (Conte Teodoli), S, bc, before 1663, *Bc* (Ma), *MOe*, *Rc*, *US-CA*; incl. Fuggite pensieri guerrieri, survives separately in Recueil d'airs sérieux (Paris, 1701); ed. in La Flora, i (Copenhagen, 1949), 26
Lungi, homai, deh spiega, SS, bc, before 1673, *F-Pc*, *GB-Och*, *I-Bc*; Ld, 29
Mai non esce di servitù, S, bc, *Nc*
Mesto in sen, S, bc, *GB-Lbl*, *Och*, *I-Bc* (Mi), *Rvat*; ed., inc., in Eleganti canzoni ed arie italiane, v (Milan, 1894)
M'havete chiarito, tiranne pupille, S, bc, *Fc*, *Nc*; ed. in Rose (1959)
Nella più verde età (F. Chigi), S, 2 vn, bc, *GB-Och*, *I-Bc* (Ma), *Fc*, *Nc*
No ch'io non voglio amar, S, bc, *Fc*, *Gl*, *Nc*
Non bisogna scherzare, SS, bc, *Fc*, *Rc*; ed. in Buff (E1973)
Non chiede altro che vita, S, bc, *A-Wn*, *GB-Och*, *Bc* (Ma), *Rc* (also survives as Proposta, with Che tanto esclamare as Risposta); ed. R. Haas, *Die Musik des Barocks*, HMw (1928), 127
Non disperar, mio core, S, bc, *Rvat* (Ma)
No, no, mio core, S, bc, *A-Wn*, *GB-Lbl*, *Och*, *I-Bc* (Mi), *Nc*, ed. C. MacClintock; *The Solo Song, 1580–1730* (New York, 1973)
No, no, non si speri, A, bc, *I-Rvat*; La, i-ii, 49, ed. P. Floridia, *Early Italian Songs and Airs* (Boston, 1923), 99
Non piangete, ò ciechi amanti, SS, bc, before 1663, *GB-Och*, *I-Bc*, *MOe*, *Nc* [also attrib. M. Savioni]; ed. in Buff (E1973)
Non posso vivere, S, bc, *Pc*, *Vqs*; ed. in La Flora, i (Copenhagen, 1949), 38
Occhi che m'uccidete, S, bc, before 1658, *F-Pn*, *GB-Och*
O dura più d'un sasso, S, bc, *D-Kl*, *I-Nc*, *Vqs*
O la, pensieri, S/B, bc, *GB-Och*, *I-Rvat* (Ma)
O mirate che portenti, SS, bc, *F-Pc*, *I-Fc*, *Nc* (inc.); ed. in Les gloires de l'Italie, ii (Paris, 1868), 63
O miseria infinita, SS, bc, *Bc*, *Nc*
O se mai di quell'arsura, SS, bc, *Bc*; C *cantate* ii, 55
Ove [Dove] fuggi o mia speranza?, S, bc, *Bc*, *Gl*, *Rvat* (Ma), *SPc*
O voi ch'in arid'ossa (Giuditio universale) (Benigni), S, bc, before 1663, *COd*, *MOe*, *Rc*, *Rvat* (Ma); ed. in Rose (E1960)
Pastor à cui fra l'ombre, S, bc, *Rvat*
Peregrin d'ignote sponde, SS, bc, *Bc*, *Fc*, *Rvat* [also attrib. L. Rossi]; C *cantate* ii, 59
Per mè si che và bisesto, S, bc, *Fc*
Per mille colpi e mille (I ciechi; Pietà e Amore) (Benigni), SS, bc, before 1663, *Bc* (Mi), *MOe*; ed. in Buff (E1973)
Piange Filli con sospiri, S, bc, *GB-Lbl*, *US-CA*
Piangete, aure, piangete (Benigni), S, bc, *F-Pn*, *I-Nc*, *Rsc*, *US-CA*
Piangete, ohimè piangete, S, bc, *GB-Lbl*, *I-Bc* (Ma); ed. A. Parisotti, Arie antiche, iii (Milan, 1900), 61
Più non ti chieggio, SS, bc, before 1673, *GB-Och*, *I-Bc*, *Rvat* (incl. Amanti tacete, survives separately); ed. in Buff (E1973)
Poiche lo sdegno intese (Il ciarlatano; Lo sdegno ciarlatano), SSS, bc, *A-Wn*, *B-Bc*, *I-Bc* (Ma), *Nc*, *Rc*; ed. in AMI, v (*c*1900), 238
Presso vagho ruscello, S, bc, *Nc*
Quando Filli mirai, S, bc, *Rvat*
Qui son venuta à piangere, S, bc, before May 1669, *Nc*
Rasserenatevi, foschi pensieri, S, bc, *Rc*; ed. in Rose (1959)
Rimanti in pace homai (Partenza dalla S.D.) (C. della Luna), ST, bc, before 1663, *Bc*, *MOe*; Ld, 19; ed. in La Flora, iii (Copenhagen, 1949), 99
Risolviti, mio core (P. Carey), S, bc, *GB-Lbl*, *I-Rc*
Risvegliatemi, pensieri, S, bc, *F-Pn*, *GB-Och*, *I-Fc*, *Rvat*
Sassi, e hor quà tra le ruine (Il tempo divorra ogni cosa), S, bc, before 1663, *F-Pn*, *I-MOe* [also attrib. L. Rossi]
Sciolto havean dall'alte sponde (I naviganti), SSBar, bc, before April 1653, *D-MÜs*, *GB-Lbl*, *Och*, *I-Bc* (Mi), *Nc*, *Rvat* (last section Amanti, che dite? survives separately); C *cantate* i, 20
Scrivete, occhi dolenti, S, bc, *Bc*; C *cantate* ii, 43
Se il duol non finirà, S, bc, *Fc*; ed. in Rose (E1960)
Se l'antica mia guerriera, S, bc, before May 1669, *Nc*
Sempre m'affliggo più, S, bc, *Rvat*; ed. in Rose (1959) (Ma)
Se nell'uscir di spene (Buti), S, bc, *F-Pn*
Siam tre miseri piangenti, SSS, bc, *GB-Ob*, *Och*, *I-Bc* (Ma); ed. in Rose (E1960)
Si dia bando alla speranza, S, bc, *D-MGu*, *GB-Ob*, *Och*
Sin che havrò spirto, S, bc, *Ob*, *Och*
S'io del ciel fossi Signore, S, bc, *I-Bc* (Mi)
Si, si, v' ingannate, S, bc, *Rvat*
Soccoretemi ch'io moro, S, bc, *B-Bc*, *GB-Och*, *I-Bc* (Mi), *MOe*, *Nc*, *Rvat*, *Vc* [also attrib. L. Rossi]; La, 40
Soccorretemi per pietà, SS, bc, *GB-Lbl*, *I-Nc*, *Rc*; ed. (anon and inc.) in La Flora, iii (Copenhagen, 1949), 101
Son pur giunta ad amare, S, bc, *GB-Och*
Sopra un gelido sasso, S, bc, *I-Vc*
Sospiri ch'uscite, S, bc, *F-Pn*, *GB-Lbl*; ed. in Rose (E1960)
Sospiro che dici?, S, bc, *Ob*, *Och*
Sovra il sen d'alata prova, S, bc, *Lbl*; ed. in Rose (E1960)

Spera l'huomo infelice, SS, bc, *I-Rc*
Speranze non partite, S, bc, *F-Pn*; ed. in Rose (E1960)
Stelle, chi fù di voi, S, bc, *I-Nc*; ed. in Buff (E1973)
Su, fortuna, i dardi arruota, S, bc, *GB-Cfm*, *I-Rvat*
Suonerà l'ultima tromba (Del giuditio universale) (Benigni), S, bc, before 1663, *GB-Lbl*, *I-MOe*, *Rc*, *Rvat*; ed. G. Rose, *G. Carissimi: 6 Solo Cantatas* (London, 1969), 68
Sventura, cor mio (Pene in amore) (Benigni), S, bc, before 1663, *MOe*, *Rsc*; ed. in La Flora, ii (Copenhagen, 1949), 28
Ti vedo giungere, S, bc, *GB-Lbl*, *I-Gl*
Toglietemi la vita (Vendetta in amore), S, bc, before 1663, *GB-Och*, *I-MOe*
Tra [Dai] più riposti [remoti] abissi (F. Balducci), SSB, 2 vn, bc, before 1663, *F-Pc*, *GB-Och* (Ma), *I-Bc*, *Rvat*, *US-CA*; ed. in Buff (E1973)
Tronchisi, pensieri, S, bc, *F-Pn*; ed. in Kantatenfrühling, iii (Leipzig, 1909), 10
Tronchisi, pensieri, SB, bc, *GB-Lbl* (inc.), *Och* (different version of above)
Tu m'hai preso à consumare, S, bc, *I-Bc* (Mi), *Rn*, *Rvat*
Un infelice core amò (S. Baldini), S, bc, *B-Bc*, *GB-Och*, *I-Bc* (Mi), *Rn*, *Rvat*
Un pensier siede si forte, S, bc, *Bc*
Vaghi rai, pupille ardenti (Benigni), SS, bc, before 1673, *B-Bc*, *F-Pc*, *GB-Och*, *I-Bc*, *Fc*, *Nc*, *Rvat*; Ld, 42
Va, va, dimanda al mio pensiero, S, bc, *F-Pn*, *GB-Och*
Vella, o Febo, ai raggi d'oro (Lodi i capelli neri della S.D.) (Benigni), S, bc, before 1663, *I-MOe*, *US-SFsc*
V'intendo, occhi, voi mi volete, S/A, bc, *D-Mbs*, *GB-Lbl*, *I-Nc*, *Rc*, *Rvat*, *US-SFsc* [also attrib. L. Rossi]; ed. in Rose (E1960)
Vittoria, mio core (Amante sciolto d'amore) (Benigni), S, bc, 1653[7] (anon), in Canzonette amorose (Rotterdam, 1656) (anon.), 1669[5] (anon.) [also attrib. L. Rossi]; ed. F.A. Gevaert, Les gloires de l'Italie, i (Paris, 1868), 4; ed. A. Parisotti, Arie antiche, i (Milan, 1885), 2; ed. P. Floridia, *Early Italian Songs and Airs* (Boston, 1923), 103; ed. (inc.) in La Flora, i (Copenhagen, 1949), 23; Ma
Voglio amar, sì, voglio amare, S, bc, before 25 April 1669, *I-Nc*
Voglio andare. Dove, dove? (Fileno e Silvio), SS, bc, *Fc*, *Rdp*; ed. in Buff (1973)
Volate, sospiri, SS, bc, *Bc*, *Bsp*

THEORETICAL WORKS

Ars cantandi; das ist: Richtiger und aussführlicher Weg, die Jugend aus dem rechten Grund in der Sing-Kunst zu unterrichten (Augsburg, 1692) (Ger. trans. of lost It. orig.); ed. in Haberl

DOUBTFUL AND MISATTRIBUTED WORKS

masses

Missa 'L'homme armé', SATB, SATB, SATB, bc, *D-MÜs*, *F-Pc*, *I-Rsg*, *Rvat*, *NL-At*
Missa septimi toni (Ky, Gl, Cr), G, SATB, SATB, bc, *I-Bc*; ed. in AMI, v (*c*1900), 1
Missa 'Ut queant laxis' sopra le note ut, re, mi, fa, sol, la, SATB, SATB, bc, *D-MÜs*, *F-Pc*, *NL-At*
Missa a quinque et a novem, TTB/SSB, SATB (ad lib), 2 vn, bc (Cologne, 1666); C *messe e mottetti* i, 1 (3vv only)
Missa, SSATB, bc, *GB-Och*, *Ouf*
Missa (Ky, Gl, Cr), SATB, bc, *A-Wn*, *D-Mbs*
Missa, SATB, *I-Rvat*; ed. G. Massenkeil (Regensburg, 1966)

6 others, *Rvat* (1 also *Rsg*), spurious; see Feininger (A1970)

MOTETS

Ad cantus, ad melos, AA, bc, *GB-Cfm* [by M. Cazzati]
Ad dapes salutis venite, ATB, bc, *F-LYm*
Adeste mortales, S, bc, *F-Pc*, *Pn*
Ad festum venite, mortales, SS, bc, *CB-Cfm* [by M. Cazzati]
A Domino factum est, SAT, bc, *D-Bsb*, *Mbs*, *MÜs*
Adoremus Christum, SSB, bc, *F-Pc* [by F. Foggia]
Adoro te, ATB, bc, *GB-Ob*
Ad te levavi animam meam, AT, bc, *D-MÜs*
Ah Deus ego amo te, SSA, 2 vn, bc, *Ob* [by J.H. von Wilderer]
Ah quid obdormis, S, 2 vn, vc, bc, *Ob* [by J.H. von Wilderer]
Ah vide Domine, SATB, 2 vn, vc, bc, *Ob* [by J.H. von Wilderer]
Alleluia. O beatae caeli mentes, SB, bc, *Cfm*
Alma Redemptoris mater, SATB, bc, *D-MÜs*
Amo te, ST, 2 vn, vc, bc, *GB-Ob* [by J.H. von Wilderer]
Animae amantes, ATB, bc, *F-Pc* [by M. Cazzati]
Anima mea in aeterna dulcedine, SB, bc, *GB-Lbl*, *Ob*, *Och* [by E. Trabbatone], ed. R. Prentice, *6 Cantatas by Carissimi* (London, 1877)
Anima mea in dolore est, SSATB, bc, *F-LYm*, *Pn*
Anima mea liquefacta, SAB, bc, *GB-Lam*, *I-Rc* [by F.M. Marini]
Audi Domine, S, bc, *F-LYm*, *Pc*
Audite, gentes, ATB, bc, *GB-Cfm* [by M. Cazzati]
Audite, omnes, quodquod estis, SSB, bc, *S-Uu*
Audite, peccatores, SSB, 2 vn, vc, bc, *GB-Ob* [by J.H. von Wilderer]
Ave, dulcissima Maria, AT, bc, *Lbl* [by M. Cazzati]
Ave, verum corpus, SATB, bc, *F-Pn*, *I-Rsc*; ed. R.R. Terry (London, 1905)
Beatus vir, SATB, SATB, bc, *A-Wn*, *D-Mbs*, *MÜs*, *GB-Ob*; ed. J. Pilgrim (Hilversum, 1968)
Beatus vir, SSATB, bc, *Y*; ed. P. Seymour (London, 1975)
Beatus vir, S, 2 vn, bc, *Cfm*
Beatus vir, A, 2 vn, bc, *Cfm*
Benedicite omnes angeli, ATB, bc, *Och*
Benedictus Redemptor, SS, bc, *F-Pc*
Benignissime Jesu, ATB, bc, *F-LYm*, *Pc* [by B. Graziani]
Cantate Domino, SSB, bc, *LYm*, *Pc*
Cantemus, jubilemus, ST, bc, *GB-Lbl* [by M. Cazzati]
Cernis panem, cernis vinum, AB, bc, *F-Pc*
Christum regem adoremus, SATB, *D-MÜs*
Christus factus est, SATB, bc, *I-Ls*, *PAc*
Christus factus est, ATB, bc, *GB-Cfm*
Concinant linguae, A, bc, *F-Pn*
Congratulamini, congaudete, S, bc, *Pn* [by N. Bernier]
Crucior in hac flamma (Angelus et Anima), AB, bc, *GB-Cfm*, *Lbl*, *Och* [by M. Cazzati]
Cum audisset Gedeon, S, bc, *F-Pn* [also attrib. E. Bernabei]
Deduxit illum Dominus, SSB, bc, *S-Uu* [by F. Foggia]
Deus Dominus, BB, bc, *F-Pn*
Deus meus ad te, SST, bc, *D-MÜs*
Deus quis similis erit tibi, ATB, bc, *F-LYm* (for SSB), *Pc* [by G. Tricarico; also attrib. F. Foggia]
Diffusa est gratia, SATB, bc, *D-Bsb*, *MÜs*
Dilatatae sunt tribulationes, SS, bc, *F-Pn* [by A.M. Abbatini]
Dominator Domine, A, 2 vn, bc, *GB-Cfm*
Domine, Deus virtutum, SAT, bc, *D-MÜs*
Domine, ne in furore tuo, SSB, bc, *F-Pc* [by B. Graziani]
Dulcis amor Jesu, SS, *GB-Lbl* [by M. Cazzati]
Duo ex discipulis (Histoire des pèlerins d'Emmaüs; Historia dei pellegrini di Emmaus), SST, bc, *F-LYm*, *Pc*
Ecce, nunc benedicite Dominum, SSS, bc, *GB-Cfm*
Ecce, sonuerunt inimici tui, ATB, bc, *F-Pc* [by G.M. Pagliardi]
Ego sum panis vivus, SSB, bc, *GB-Och* [by O. Benevoli]
Eia plebs fidelium, B, 2 vn, va da gamba, bc, *Cfm*
Errate per colles, SATB, bc, *F-Pc*
Exultate, colles, B, 2 vn, va, *GB-Cfm*
Fideles animae, SB, bc, *F-Pc*, *Cfm* [by M. Cazzati]
Filiae Jerusalem surgite (Sponsa canticorum), SSSB, 2 vn, bc; C *oratorî* ix, 15
Gaudeamus omnes, SATB, bc, *Cfm* [by M. Cazzati]; ed. A. Steck (Paris, 1955)
Gaude, laetare, Sion, TB, bc, *Cfm*
Gaudete cum Maria, SSB, bc, 1670 [music = Deduxit illum Dominus]
Gaudete, exercitus caeli, SSB, bc, *Och*
Gaudia felices, SS, bc, *F-Pc* [by B. Graziani]
Gloria Patri, *Bu* [attrib. M. Locke], *Ob* [anon.]
Haec dies quam fecit Dominus, SS, bc, *Cfm* [by M. Cazzati]
Incipit lamentatio Jeremiae, SA, 2 vn, bc, *Ob*
In memoriam suorum mirabilium, SAT, bc, *D-MÜs*
In te, Domine, speravi, ATB, 2 vn, va da gamba, bc, 1666
In te, Domine, spes mea, SS, bc, *F-Pc*
In tribulationibus, SS, bc, *Pn*, 1647[1], 1652 [by A. Antonelli]
In voce exultationis, SSATTB, bc, *D-Bsb*
Ipse praeibit ante illum, SSTB, bc, *A-Wn*, *D-Bsb*, *Mbs*, *MÜs*, *F-Pc*, *GB-Ob*, *NL-At*
Iste sanctus pro lege Dei, ATB, bc, *F-Pc* [by F. Foggia]
Isti sunt triumphatores et amici Dei, ATB, bc, *Pc*
Isti sunt triumphatores sancti, SSATB, bc, *S-Uu*
Laeta caelestibus, S, 2 vn, bc, *F-Pc*
Laetamini canendo, S, 2 vn, bc, *GB-Ob* [by J.H. von Wilderer]
Lapides praetiosi, SMezAT, *A-Wn*, *D-Bsb*, *Mbs*, *MÜs*, *F-Pc*, *GB-Ob*
Lauda Sion, SATB, SATB, bc, *D-Bsb*, *Mbs*, *MÜs*, *F-Pc*
Lauda Sion, SAB, bc, *GB-Cfm*
Laudate, pueri, SSATB, bc, *Y* (inc.)
Laudate, pueri, SSB, bc, *Y*

Locus iste, SA, bc, *D-Mbs*
Magnificat anima mea Dominum, C, SATB, SATB, bc, *GB-Lbl*, *Ob*; ed. O. Drechsler (Wolfenbüttel, 1964)
Magnificat anima mea Dominum, SATB, 2 vn, va, vc, bc, *Lbl*
Magnificat anima mea Mariam, SA, bc, *Lbl* [by M. Cazzati]
Mihi autem nimis honorati sunt, SSB, bc, *D-MÜs*
Nisi Dominus, SATB, SATB, bc, *F-Pc*
Nisi Dominus, SSATB, bc, *GB-Cfm*; ed. J. Beat (London, 1974)
Nisi Dominus, S, 2 vn, bc, *D-Mbs*
Non turbetur cor, SB, bc, *GB-Och* (inc.)
Notus in Judaea, STB, bc, *F-Pc* [by F. Vignali (ii); also attrib. G.A. Rigatti]
O admirabile commercium, SSB, bc, *F-LYm*, *Pc*
O anima, festina, SATB, 2 vn, vc, bc, *GB-Ob* [by J.H. von Wilderer]; ed. J. Pilgrim (Hilversum, 1971)
O anima mea, suspira, SA, bc, *GB-Lbl* [by M. Cazzati]
O beatae caeli mentes, AA, bc, *Cfm* [by M. Cazzati]
O beata virgo Maria, SSS, bc, 1670 [by F. Foggia]
Obstupescite redemti, ATB, bc, *D-Dl* [by F. della Porta]
O crux benedicta, ATB, bc, *GB-Ob* [by G.F. Sances]
O crux nobilitata palma, AT, bc, *Lbl* [by M. Cazzati]
O felix anima (pt of Audite, gentes)
O ignis qui semper ardes, SST, bc, *F-Pc* [by F. Foggia]
O impii mortales, ATB, 2 vn, bc, *Pn*
Oleum effusum est, S, bc, *GB-Lam*
O miracula, o prodigia, S, bc, *F-Pn* [by P.P. Vannini]
O miraculum miraculorum, SB, bc, *Pc*
O mortalis, quid mundanas, ATB, bc, *Pn* [by S. Durante as O mortalis nimis fralis]
O piissime Jesu, ATB, bc, *Pc*
O quam clemens et pia, SS, bc, *Pc* [by A. Vermeeren; also attrib. F. Foggia]
O quam pulchra et casta es, SS, *GB-Lbl* [by M. Cazzati]
O quam suave est regnum caelorum, SSS, bc, *Lbl*, *Ob*, *Och* [also attrib. G. Bassani]
O quam terribilis est, SS, bc, *S-Uu* [also attrib. V. Albrici]
O regina caeli porta, SA, bc, *GB-Lbl* [by M. Cazzati]
O sacrum convivium, SAT, *A-Wn*, *D-Bsb*, *MÜs*; ed. E. Tyr (Paris, 1939)
O vere et care Jesu, TB, 2 vn, bc, *F-Pc*
O vita, cui omnia vivunt, A, bc, *GB-Lam*
O vos populi, ATB, 2 vn, va, vc, *S-Uu* [by M. Cazzati]
Panem coelestem, SATB, bc, *F-Pn*
Pange lingua, SAB, bc, *GB-Cfm*
Pastores, dum custodistis, S, bc, *Och* [by B. Graziani]
Peccaverunt habitatores, SATB, bc, *F-Pc*, *Pn* [by C. Cecchelli]
Peccavi, Domine, et miserere mei, SAB, bc, *LYm*, *Pc* [by Girolamo Ferrari]
Peccavi, Domine, peccavi multum, SSB, bc, *Pn* [by M.-A. Charpentier]
Peccavi super numerum, SA, bc, *D-MÜs*
Pulchra et decora, SATB, bc, *I-Bc* [by G. Ghizzolo]
Quam pulchra es, SSB, bc, *GB-Lbl* [by G. Rovetta]
Quando Jesus adest, SA, 2 vn, vc, bc, *Ob* [by J.H. von Wilderer]
Quare fremuerunt gentes, ATB, bc, *F-Pc*
Quare suspiras, SSB, bc, *Pc*, *Pn* [by F. Foggia]
Quid agis, cor meum, S, bc, *GB-Och* [by B. Graziani]
Qui descendunt mare in navibus, BB, bc, *F-Pc* [by T. Cima]
Quid gloriaris, ATB, bc, *GB-Ob* [by J.H. von Wilderer]
Qui non renuntiat, TTB, bc, *F-Pc*
Quis est hic vir, AB, bc, 1670 [probably by F. Foggia]
Qui vult post me venire, SATB, 2 vn, vc, bc, *GB-Ob* [by J.H. von Wilderer]
Regina coeli, SAT, bc, *D-MÜs*
Revertimini, praevaricatores, ATB, bc, *F-Pc*, *Pn*
Salve, Jesu spes nostra, SAB, bc, *Pc* [by G. Carisio]
Salve, regina, ATB, bc, *GB-Lbl*, *Lcm*, *Ob* [by N. Monferrato]
Sedente Salomone (Judicium Salomonis), SSB, bc, *F-LYm*, *Pc*
Serve bone et fidelis, SSAT, bc, *D-MÜs*
Siccine te Domine, ATB, bc, *GB-Cfm* [by M. Cazzati]
Sicut cervus desiderat, SSB, bc, *F-Pc*
Si Deus pro nobis, SSB, 2 vn, bc, 1670 [by S. Fabri (ii), SSB, bc]
Sonent organa, SAB, 2 vn, bc, *GB-Cfm*
Sub umbra Jesu, ATB, bc, *F-Pn* [also attrib. G. Carisio]
Sub umbra noctis mortis, SST, bc, *Pc*, *Pn*
Sunt breves mundi rosae, B, 2 vn, bc, *Pc*, *Pn* (for 2 fl, bn, 2 vn, with addns by P. Royer) [by M. Cazzati]
Surge, propera, S, bc, *Pn* [by N. Bernier]
Tecum principium in die, ATB, bc, *D-MÜs*
Tolle sponsa tolle fores, SB, bc, *F-Pc*; C *oratorî* vi, 1
Tu es Petrus, SSB, bc, *Pc*
Tui sunt caeli, SS, bc, *D-MÜs*
Vanitas vanitatum, SS, bc, *F-LYm*, *Pc*; C *oratorî* x, 1 (as Vanitas vanitatum I)
Veni Sancte Spiritus, SATB, bc, *D-MÜs*
Veni Sancte Spiritus, SSA, bc, *MÜs*
Veni Sancte Spiritus, SAB, bc, *GB-Cfm*
Venite exultemus (anon.), lost, perf. S Apollinare, Rome, Christmas 1639, according to P. della Valle: Della musica dell'età nostra (dated 1640), repr. in A. Solerti: Le origini del melodramma (Turin, 1903/*R*1969), 174
Venite, fideles, festinate, ST, bc, *GB-Cfm* [by M. Cazzati]
Venite, gentes, SB, bc, *Cfm* [by M. Cazzati]
Venite, pastores, S, bc, *GB-Och* [by B. Graziani]
Vir frugi et pater familias, TTB, bc; C *oratorî* ii, 23
Viri Galilaei quid aspicitis, SSB, bc, *D-Bsb*, *F-Pc*, *GB-Ob*
Vivat laeta trumphalis, ATB, bc, *GB-Cfm* [by B. Graziani]
Vox turturis, SA, bc, *F-Pc* [by Alessandro Melani]

oratorios

Cain, SSSATB, bc; C *oratorî* ix, 1
Historia Davidis et Jonathae, SSATB, 2 vn, bc, *F-Pn*
Job (Audi Job), SAB, bc; C *oratorî* i, 1
Oratorio della Ss vergine (Balducci), SSATB, 2 vn, bc; C *oratori* viii
Oratorio di Daniele profeta, SSSATB, bc; C *oratorî* vii

cantatas

Adesso è bizzaria saper, S, bc, *D-MÜs*
Alla rocca del pensiero (G. Rospigliosi), S, bc, perf. Rome, 1654, *I-Rvat* [by A.M. Abbatini, from opera Dal male il bene by Abbatini and M. Marazzoli]
Al tramontar del giorno, S, bc, *F-Pn*, *I-Bc*, *MOe*, *Rvat* [also attrib. B. Pasquini]; ed. in Kantatenfrühling, iii (Leipzig, 1909), 3
Amanti, sentite amor, SA, bc, before 7 Sept 1641, *GB-Lbl*, *Och*, *I-Bc*, *Fc*, *Rvat* [also attrib. M. Marazzoli and L. Rossi]
Amanti, un bell'humore, S, bc, *Nc*
Apri le luci, S, bc, *Vc*
Begl'occhi lusinghieri, S, bc, *D-MÜs*
Begl'occhi, pietà, SS, bc, *MÜs*, *GB-Lbl*, *I-MOe*, *Nc*, *Rvat*, *US-Nsc* [also attrib. A. Cesti and A. Steffani]
Cara, tu sei gelosa, S, bc, *D-MÜs*
Care selve beate (G.B. Guarini), B, bc, *GB-Och* [from Il pastor fido]
Chi d'amor divien seguace, S, bc, *Lbl*, *I-Nc*
Colpa è del cieco Dio, S, bc, *D-MÜs*
Co'l versar sì belle lagrime, S, bc, *MÜs*
Come l'ombra à nostro scherno (G.F. Apollonio), S, bc, *MÜs*, *I-Nc* [by A. Stradella]
Con incerta speranza, S, bc, *GB-Och*, *I-Nc*, *Rc*, *Rvat* [also attrib. M. Marazzoli and L. Rossi]
Cor mio, volesti amar, SS, bc, *S-Uu* (inc.)
Costante il ciel mi fe', S, bc, *I-Nc*
Crolla il mondo, S, bc, *Rvat*
Da perfida speranza (La perfida speranza), S, bc, *B-Bc*, *F-Pthibault*, *GB-Lbl*, *Och*, *I-Fn*, *PAc*, *Rc*, *Vc* [by L. Rossi]
Disperata rimembranza, S, bc, *GB-Cfm*, *I-MOe*, *Nc* [by A. Stradella]
Dite, o cieli, se crudeli sono i sguardi, S, bc, in 1688[7], Recueil des milleurs airs italiens (Paris, 1703) [by L. Rossi]
Dolorosi pensieri, SABar/ATBar, bc, *F-Pn* [also attrib. M. de la Barre]
Dove andasti, raminga mia luce?, S, bc, *D-MÜs*
Ecco l'alba luminosa, SSB, bc, *GB-Lbl*
E che farete, amanti? (Rospigliosi), S, bc, perf. Rome, 1654, *I-Rvat* [by A.M. Abbatini, from opera Dal male il bene by Abbatini and M. Marazzoli]
Erminia sventurata, S, bc, *B-Bc*, *GB-Lbl*, *Och*, *I-Nc*, *Rc*, *Rvat* [by L. Rossi]
Fatto son hoggi nocchiero, SSB, bc, *F-Pn*, *I-Bc* [also attrib. G. Marciani]
Fingo per mio diletto, S, bc, *D-MÜs*
Fra [Tra] sponde di smeraldo, S, bc, *Kl*, *F-Pthibault*, *I-MOe*, *Rvat* [by Atto Melani]
Havete fatto assai, S, bc, before May 1669, *Nc*
Il mondo tace, SSB, bc, *F-Pn*, *GB-Och*, *I-Bc*
In amor le stravaganze, S, bc, *Nc*, *Rc* [also attrib. G. Marciani]
In guerra d'amore, S, bc, in Recueil d'airs sérieux (Paris, 1701)
Insegnatemi à morire, S, bc, *GB-Lcm*, *Och* [by A. Cesti]
Irene da me lungi, S, bc, *I-Nc*

Languia Filen trafitto, S, bc, *GB-Och*, *I-Nc*, *Rvat* [also attrib. C. Caproli and L. Rossi]
La rosa dogliosa, S, bc, *F-Pc*, *Pn*, *I-Rvat*, *US-NH* [also attrib. A. Cesti]
Lontananza dogliosa, S, bc, *F-Pn*
Luci belle, mio tesoro, SS/AT, bc, *Pn*, *I-Bc*, *Fc* [also attrib. L. Rossi]
Me l'ha fatta la speranza, SS, bc, *Nc*
M'è venuto à fastidio (Apollonio), S, bc, *D-MÜs*, *F-Pthibault*, *I-Nc* [by A. Stradella]
Mi nasce un sospetto, S, bc, *D-MÜs*
Mio core, mio bene, languisco, SS, bc, *GB-Lbl*, *I-Bc*, *Fc*, *Nc*, *Rc* [also attrib. A. Cesti, G. Marciani and L. Rossi]
Mirate ch'io rompo del piè, S, bc, *Nc*
Navicella che si altera (G. Lotti), S, bc, *Nc*, *Rc*
Nel rogo fatale, S, bc, *Nc*
Non basta la fe', S, bc, *Nc* [also attrib. M. Savioni]
Non più gioie, mio core, SS, bc, *F-Pn*, *I-Fc* [also attrib. L. Rossi]
Non veduta ancor m'impiaga, S, bc, *D-MÜs*
Notte amica a i dolci amori, S, bc, *MÜs*
Occhi miei belli, S, bc, *B-Bc*, *D-Mbs*, *F-Pn*, *Pthibault*, *I-Fn* [by Atto Melani]
O me infelice (Falsirena disperata), S, bc, *GB-Och*
O mirtillo, S, bc, *F-Pn*
Pensieri, che fate?, SS, bc, *I-Bc*, *Fc*, *Nc*, *Rc*, *Rvat* [also attrib. M. Marazzoli, F. Provenzale and L. Rossi]
Per legar l'alma d'un rè, S, bc, *D-MÜs*
Per mirar chi al sol da luce, S, bc, *MÜs*
Più non spero di gioire, SS, bc, *I-Nc*
Porta su gl'occhi il pianto, S, bc, *MOe*, *Nc*
Presso un ruscel sedea un huom (Quanto sia instabile l'età dell'huomo) (Benigni), S, bc, before 1663, *GB-Lbl*, *Och*, *I-MOe*, *Rc*, *Rvat* [by L. Rossi]
Pupille care, moro se non vi miro, S, bc, *D-MÜs*
Quand' amor mi darai pace?, S, bc, *GB-Lbl*, *I-Nc* [also attrib. F. Valenti]
Quanto sete [siete] per me pigri, S, bc, *F-Pc*, *Pn*, *GB-Och*, *I-Nc*, *Rvat* [also attrib. A. Cesti]
Quel vezzo m'impiaga, S, bc, *D-MÜs*
So ben io dov'è legata, S, bc, *GB-Och*, *I-Nc* [also attrib. L. Rossi]
Sotto le curve e spatiose spalle, S, bc, *Vc*
Sperar vorrei, ma al fine, S, vn, bc, *D-MÜs*
Sta forte, mio core, S, bc, *I-Nc*, *Rc* [also attrib. M.A. Pasqualini]
Su destatevi, amanti (Ariberti), SS, bc, *Bc*, *Nc*, *Rvat* [also attrib. M. Marazzoli]; Ld, 83
Tormentato mio core, S, bc, *I-Nc*
Tratto qui da un cieco Nume, S, bc, *D-MÜs*
Un canoro rusignolo già sirena, S, bc, *I-Nc*
Ve lo dico, non amate, S, bc, *Nc*, *Rdp* [also attrib. M. Marazzoli]
Vivo, ò bella, co'l tuo core, S, bc, *D-MÜs*

other secular vocal

Drey Schmid bey einem Amboss stunden (Cyclopisches Hammer-Tricinium), TTB, bc, in Musikalischer Zeitvertreiber (Nuremberg, 1643), 1655[4]; ed. in Corydon, ii (Brunswick, 1933), 75
Fabri cum per incudem (Histoire des Cyclopes), SSB, bc, *A-Wn*, *D-Bsb*, *F-Pc*
Nominativo hic haec hoc, SATB, bc, in J.E. Kindermann: Intermedium musico-politicum (Nuremberg, 1643), 1652[4], 1655[4] [by T. Merula]; ed. in Corydon, ii (Brunswick, 1933), 43
Quand mon mari vient de dehors – Requiem aeternam (Requiem jocosum), SST, *A-Wn*, *D-Bsb*, *Pc*; ed. in Corydon, ii (Brunswick, 1933), 74
Rusticus cum mortuum suum vidit asinum (Testament d'un âne), SA, bc, *A-Wn*, *D-Bsb*, *F-Pc*; ed. in Corydon, ii (Brunswick, 1933), 68
Venerabilis barba Capucinorum (Plaisanterie sur la barbe), SSB, bc, *D-Bsb*, *Mbs*, *F-Pc*; ed. in Corydon, ii (Brunswick, 1933), 60

keyboard

42 versetti, hmn/org, in Kurtzer jedoch gründlicher Wegweiser (Augsburg, 1689); pubd (Turin, 1901)

theoretical works

Kurze, jedoch grundliche Anweisung zur Musica Modulatorio, *D-Bsb*
Regulae compositionis, *Bsb*

LOST WORKS

stage works

L'amorose passioni di Fileno, lib. pubd (Bologna, 1647)
Giuditta, perf. Collegio Germanico, Rome, 1656
Il sacrificio d'Isaaco, perf. Collegio Germanico, Rome, 1656

motets

Ad coelestem Jerusalem, S, bc, cited in Ansbach inventory
Ad fontem, 3 vv, bc, cited in Ansbach inventory
Annos aeternos, 2vv, bc, perf. Weissenfels, 1693, under J.P. Krieger
Audite, mortales, 6vv, 3 insts, bc, belonged to J.P. Krieger in *c*1690, ?by B. Pekiel; ed. Z. Szweykowski (Kraków, 1982)
Audite, sancti, 6vv, 5 insts, bc, cited in Ansbach inventory
Beatus vir, 5vv, bc, cited in Ansbach inventory
Cantate Domino, 2vv, bc, perf. Weissenfels, 1692, under J.P. Krieger
Cantemus Domino, SS, bc, cited in Tovačov inventory
Clama, ne cesses, 4vv, bc, mentioned in letter, 1642
Confitebimur, SSSS, bc, cited in Tovačov inventory
Cum de sepulcro, 8vv, bc, perf. Weissenfels, 1691, under J.P. Krieger
Estotes fortes in bello, cited in Ansbach inventory
Exultate, SS, bc, cited in Tovačov inventory
Iratus sum, 3vv, bc, cited in Ansbach inventory
Jesu noster, 2vv, 2 insts, bc, cited in Ansbach inventory
Justus germinabit, SSB, bc, formerly in Stadtbibliothek, Breslau
Magnificat, 8vv, 4 insts, perf. Weissenfels, 1691, under J.P. Krieger
O anima mea, suspira, SS/TT, bc, cited in catalogue, 1695, of Michaelisschule, Lüneburg; ? identical with motet for SA, bc
O cor meum, T, bc, cited in Ansbach inventory
O felix felicitatis, 3vv, 2 insts, bc, cited in Ansbach inventory
O sanctissimum sacramentum, 3vv, bc, cited in Ansbach inventory
Sacris dicta, SS, bc, cited in Tovačov inventory
Si quis est cupiens, ATB, bc, formerly in Staats- und Universitätsbibliothek, Königsberg
Valete, mundi delitiae, SS/TT, bc, cited in catalogue, 1695, of Michaelisschule, Lüneburg
Valete, risus, valete, cantus, SS/TT, bc, cited in catalogue, 1695, of Michaelisschule, Lüneburg
Venite, exultemus, perf. S Apollinare, Christmas 1639
Venite, socii, 4vv, bc, cited in Ansbach inventory
Viam mandatorum suorum, SATB, bc, formerly in *D-MÜs*
Virgo Davidica, S, ? 2 vn, bc, cited in Tovačov inventory

oratorios

Persarum rex maximus Assuerus, oratorio, SSATB, 2 vn, bc, formerly in *CZ-KRa*
Stabat adversus Israel Philisteus, oratorio, SS, SATB, SATB, 2 vn, lute, vle, bc, formerly in *KRa*

THEORETICAL WORKS

Ars cantandi (It. treatise extant only in Ger. trans.)

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ANDREW V. JONES

Carité, Jean [Jacques]. *See* CHARITÉ, JEAN.

Cariteo, Il. *See* GARETH, BENEDETTO.

Carlay, Johannes (*fl* mid-15th century). Composer, possibly French. His name is known only from *F-Sm* 222 (no.125), where a three-voice chanson, *Onques depuis*, is ascribed to him. The piece (preserved only in Coussemaker's copy) must have been written well towards the middle of the century.

KURT VON FISCHER

Carlen. Swiss family of organ builders. Matthäus Carlen (*b* Reckingen, 1691; *d* 1749) was the first organ builder of the family, which remained active for over six generations, well into the 20th century. Other important members of the family in successive generations included his son Felix Alois Carlen (*b* Gluringen, 1734; *d* Gluringen, 1816), his grandson Franz Josef Carlen (*b* 1779; *d* Glis, 1843), Gregor Carlen (*b* 1819; *d* Glis, 1869), Johann Josef Conrad Carlen (1849–1926) and Heinrich Carlen (1885–1957). The list of their works is very large, but is confined almost exclusively to the Valais. J.J.C. Carlen wrote proudly in his diary: 'The organs of the Valais canton were built for the most part by the Carlen family of Reckingen'. A long catalogue is appended, but later research has shown that a great deal of it is incorrect: many of the dates are invented, and dates of repairs by the Carlens are often given as building dates of organs which are older and demonstrably not by the Carlens. In particular, the Carlens of the 19th and 20th centuries claimed to have built organs by the WALPEN family and other masters. The last members of the family, moreover, no longer had a sound professional training and spoilt many masterpieces of their ancestors.

The type of organ built by the Carlens, which changed very little over the generations, shows a combination of south German and French organ building traditions as well as some Italian traits, particularly in the scaling and voicing of the Principals. The family's traditional, classical organ building activities gave way at the end of the 19th century to increasing amounts of maintenance work. Important instruments built by them include those at Lenk (1722), Biel (1744), Reckingen (1746), Münster (1748), Vouvry (1765), Naters (1777), Visp (1781), Sion Cathedral (1786), St Maurice Abbey (1845), Martigny (1863) and Turtmann (1866).

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FRIEDRICH JAKOB

Carlerii [Carleri, Carlier], **Jacobus** (*d* ?Bruges, between 6 Sept 1457 and 23 Aug 1458). South Netherlandish composer. Although no music survives under his name, he is mentioned in one later source (*B-Gu* 70, 1504) of Tinctoris's *Complexus effectuum musices* (edn in *On the Dignity and Effects of Music*, ed. R. Strohm and J.D. Cullington, London, 1996) as being famous throughout Europe alongside the composers Dunstaple, Binchois, Du Fay, Ockeghem, Busnoys, Regis, Caron, Morton and Obrecht. He was ordained a priest between 1453 and 1457, and appeared in the records of the church of Our Lady in Bruges as singer, vicar, chaplain at the altar of St Mary Magdalene, and later chaplain at the altar of the Virgin. He may be identifiable with Jaquemyn Carlier, a singer from the church of Our Lady named in the city accounts of Ghent in 1452–3.

DANIEL LIEVOIS

Carlerius, Egidius [Carlier, Gilles; Charlier, Gilles] (*b* Cambrai, *c*1400; *d* Paris, 23 Nov 1472). French theologian, theorist and poet. After studying and teaching in Paris until 1432, he acquired a reputation at the Council of Basle for his disputations with the Hussites. The council deputed him to Bohemia in 1433, and in 1434 he was sent to the court of Charles VII of France in an effort to end the Hundred Years War. In 1436 (1431 according to Fétis) he was appointed dean of Cambrai Cathedral, an office he held to the end of his life. From the 1450s he divided his attentions between Cambrai and the Collège de Navarre, Paris. He produced numerous theological, devotional and controversial writings, some of which were posthumously published in *Sporta fragmentorum* and *Sportula fragmentorum* (Brussels, 1478–9). The latter volume contains his *Tractatus de duplici ritu cantus ecclesiastici in divinis officiis* (ed. in Strohm and Cullington). The treatise, probably written late in Carlerius's life, is a defence of the singing of polyphony in the divine service, citing classical, biblical and patristic writers on the value and effects of music. Tinctoris's *Complexus effectuum musices* (*c*1472–5) depends to some extent on Carlerius's treatise for content and language. In 1457–8 Carlerius composed the texts for a new Marian office, the *Recollectio festorum Beate Marie Virginis*, introduced at Cambrai Cathedral and sung throughout the Low Countries and in Savoy; they were set to plainchant by Du Fay.

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BARBARA H. HAGGH

Carles y Amat, Joan. *See* AMAT, JOAN CARLES.

Carleton [Carlton], **Nicholas** (*b* *c*1570–75; *d* Beoley, Worcs., 1630). English composer. He was one of the children of the almonry house attached to St Paul's Cathedral in 1582, and later a friend of Thomas Tomkins, who dedicated one of his *Songs* (London, 1622) to him. His compositions, all in *GB-Lbl* Add.29996, are *A verse*

for two to play (an In Nomine for keyboard duet; ed. F. Dawes, London, 1949, and see F. Dawes: 'Nicholas Carlton and the Earliest Keyboard Duet', *MT*, xcii, 1951, pp.542–6), *Praeludium* (the lower part only of a keyboard duet, ed. B. Rose, *English Harpsichord Magazine*, ii, 1977–81, pp.20–21), *A verse of 4 pts.* and *Upon the sharpe*; the two last (ed. in Schott's Anthology of Early Keyboard Music, iv, London, 1951) are interesting essays in chromaticism and modulation. Two plainchant-based keyboard works attributed to Nicholas Carleton in the Mulliner Book seem most likely to be the work of an earlier composer.

JOHN CALDWELL/ALAN BROWN

Carl [Karl] **Eugen,** Duke of Württemberg (*b* Stuttgart, 11 Feb 1728; *d* ?Stuttgart, 1793). German patron of music. Educated at the court of Frederick the Great, the young duke began his reign in 1744, emulating the Potsdam court at his own residence in Stuttgart. The court theatre was rebuilt in 1750, and in November 1753 Jommelli was appointed Ober-Kapellmeister. For the next 16 years he wrote and supervised virtually all operas at the court, and during that time assembled one of the best orchestras in Europe. Carl Eugen authorized extensive renovations to the court theatre in Stuttgart between 1756 and 1758, and after being forced to move to Ludwigsburg he built a new Schlosstheater (1765–6). His tastes in opera favoured French-inspired spectacle and dance; Noverre served as his ballet-master from 1760 until 1767, when a mounting deficit forced drastic reductions in personnel. Jommelli left two years later, after the departure of a number of singers including the castrato Giuseppe Aprile. Sacchini was engaged to write an opera in 1770, but performances at the court theatres were given much less frequently than in former times. In 1769 Carl Eugen established a school of the arts, reorganized in 1775 as the Hohe Carls-Schule. A famous libertine, he could also be a tyrant: the soprano Marianne Pirker was imprisoned for eight years, and the organist and writer Schubart was also banished and subsequently jailed after insulting the duke's mistresses. Burney compared him to Nero for indulging in his own pleasure at the expense of his people.

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PAUL CORNEILSON

Carli. French firm of music publishers. It was founded in Paris about 1805 by Nicolas-Raphaël Carli (*b* Naples, 1764; *d* Paris, 15 April 1827). The earliest publications do not bear his name, the imprint reading 'A la Typographie de la Sirène' or sometimes 'Tipografia della Sirena' (the former retained for his signboard). By January 1807 the firm was at the Péristyle du Théâtre Favart (or sometimes Théâtre Italien), Place des Italiens; an address at 1 rue Favart, used in 1809, was perhaps Carli's residence. In about December 1817 the main premises removed to 14 boulevard Montmartre, opposite the Jardin Frascati, but for a while the Péristyle des Italiens address was also maintained. In 1827 and 1828 an alternative address, 14 boulevard St Martin, was used. Launer acquired the firm in 1828 (the year after Carli's death), probably in June, and operated at the boulevard Montmartre premises; Launer's widow was succeeded on her death in 1853 by Girod, whose firm eventually came to an end about 1919.

Among Carli's earliest publications were full scores of two operas by A.F.G. Pacini (himself soon to become a well-known publisher) and of Valentine Fioravanti's *I virtuosi ambulanti*. About 1810 two catalogues were issued, one listing the firm's publications of printed music, the other its large stock of manuscript music for sale and hire; the latter included 83 operas in full score and a series of 1037 single operatic numbers. Subsequently the firm concentrated more on piano-vocal scores of Italian operas given in Paris; of these they published more than 40, including five by Paer and, in the 1820s, no fewer than 19 by Rossini. In 1823 a prospectus was issued for an edition of several Rossini operas in full score, but nothing came of this. Among Carli's instrumental publications (again mainly by Italian composers) were numerous works for guitar by Carulli. The firm used a series of plate numbers (apparently chronological) that suggest that about 2500 publications were issued (all from engraved plates). There was evidently a close link with Richault, for each occasionally issued the other's publications with the substitution of his own title-page.

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RICHARD MACNUTT

Carli, Antonio Francesco (*fl* 1706–23). Italian bass. There may have been two singers of this name (? father and son). The Anton Francesco Carli who sang in six operas (five of them by C.F. Pollarolo) in Venice between 1689 and 1699 is reported as a tenor. He was probably the singer who appeared at Modena in 1690, Mantua in 1697, Piacenza in 1698 (in Giovanni Bononcini's *Camilla*), Parma in 1699 (a tenor part in A. Scarlatti's *La caduti de' Decemviri*) and Reggio nell'Emilia in 1700. The Carli who sang in most or all of the later productions was a bass: Turin in 1703, Genoa in 1703, 1706 and 1715, Bologna in 1708, Florence in 1708 and 1719–20 (eight operas, as a virtuoso of the Tuscan court), Reggio nell'Emilia in 1712, Rome in 1717 (as Bajazet in Gasparini's *Il Trace in catena*), and repeatedly in Venice (1706–18 and 1722–3) in 28 operas including works by Pollarolo, Caldara, Lotti, Albinoni and Gasparini, and Handel's *Agrippina* (1709), in which he was the original Claudius. The tessitura and compass of this part (C to *e*′) point to a singer of exceptional powers, capable of sudden leaps and changes of register. Handel's very taxing bass cantata *Nell'Africane selve* may have been composed for

Carli. There is a caricature of him by A.M. Zanetti in the Cini collection (*I-Vgc*).

WINTON DEAN

Carli, Girolamo [Carlo, Hieronymo] (*b* ?Reggio nell'Emilia, *c*1530; *d* after 1602). Italian composer. According to the dedication of the first of his two publications, he spent his youth in Reggio nell'Emilia, where he benefited from the patronage of the bishop, Cardinal Battista Grossi. This publication, *Motetti del laberinto, libro primo a cinque voci* (Venice, 1554; *SCMot*, xxiv), was the first of four volumes of motets published by Scotto in 1554 with the same title; it is the only one to contain works by Carli. His *Primo libro de madrigali a cinque voci, con tre sesti, et tre dialoghi a otto* (Venice, 1567) is dedicated to Alfonso Gonzaga, Count of Novellara, whose virtues are praised in the opening madrigal, *Io canterò te, Alfonso eccelso*. The first of the three six-part madrigals is a setting of a poem extolling the courage of Ludovico Pico, Count of Mirandola, and may refer to his successful defence of Mirandola against the combined forces of Pope Julius III and Emperor Charles V in 1551. One of the three dialogues for eight voices, *Chi mette il suo*, is in *note nere* style and displays a high degree of homophonic rhythmic animation similar to that found in works by Alessandro Striggio (i) and Andrea Gabrieli. Carli was *maestro di cappella* at Reggio nell'Emilia Cathedral from 1595 to 1601, when he was replaced by Lodovico Viadana.

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DAVID NUTTER

Carlid, Göte (*b* Sandviken, 26 Dec 1920; *d* Sundbyberg, 30 June 1953). Swedish composer. He studied at Uppsala University (1940–45) and then worked as a librarian until 1950. The remaining years until his early death were devoted to composition, in which he was almost completely self-taught. He took an active part in the promotion of avant-garde music, writing articles and directing the Chamber Music Society of Stockholm (1948–50). In his compositions he tried to free himself from traditional structures, taking models from Debussy, Berg and Ture Rangström, and in part from Varèse and Schoenberg, whose importance he was one of the first in Sweden to recognize. The best of his works might be characterized as expressionist 'interior monologues'. His *Hymnes à la beauté* won recognition at the ISCM Festival in Salzburg in 1952.

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HANS ÅSTRAND

Carlier, Crespin [Crépin] (*b* Laon, *c*1560; *d* before 1640). French organ builder. He was resident in Lille (at that time Flemish) by 1589, and may have been related to Erasmus Carlier (known to have been an organist in Lille in 1552). The style of Crespin Carlier's organs suggests the influence of the school of Van Halen and Isoore in Saint Omer (then in the southern Netherlands). Until 1600 he worked exclusively in the southern Netherlands (Dunkirk, Saint Omer, Kortrijk, Ghent, Namur and Hesdin). In 1600 Titelouze invited him to Rouen to alter the cathedral organ there which had been built in 1491–3 and 1515–18. Carlier subsequently worked on other Rouen churches (St Sauveur, St Michel, St Jean, St Laurent, St André, St Ouen and St Nicaise) and produced important instruments for the cathedrals of Poitiers, Tours, Chartres, Soissons and Laon. After 1600 he worked only rarely in the southern Netherlands (Antwerp Cathedral, 1601; St Salvator, Bruges, 1618) but worked in St Denis, Gisors, Saint Quentin, and from 1631 in Paris (St Jacques-de-la-Boucherie, convent of the Grands-Augustins and St Nicolas-des-Champs). With J. and M. Langhedul, he introduced the superior Flemish type of organ to France, supposedly in collaboration with Titelouze, and so developed an instrument which formed the basis of the French classical organ. Carlier's influence was enhanced by the fact that the Rouen Cathedral organ which he had somewhat remodelled in 1600 was considered to be 'la première orgue de France'. Carlier himself, when in St Denis, was described as 'le plus excellent faiseur d'orgues de l'Europe'. Among his pupils were V. De Héman of Hesdin (his son-in-law), William Lessely (later known as Guillaume Lesselier) of Aberdeen, who took over Carlier's business in Rouen, Waingnon of Liège and Thierry of Paris, Carlier's successor there in 1635.

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A. Deschrevel: 'Het orgel in de St. Maartenskerk te Kortrijk', *Handelingen, koninklijke geschieden oudheidskundige kring Kortrijk*, xxxiii (1963–4), 229–62
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HANS KLOTZ/KURT LUEDERS

Carlier, Gilles. *See* CARLERIUS, EGIDIUS.

Carlier, Jacobus. *See* CARLERII, JACOBUS.

Carlier, Jacquemyn. *See* CARLERII, JACOBUS.

Carlier, Jehan le. Choirmaster who may be identifiable with JACOBUS CARLERII.

Carlino, Giovanni Giacomo [Giangiacomo] (*fl* 1597–1616). Italian printer. He appears to have begun printing at Naples in 1597 under contract to the bookseller Orazio Salviani; he later printed for other Neapolitan booksellers such as P.P. Riccio and G.B. Cimmino, and produced two collections of secular music edited by Marcello Magnetta (1613 and 1615). By 1598 he was collaborating in Naples with Antonio Pace, who also published on his own, and together they published madrigals by Dentice (1598) and Macque (1599); they also worked together at Vico Equense, but printed no music there. In 1600, publishing alone, Carlino was appointed *stampatore della corte arcivescovale*, a title given him on a collection of madrigals

by Camillo Lambardi that he printed the same year. Much of his early production was devoted to the music of Montella. From 1607 for three years he was in partnership with Costantino Vitale. Their publications include madrigals by Meo and Dattilo Roccia (1608), Rodio's *Regole di musica* (1609), two collections of secular music by Donato Basile and Scialla (1610) and hymns by Stella (1610). Working independently again from 1611, Carlino began with a series of four volumes devoted to Gesualdo; followed by some 14 other volumes including villanellas by Montella (1612) and Lambardi (1614), madrigals by Luzzaschi (1613) and others, and an edition in score of ricercares by Trabaci. His only sacred volumes in this phase of output were of music by G.B. Sandoli (1613) and an anthology edited by the noted Roman collector Fabio Costantini (1615). In 1612–13 Carlino also worked at Tricarico (but printed no music there) and then returned to Naples where he printed madrigals and sacred works in 1616.

Most of Carlino's relatively large output of music, as with most Neapolitan music printers, is secular: he printed the earliest extant editions of Gesualdo's fifth and sixth books. His output also included secular music by Macedonio di Mutio, Puente, Trabaci, Genuino, Montella, Giaccio and Salzilli and a few sacred collections.

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STANLEY BOORMAN

Carlo, Hieronymo. *See* CARLI, GIROLAMO.

Carlo del Violino. *See* CAPRIOLI, CARLO.

Carlos, Wendy [Walter] (*b* Pawtucket, RI, 14 Nov 1939). American composer. An early experimenter in electronic music, Carlos – a transsexual, known until 1979 as Walter Carlos – worked with Ron Nelson at Brown University (AB 1962), then studied composition with Luening, Ussachevsky and Beeson at Columbia University (MA 1965). From 1964 she served as an adviser to Robert Moog in modifying and perfecting the Moog synthesizer. In collaboration with the producer Rachel Elkind-Tourre, she developed a method for creating electronic versions of orchestral sounds. The synthesizer gained recognition as a musical instrument and became the standard for electronic realizations owing to the enormous popularity of Carlos's recording *Switched-on Bach* (1968), which was made on a Moog synthesizer; more than a million copies of the album were sold. Her virtuosity as a performer on the synthesizer and creativity as an arranger are convincingly displayed in her later albums, which include original compositions such as *Timesteps* (1970, used in the score for the film *A Clockwork Orange*, 1971) and *Pompous Circumstances* (1974–5). The popularity of these recordings led to experimentation in the merging of orchestral and synthesizer sounds, a technique which was successfully used in the film score *TRON* (1982). Carlos then electronically produced hundreds of near-perfect replicas of instrumental voices, which were used in the first digitally synthesized orchestra for the album *Digital Moonscapes* (1984). Further explorations led to the use of alternative tunings, combining traditional with newly-devised tunings in *Beauty and the Beast* (1986) and using unequal temperament in *Secrets of Synthesis* (1987). Carlos utilized the latest computer and electronic technology in *Switched-on Bach 2000* (1992), a reworking of her classic 1968 recording.

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(*selective list*)

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Elec, orch: Timesteps, synth, 1970; A Clockwork Orange (film score), synth, 1971; Sonic Seasonings, synth, tape, 1971; Pompous Circumstances, synth/orch, 1974–5; The Shining (film score), synth, tape, orch, 1978–80; Variations on Dies irae, orch, 1980; TRON (film score), synth, orch, 1981–2

Chbr: 3 studies, fl, pf, tape, 1963–5; Sonata, vc, pf, 1965–6; Str Qt, 1991; other works, ens, pf, synth, tape

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Freff: 'Tuning into Wendy Carlos', *Electronic Musician*, ii/11 (1986), 30ff

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JUDITH ROSEN

Carl Rosa Opera Company. British company founded in 1873 by a conductor and violinist born as Karl August Nikolaus Rose in Hamburg in 1843. He made his British début in 1866 as a violin soloist at the Crystal Palace, in a concert with the established soprano Euphrosyne Parepa. They married in New York in February 1867; for the next four years the Parepa-Rosa Grand Opera Company successfully toured the USA with Parepa-Rosa as leading soprano and her husband conducting. In 1873 Parepa's health prevented her from leading the company and the renamed Carl Rosa English Opera Company appeared for the first time at the Theatre Royal, Manchester, on 1 September that year in *Maritana*. Parepa died in January 1874.

The company's first London season, in September 1875, opened at the Princess's Theatre in Oxford Street with *Le nozze di Figaro*, with Charles Santley as Figaro and Rose Hersee as Susanna. The repertory, sung in English, included *Faust*, *Fra Diavolo*, *The Bohemian Girl*, *The Siege of Rochelle* and Cherubini's *Les deux journées* (as *The Water Carrier*, its first production in English). The most successful and significant event of the company's second London season, at the Lyceum Theatre (September – December 1876), was the first performance in English of *Der fliegende Holländer* with Santley in the title role.

Rosa's success as an operatic impresario rested on a combination of gifted musicianship and business acumen. By 1882 he had given the first London performances in English of *Rienzi*, *Tannhäuser*, *Carmen*, *Lohengrin*, *Mignon* and *Aida*. In 1884 he purchased the Royal Alexandra Theatre in Liverpool to provide a home base for the company; their season there in 1885 launched the first production in England of Massenet's *Manon*. He also instituted a policy of commissioning operas from British

composers. The first was *Pauline* from the young Frederick Cowen; Santley, who created the role of Claude Meinotte, subsequently regretted his error of judgment, regarding the work as a failure. More successful commissions included Goring Thomas's *Esmeralda* (1883) with Georgina Burns as Hugo's heroine and *Nadeshda* (1885), Alexander Mackenzie's *Colomba* (1883) and *The Troubadour* (1886) and Stanford's *The Canterbury Pilgrims* (1884). Although such works have not lasted, they enjoyed great popularity at the time both at home and abroad. Liszt left an unfinished fantasia on *The Troubadour*.

The tradition developed of a long provincial tour followed by a London winter season, given from 1883 to 1887 at the Theatre Royal, Drury Lane, in partnership with Augustus Harris. In 1887 the Carl Rosa Opera was turned into a limited liability company, and so was able to survive the death of its founder in Paris in April 1889 at the age of 47. Indeed, such was the success of the company in the great industrial cities, presenting opera in the language of the audience, with subscription tickets at all prices, that three Carl Rosa touring troupes were set up. In October 1892 the Grand Opera Company received the royal accolade with a performance of *La fille du régiment* at Balmoral. Conducted by Eugene Goossens I, the French-Canadian soprano Zélie De Lussan sang the eponymous heroine and Aynsley Cook vastly amused Queen Victoria as Sergeant Sulpice. The roster of artists of international stature engaged as company principals also included Marie Roze, Kirkby Lunn, Blanche Marchesi, Alice Esty, Ben Davies, Barton McGuckin, Philip Brozel, Lempriere Pringle and William Ludwig. Musical landmarks included the British premières of Berlioz's *La damnation de Faust* as an opera, *Hänsel und Gretel* and *La Bohème*. Puccini's opera was initially given in Manchester and repeated to open the company's first season at Covent Garden on 2 October 1897.

However, in 1900 financial mismanagement threatened the company with extinction, from which it was saved when the conductor Walter van Noorden and his brother Alfred took over. Artistic and musical standards were restored, notably during two seasons at Covent Garden in 1907–8 and 1909. These introduced new productions of *Tannhäuser* and *Tristan und Isolde* conducted by Eugene Goossens II. Works performed for the first time in England included *Andrea Chénier* and *Die Königin von Saba*, the latter in one of the most spectacular productions of the van Noorden regime. World War I made little difference to the company's provincial tours. Despite Walter van Noorden's sudden death in 1916 the ensemble remained a strong one, recruiting many young singers destined to make leading operatic careers, including Gladys Parr, Olive Gilbert, Parry Jones and Kingsley Lark. Foremost of them all was Eva Turner, who sang Cio-Cio-San and Santuzza when the Carl Rosa returned to Covent Garden for three postwar seasons conducted by Eugene Goossens II and III.

In 1924 H.B. Phillips became the company's owner and director, and placed it once more on a sound financial footing. Regular London seasons alternated with large-scale provincial tours. British premières were given of D'Albert's *Die Abreise*, Haydn's *Lo speziale* and Isidore de Lara's *Messaline* with Audrey Mildmay, Redvers Llewellyn and Ronald Stear singing, and Arthur Hammond and Richard Austin among conductors. Two seasons at the newly opened People's Palace in the Mile End Road (1938–9) featured new productions of *Un ballo in maschera* and *Der Zigeunerbaron*; the principals included Ruth Packer, Olga Haley, Howell Glynne, Miriam Licette and Dennis Noble. Throughout the war the Carl Rosa presented seasons at the Winter Garden Theatre and the Orpheum Cinema, Golders Green. Joan Hammond sang Mimì, Cio-Cio-San and Violetta with Heddle Nash and Dennis Noble; Gwen Catley sang Gilda and Norman Allin Falstaff. Distinguished refugees from Europe included Otakar Kraus, Walter Susskind, Peter Gellhorn and Vilem Tausky.

In 1946 the company was able to resume large-scale provincial touring and innovatory programming. It gave the first professional performance in England of Smetana's *The Kiss* (1948), a revival of *The Water Carrier* to celebrate the company's 75th anniversary, and the première of George Lloyd's *John Socman*, commissioned for the Festival of Britain. In 1953 the Carl Rosa Trust was formed in association with the Arts Council of Great Britain, who agreed to subsidize the company, now directed by Mrs Phillips with Arthur Hammond as musical director. The company's valuable role in providing operatic apprenticeship for young singers working with established artists was recognized. Two seasons were given at Sadler's Wells (1955 and 1956) with productions of *Tannhäuser*, *Don Giovanni*, *Manon Lescaut* and *Benvenuto Cellini*; singers included Ruth Packer, Gita Denise, Charles Craig and Stanislav Pieczora. But differences of opinion between Mrs Phillips and the Arts Council led to the withdrawal of subsidy and an abortive alliance with Sadler's Wells as a touring outfit. The Carl Rosa Trust promoted a month's season at the Prince's Theatre in 1960; the company's final curtain descended after *Don Giovanni* on 17 September.

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CAROLE ROSEN

Carlson, David (*b* Ventura, CA, 13 March 1952). American composer. He studied theory and composition with Alan Chaplin at the Los Angeles Conservatory's High School of the Arts and briefly with Leonard Stein at the California Institute of the Arts. From 1988 to 1992 he was coordinator of the San Francisco SO's New and Unusual Music series. He began to attract attention as a composer after his *Quixotic Variations* (1978) won the Omaha SO's International New Music Competition and *Rhapsodies* (1986) was given its première by the San Francisco SO. Other honours have included awards from the Santa Fe SO's New Music Competition (for the Cello Concerto no.1, 1979), the American Academy of Arts and Letters, and the Boston Chamber Ensemble New Music Competition (for the Cello Concerto no.2, 1997).

Carlson acknowledges Berg, Strauss and Prokofiev as early influences, and Berio, Lutosławski and Dutilleux as later ones. A skilful and colourful orchestrator, he creates

opulent textures that frequently employ large percussion ensembles to produce subtle and hypnotic effects. A tendency towards lyrical writing is particularly evident in the operas *The Midnight Angel* (1993) and *Dreamkeepers* (1996), works in which his poetic impulse is successfully integrated into strong dramatic structures. Several works feature thematic links: *Lilacs* (1988), an orchestral version of the last movement of an earlier string quartet, is quoted in *The Midnight Angel*, which in turn provides thematic material for *Twilight Night* (1989), an orchestral work. Later compositions exhibit a muscular, energetic style and an increasingly transparent harmonic language.

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Other works: Quixotic Variations, orch, 1978; Vc Conc. no.1, 1979; Rhapsodies, orch, 1986; Vn Conc., 1988; Lilacs (Epitaph), str orch, 1988; Resurrection, org, 1989; Twilight Night, orch, 1989; Nocturno, 8 male vv, vc, 1990, arr. chorus, orch; Sonata, vc, pf, 1992; Str Qt, 1992; Sym. Sequences, orch, 1996 [from Dreamkeepers]; Vc Conc. no.2, 1997; Quantum Qt, cl, va, vc, pf, 1998

Principal publisher: Carl Fischer

Principal recording company: New World

STEWART ROBERTSON

Carlsruhe. *See* KARLSRUHE.

Carlstedt, Jan (*b* Orsa, 15 June 1926). Swedish composer. He studied composition with Larsson at the Stockholm Musikhögskolan (1948–52), at the Royal College of Music, London (1952–3), in Rome (1954–5), in Spain and in Czechoslovakia. As chairman of the Samtida Musik organization from 1960, he has been active in promoting what he terms 'organic' music (for example, the works of Shostakovich, Britten and Berg). He was secretary of the Society of Swedish Composers (1961–3) and became a member of the Royal Academy of Music in 1974. After early atonal pieces he began, in the early 1950s, to develop a free tonal style of which the nucleus is melody. Works written from the mid-1960s onwards have taken an epic and moral stance against mechanization and for human self-assertion: the no.2 Symphony is a homage to the work of Martin Luther King. An affinity with the Slavonic temperament and the roots of Swedish folk music, together with meticulous craftsmanship have given his music a concise yet expressive range.

WORKS
(*selective list*)

Orch: Sym. no.1, op.1, 1952–4, rev. 1961; Sym. no.2 (A Sym. of Brotherhood), op.25, 1968–9; Vc Conc., op.28, 1975; Trittico galante, ob, str, 1980; Intrada, op.43, 1985; Metamorphosi per archi, op.42, 1986

Str qts: 1951–2, 1966, 1967, 1972, 1977

Other chbr: Str Trio, 1955; Sonata, 2 vn/(2 vn, str orch), 1956; Sonata, vn, 1959; Wind Qnt, 1959; Divertimento, ob, str, 1962; Wind Qnt, 1962; Wind Qnt, 1971; Canzoni, brass, 1972; Pentastomos, op.27, wind qnt, 1972–3; Metamorfoser, op.30, fl, ob, vn, va, vc, 1974; Nocturne, op.41, 4 vc, 1983; Metamorfoser, op.38, 2 vn, 1985

Choral: Månkväde (E. Södergran), op.20, 1963; 4 franska poem (M. Chesneau), op.21, female vv, 1965; Livrets ord (*John* i.1), motet, op.39 no.1, 1982; Hours of Love (E.B. Strandmark), op.37, 1982; 2 Nocturnes (Carlstedt, Strandmark), op.41, 1982–3; Det verk (*Ecclesiastes* iii.11), motet in memory of O. Palme, op.39 no.2, 1986; Psalmus centesimus (Ps c), op.45, 1987; Missa in honorem Papae Ioannis Pauli II, op.46, 1988; Lacrimosa (Missa pro defunctis), 1989; Ballad to Stephen Foster (Strandmark), op.47 no.2, 1990; Pastorals (Strandmark), 1990; Sonnets xiii, xiv, xvi, xviii, xxi, lx (W. Shakespeare), 1995–7; Angelus (Ave Maria), 1997

Principal publisher: Suecia

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ROLF HAGLUND

Carl [Karl] Theodor (*b* Droogenbosch, Brussels, 11 Dec 1724; *d* Munich, 16 Feb 1799). Elector Palatine of the Rhine (1742–99) and Elector of Bavaria (1777–99), he was an important patron of music and largely responsible for the rise of the Mannheim school; *see* MANNHEIM, §2.

Carlton, Nicholas. *See* CARLETON, NICHOLAS.

Carlton, Richard (*b* c1558; *d* ?1638). English composer. He graduated BA from Clare College, Cambridge, in 1577, and the title-page of his single publication (1601) describes him as 'Preist: Batchelor in Musique'. His professional life was spent in Norfolk, where he was both vicar of St Stephen's, Norwich, and a minor canon of Norwich Cathedral; from 1591 to 1605 he was Master of the Choristers of the latter. In October 1612 he was presented to the living of Bawsey-cum-Glosthorpe in Norfolk, and probably remained there until his death. Carlton was a contributor to *The Triumphes of Oriana* (1601[16]).

In the preface to his madrigals Carlton stated: '*I* have laboured somewhat to imitate the *Italian*, they being in these dayes (with the most) in high request, yet may *I* not nor cannot forget that *I* am an English man'. The Italian element is little in evidence in Carlton's work, and his choice of lyrics, especially of those containing heavily pious or moral sentiment, shows a strong bias towards an earlier type of Elizabethan verse. His musical sympathies, too, are clearly with the pre-madrigalian English tradition exemplified by Byrd; indeed, four pieces in the volume are obviously viol-accompanied songs, now texted throughout. Like Byrd, Carlton inclined to strong rhythmic counterpoint, and his one venture into chromaticism to set the words 'sharp' and 'flat' in his elegy on Sir John Shelton parallels exactly that of Byrd in *Come, woeful Orpheus*. Carlton's most striking single feature is the strong dissonance (especially clashes of major and minor 3rds) which occurs frequently in his music, evidently a personal idiosyncrasy rather than the result of incompetence, despite his obvious technical limitations.

There is no evidence to suggest that Richard was related to the composer Nicholas Carleton.

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DAVID BROWN

Carluccio di Pamfilio. *See* MANNELLI, CARLO.

Carmelitus, Frater. *See* BARTOLINO DA PADOVA.

Carmen (Lat.: 'song'). Like the English 'song', the German 'Lied' or the French 'chanson', the word has been used narrowly for specific musical genres and more broadly to denote practically any musical or poetic manifestation. It is found in Latin from the earliest years, and there is some question as to whether at that time *carmen* was distinguished by its metrical character or by the manner in which it was performed. Certainly it always tended to imply lyric poetry, though other meanings are found, particularly epic poetry and instrumental music (Boethius, *De musica*, i/1: 'pugnantibus animos tubarum carmine accendi'; but there are also many classical references). Isidore of Seville, on the other hand, insisted on metre being the distinguishing feature ('Carmen vocatur, quidquid pedibus continetur', *Etymologiae*; ed. in *PL*, lxxxii, 118) and mentioned heroic, elegiac and bucolic *carmina*. It should be no surprise, then, that by the late 15th century the word should have several entirely different meanings. The author of the *Ars discantus secundum Johannem de Muris* (*CoussemakerS*, iii, 93) assigned multiple meanings to the word in the section 'De compositione carminum', which opens 'Ad sciendum componere carmina vel motetos cum tribus, scilicet tenor, carmine et contratenore'; the heading seems to use the word to denote any three-voice polyphony, while the first phrase apparently distinguishes songs from motets (or possibly equates them), and then the word is used to denote the top voice, now normally called 'discantus'. Tinctoris used the word to apply to the polyphonic chanson repertory as exemplified by Busnoys; Isaac used it to denote popular monophonic songs he incorporated into his *Missa carminum*; the copyist of the Glogauer Liederbuch (*c*1480) used it for two three-voice pieces ('Pauli de Broda carmen' and 'Der ratten schwancz', headed 'Carmen' in the discantus partbook); and Hartmann Schedel used it for long-note tenors on which dance music could be based ('carmina ytalica utilia pro coreis'). Certainly Tinctoris's definition 'Carmen est quidquid cantari potest' (*CoussemakerS*, iv, 180) need hardly be taken as a universal judgment.

Currently the word is used for textless ensemble music in the German tradition of the 16th century. This usage derives mainly from two sets of manuscript partbooks, *D-Mu* 328–31 and *A-Wn* 18810, copied by a single scribe in the 1520s and including certain pieces that have the title 'carmen' in lieu of a text incipit (although many of their texts are known from elsewhere), and also from Formschneider's print *Trium vocum carmina* (1538), where all 100 pieces are textless and anonymous, although most can be identified as chansons, mass movements or fantasias, mainly between 40 and 60 years old at the time of printing. Some of these works are also in the Glogauer Liederbuch, among two groups of pieces (nos.191–202 and 260–82; ed. in EDM, iv, 45–73), many of them French chansons of the 1460s and 70s, for which the designation 'carmina' has been added (in a slightly later hand) in the index of the contratenor partbook. See also *BrownI*; *MGG1* (K. Gudewill); *MGG2* (A. Brinzing).

DAVID FALLOWS

Carmen, Johannes (*fl* 1400–20). French composer. He belonged to the generation of composers active in Paris immediately before the advent of Du Fay. Carmen and his contemporaries Johannes Tapissier and Johannes Cesaris are mentioned in a retrospective passage of *Le champion des dames* (*c*1440) by MARTIN LE FRANC.

> Tapissier, Carmen, Césaris
> Not long ago did sing so well
> That they astonished all Paris
> And those who thereabouts did dwell.

In the early 15th century, Carmen was associated with the court of the Duke of Burgundy, where his colleague Johannes Tapissier was also employed. On two occasions in 1403 he was recompensed by Duke Philip the Bold for services rendered at the Burgundian court when it resided in Paris. The second order of payment describes him as a 'scribe and notator of music' and states that he had copied 'certain hymns ... newly made' into a music book of the ducal chapel. At one time Carmen also served as the cantor of the church of St Jacques-de-la-Boucherie in Paris. His motet *Venite adoremus dominum/Salve sancta* laments that the Church then stood 'in various ways divided' and was evidently written before the Great Schism was formally ended at the Council of Konstanz in 1417.

The known compositions by Johannes Carmen are three four-voice motets: *Pontifici decori speculi*, *Salve Pater/Felix et beata*, and *Venite adoremus dominum/Salve sancta*. All three are isorhythmic and appear to be built on newly composed tenor melodies. *Pontifici decori speculi* is unusual in that it has the two highest voices in a canon at the unison throughout. *Salve Pater/Felix et beata* and *Venite adoremus dominum/Salve sancta* are each supplied with a solus tenor in 15th-century sources and can be reduced to a three-voice performance. The three motets are published in *Early Fifteenth-Century Music*, ed. G. Reaney, CMM, xi/1 (1955).

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CRAIG WRIGHT

Carmena y Millán, Luis (*b* Madrid, 1845; *d* Madrid, 9 Sept 1904). Spanish musicologist. Although he followed a military career, he was passionately fond of music, particularly of Italian opera. His most important work was his *Crónica de la ópera italiana en Madrid desde 1738 hasta nuestros días* (Madrid, 1878), in which he listed, with complete details of dates and performers, all the operas (not only Italian ones, in spite of the title) which had been performed in every theatre in Madrid. The list is classified by theatres and each chapter is preceded by the history of its theatre. The introduction is a history by Barbieri of opera in Madrid before 1738. Carmena y Millán's *Crónica* is still indispensable to the student of opera in Madrid. He also published numerous articles and pamphlets. Some of his articles, containing

important discussions of contemporary Spanish composers, were published in Madrid in 1904 under the title *Cosas del pasado: música, literatura y tauromaquia*.

JOSÉ LÓPEZ-CALO

Carmichael, Hoagy [Hoagland Howard] (*b* Bloomington, IN, 22 Nov 1899; *d* Rancho Mirage, CA, 27 Dec 1981). American songwriter, singer, pianist and bandleader. He studied the piano with his mother, Lida Carmichael, who played ragtime and popular songs in silent film theatres in Bloomington, and also learned the rudiments of jazz piano from Reginald DuValle of Indianapolis. While attending Indiana University in Bloomington he formed a college jazz band, and made his first recordings in 1925. He completed a law degree the following year and established a practice in Palm Beach, Florida, but when by chance he heard a recording of his *Washboard Blues* performed by Red Nichols he abandoned law. He played piano with the Jean Goldkette band, then moved to New York about 1930 to pursue a career as a songwriter. He collaborated on popular songs with the lyricists Johnny Mercer, Frank Loesser, Paul Francis Webster, Stanley Adams and others. Later he moved to Los Angeles and contributed songs to a number of motion pictures, including *Thanks for the Memory* (1938) and *To Have and Have Not* (1944).

From 1937 to 1954 Carmichael took musical or dramatic roles in 14 motion pictures, most notably *To Have and Have Not*, *The Best Years of our Lives* (1946), and *Young Man with a Horn* (1950). He usually portrayed an easy-going pianist with an unpretentious singing style. During the 1940s he served as host for several musical variety programmes on network radio. Beginning in the 1950s he appeared on television, acting in 13 programmes or series. In 1971 he was elected to the Songwriters Hall of Fame, and in the following year Indiana University awarded him an honorary doctorate.

Carmichael was one of the master songwriters of the 20th century: 'the most talented, inventive, sophisticated, and jazz-oriented of all the great craftsmen' (Wilder). Beginning in the 1930s, along with Mercer, he legitimized regional songwriting and made it internationally popular; his chosen lyrics frequently celebrated small-town America. More than three dozen of his songs became hits. *Star Dust* (1929) became one of the most enduring of all pop standards, being recorded more than 1100 times and reportedly translated into 30 languages, and *In the Cool, Cool, Cool of the Evening* (1951) won an Academy Award for best song.

Carmichael was unusual among songwriters for having contributed many songs to both the popular and the jazz repertories. He began his career as a jazz musician, and composed his first piece, *Riverboat Shuffle* (1925), for his close friend, the jazz cornetist Bix Beiderbecke. Carmichael wrote a number of other instrumental jazz compositions, and recorded with Beiderbecke, Paul Whiteman, Louis Armstrong, Gene Krupa, Glenn Miller, and the Dorsey brothers. His songs have been adopted by musicians from most major genres of American popular music. His two autobiographies, *The Stardust Road* (1946/*R*) and *Sometimes I Wonder* (1965), illuminate his life and the worlds of popular song, film, and early jazz.

Collections of Carmichael's music manuscripts, sheet music, and recordings are held by Indiana University, in the Archives of Traditional Music, Lilly Library, and School of Music Library. Other materials are at the Monroe County Public Library, Bloomington; the Academy of Motion Pictures Library, Los Angeles; and the Los Angeles Public Library.

WORKS
(*selective list*)

Edition: *The Star Dust Melodies*, ed. R.S. Schiff (Melville, NY, 1983) [incl. list of works] [S]
The Hoagy Carmichael Centennial Collection (Milwaukee, WI, 1999)
The Hoagy Carmichael Songbook (Milwaukee, WI, 1999)

STAGE

Walk with Music (G. Bolton, P. Levy, A. Lipscott; J. Mercer), New York, 4 June 1940 [incl. Way Back in 1939 AD; S]

SONGS

Many associated with films. Music and, unless otherwise indicated, lyrics by Carmichael; other lyricists listed in parentheses

Star Dust (M. Parish) (1929), S; Georgia on my Mind (S. Gorell) (1930), S; Rockin' Chair (1930), S; Come easy, go easy, love (S. Clapp) (1931), S; Lazy River (S. Arodin) (1931), S; New Orleans (1932), S; Lazybones (Mercer) (1933), S; One Morning in May (Parish) (1933), S; Judy (S. Lerner) (1934), S; Little Old Lady (S. Adams) (1936), S; Heart and Soul (F. Loesser) (1938), S; Small Fry (Loesser), in Sing you Sinners, 1938, S; Two Sleepy People (Loesser), in Thanks for the Memory, 1938, S; I get along without you very well (J.B. Thompson) (1939)

Can't get Indiana off my mind (R. De Leon) (1940), S; The Nearness of You (N. Washington) (1940); The Lamplighter's Serenade (P.F. Webster) (1942), S; Skylark (Mercer) (1942), S; The Old Music Master (Mercer), in True to Life, 1943, S; How little we know (Mercer), in To Have and Have Not, 1944, S; Ole Buttermilk Sky (J. Brooks), in Canyon Passage, 1946, S; In the Cool, Cool, Cool of the Evening (Mercer), in Here Comes the Groom, 1951, S; My resistance is low (H. Adamson), in The Las Vegas Story, 1952, S

INSTRUMENTAL

Pf: Riverboat Shuffle (1925), S; Boneyard Shuffle (1926), S; Washboard Blues (1926), S; Manhattan Rag (1929), S; March of the Hoodlums (1929), S; Barbaric (1930); Cosmics (1933)
Orch: Brown County in Autumn; Johnny Appleseed Suite

Principal publishers: Famous, Frank, Mills, Peer-Southern, Warner Bros.

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R. Kennedy: *Jelly Roll, Bix and Hoagy: Gennett Studios and the Birth of Recorded Jazz* (Bloomington, IN, 1994)
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JOHN EDWARD HASSE

Carmina Burana (Lat.: 'songs of Beuren'). The title given by Johann Andreas Schmeller to his complete edition (1847) of the poems in an early 13th-century German manuscript (now *D-Mbs* Clm 4660) that had come in 1803 from the Benedictine abbey of Benediktbeuern, about 50 km south of Munich. Since then the manuscript has been known by that title even though it is now generally agreed that it probably did not originate in Benediktbeuren and may have come from Seckau in Carinthia or the Tyrol. The manuscript is perhaps the

most important source for Latin secular poetry of the 12th century; there are in addition some Latin sacred lyrics, German poems, liturgical plays and a satirical 'Gamblers' Mass'. Several of the poems have music in unheighted neumes – a style of notation that is relatively rare at so late a date. The melodies must, for the most part, be reconstructed from concordances in the St Martial and Notre Dame repertories. Orff's cantata *Carmina burana* is based on poems from the manuscript but does not use any of the original melodies. For facsimile *see* SOURCES, MS, §III, 2, fig.21.

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For further bibliography *see* EARLY LATIN SECULAR SONG; GOLIARDS; and SOURCES, MS, §III, 2.

THOMAS B. PAYNE

Carmina Quartet. Swiss string quartet. It was founded in Zürich in 1984 by Matthias Enderle, Karin Heeg, Wendy Champney and Stephan Goerner. The Swiss members met as students at the Winterthur Conservatory and Enderle got to know the American viola player Champney when they were studying at the International Menuhin Music Academy. The group's mentors included Sándor Végh and Nikolaus Harnoncourt. In 1987 it was at the centre of a controversy when it was awarded only second prize in the Paolo Borciani Competition at Reggio nell'Emilia. Almost half the jurors, including members of the Amadeus, Alban Berg, LaSalle, Smetana and Tokyo quartets, issued a minority verdict in its favour, declaring it to be 'a first-rate quartet with sensitivity, refinement, virtuosity, musicianship and phenomenal ensemble'. The resulting publicity brought it a 50-concert tour of Europe, Israel and Japan. Heeg withdrew that summer, to be replaced by another former Winterthur student, Susanne Frank, and in October the group made an acclaimed British début at the Wigmore Hall, London. Since then it has been rated among the best European ensembles, capable of breathtakingly beautiful playing underpinned by the subtlest of responses to the music's rhythmic requirements. It has given the premières of works by Gottfried von Einem, Ernst Krenek, Peter Mieg and Peter Wettstein and has collaborated in the concert hall or the recording studio with the baritones Dietrich Fischer-Dieskau and Olaf Bär, the flautist Peter-Lukas Graf and the pianist Mitsuko Uchida. Its recordings include works by Mozart, Mendelssohn, Tchaikovsky, Debussy, Szymanowski, Ravel and Webern.

TULLY POTTER

Carmine, Teodoro del. *See* BACCHINI, GIOVANNI MARIA.

Carmirelli, Pina [Giuseppina] (*b* Varzi, 23 Jan 1914; *d* Carpena, nr Forlì, 27 Feb 1993). Italian violinist and editor. She studied under Michelangelo Abbado at the Milan Conservatory, taking the diploma in 1930; in 1936 she was awarded the composition diploma and later attended Serato's masterclasses at the Accademia di S Cecilia, where she also graduated in chamber music. In 1940 she won the Paganini Prize. Her concert career began in 1937 but she became internationally known when she became an advocate of Boccherini, founding the Boccherini Quintet (1949) and the Carmirelli Quartet (1954), which toured to other European countries and made a number of successful recordings. Later she also became established as a soloist, and formed a duo with the pianist Sergio Lorenzi. In 1970 she played the complete cycle of Beethoven's sonatas with Rudolf Serkin at Carnegie Hall, New York, and then in Rome and elsewhere. In 1977 she replaced Salvatore Accardo as the leader of I Musici, and in 1979 was a founder-member of the Fauré Quartet. She played a violin by Stradivari, the 'Toscano', lent to her by the Accademia di S Cecilia, where she gave masterclasses; in 1941 she was appointed to teach at the Rome Conservatory. Carmirelli edited works by Boccherini and Vivaldi and began a revised edition of all Boccherini's instrumental works.

PIERO RATTALINO/R

Carnaby, William (*b* London, 1772; *d* London, 13 November 1839). English composer and organist. He was a chorister in the Chapel Royal and a pupil of James Nares and William Ayrton. He became organist at Eye in Suffolk and subsequently in Huntingdon, during which time he published his first compositions. At Cambridge he graduated as B Mus in 1805, and D Mus three years later, having returned to London, principally as a teacher and composer. When the new Hanover Chapel in Regent Street was completed in 1823 he became its first organist. His vocal works were described as 'in general, scientific, but their taste is by no means commensurate with modern improvements' (*SainsburyD*); these include anthems and liturgical music, as well as songs and glees. He also wrote instrumental pieces, mainly rondos and variations. His music, while professionally written, is not distinguished by any stylistic imagination or originality in either word-setting or instrumental colouring. His pedagogic works, perhaps influenced by those of Nares, are well thought out and clearly presented. His accompaniment arrangements for organ of oratorios by Handel and Haydn are idiomatic and practical.

ROBIN LANGLEY

Carnatic [Karnatak] **music.** Classical music of south India. *See* INDIA, §§II, 4(i) and III, 1(ii)(c), 2(iv–v), 3(i)(b) and (ii)(d), 4(iii) and 5(iv).

Carnefresca. *See* LUPACCHINO, BERNARDINO.

Carnegie Hall. New York concert hall opened in 1891. *See* NEW YORK, §3.

Carnegie United Kingdom Trust. Organization established in Dunfermline in 1913 for 'the improvement of the well-being of the masses of the people of Great Britain and Ireland'. The trust's first undertaking was the completion of a scheme, begun by Andrew Carnegie, for the installation of organs in over 3800 churches and chapels. Between 1916 and 1929 it financed the publication of previously unknown Tudor music and published 56 new works, including Vaughan Williams's *A London Symphony*, Holst's *Hymn of Jesus* and works by Bantock and Boughton. The trust commissioned and financed the production of Vaughan Williams's *Folksongs of the Four Seasons* (1950) and Malcolm Williamson's *The Brilliant and the Dark* (1965). Although primarily concerned since 1935 with amateur music, the trust gave emergency help to professional groups during the war years. Beneficiaries have included the English Folk Dance and Song Society, the British Federation of Music Festivals, the Standing Conference for Amateur Music, the National Federation of Music Societies, the Rural Music Schools Association, the Amateur Music Association, the British Federation of Brass Bands, the British Federation of Young Choirs, and Contemporary Music Making for Amateurs. In 1960 it began supporting work concerned with handicapped children and, since the 1980s, disabled people in general.
□

Carneiro, Cláudio (Pinto de Queiroz Teixeira) (*b* Oporto, 27 Jan 1895; *d* Oporto, 18 Oct 1963). Portuguese composer and conductor. In Oporto he studied the violin with Miguel Alves and Carlos Dubini, and composition with Lucien Lambert. He continued his studies in Paris with Bilewski and Boucherit, and with Widor at the Conservatoire (1919 and 1922). One of his first works, the *Prelúdio, coral e fuga* for strings, was conducted by Pierné at the Colonne concerts in 1923. A government grant enabled him to visit the USA (1928–30), and he returned there in 1956. In 1935 he took composition lessons with Dukas in Paris. He was appointed lecturer in composition at the Oporto Conservatory (1938), of which he was later made director (1956–8). He founded a chamber orchestra for the performance of the early Portuguese repertory. He also worked within the music studies department of the national broadcasting station. Two characteristics define Carneiro's musical language: a discreet archaism and the use of popular themes. His music shows an underlying tendency towards austerity of expression and delicate tonal effects, most readily perceived in his chamber music.

WORKS
(*selective list*)

INSTRUMENTAL

Ballet: Nau Catrineta, 1942–4

Orch: 4 corais antigos reconstitudos, 1916; Prelúdio, coral e fuga, str, 1918–22; Pregões, romarias do senhor, procissões, 1928; Bailado, 1931; Momento, str, 1933; Dança popular, 1934; Cantarejo e dançará, 1938; Improviso sobre uma cantiga do sul, 1939; Legenda, vn, orch, 1939; Pavana e galharda, str, 1939; Raiana, 1939; Variações sobre um tema de Corelli-Kreisler, 1939; Gradualis, 1940–62; Khroma, va, orch, 1941; Catavento, pf, orch, 1942; Vilancete, str, 1944; Palma a Chopin, 1949; Portugalescas, 1949; Roda dos degredados, vn, orch, 1960; Bailadeiras, 1962

Chbr: Improviso sobre uma cantiga do povo, vn, pf, 1925; D'aquem e d'além mar, vn, pf, 1925–6; Torre de Marfim, str qt, 1926; Pf Trio, 1928; Sonata, op.26/1, vn, pf, 1928; Partita, str trio, 1928–31; Avena ruda, fl, vn, 1933–7; Bruma, vn, pf, 1935; Pf Qt, D♭, 1941; A roda dos degredados, vn, pf, 1943; Tema popular, vn, pf, 1946; Str Qt, d, 1947; Arioso e capricciettto, vc, pf, 1954; Sonatina, vc, pf, 1961

Solo inst (pf unless otherwise indicated): Cântico, 1918; Andaluza, hp, 1920; Bola de sabão, 1923; Vasos de mangerico, 1923–6; Ausência, va, 1926; 3 poemas em prosa, 1930–31; Fábulas, 1933; Jogos florais, 1934; Paciências de Ana Maria, 1935–6; Pregões, 1936; Prelúdio e scherzo, 1936; Prelúdio de velhas eras, 1936; Raiana, 1936; Pavana, 1937; Carrilhões de bronze, 1938; Mote popular, 2 pf, 1938; Carrilhões de prata, 1939; Legenda, vn, 1939; Pequeno minueto, 1941; Bailadeiras, 1946; Harpa eólia, 1948; Sob o signo lunar, 1951; Tento, 1954; Movimento perpétuo, 1955; Bagatela, 2 pf, 1961; Historia singela

VOCAL

Mixed choral: A voz dos heróis (popular), male chorus, 1923; As saudades (A.C. de Oliveira), 1932; 3 poemas de Fernando Pessoa, 1948–51; Reginaldo (P.F. Thomaz), 1951; Desgarrada (popular), 1952; O ladrão do amos (popular), 1952; Ó estrêla esplendorosa, 1963

Female choral: Coral da Anunciação (prayer), 1917; Loa e melopeia, 1926; Canção de figueiral (trad.), 1934; Ave Maria (liturgical), 1935; Jaculatórias (liturgical), 1935; Aos poveirinhos do mar (6 songs, F. Gonçalves and others), 1939; Meu Deus (cantatina, J. Dinis), female chorus, chbr orch, 1939; Musa popular (popular), 1939; Orações populares (6 songs, popular), 1940–51; Males de amor (10 songs, popular), 1941–3; 4 romances populares (popular), 1942; O lavrador da Arada (popular), female chorus, pf, 1943; A minha amada (T.A. Gonzaga), 1944; Numa gruta escura (Gonzaga), Num sítio ameno (Gonzaga), 1944; Dizem? (F. Pessoa), 1948; Plenilúnio (Pessoa), 1951; Gerinalda (popular), 1953

Solo vocal (1v, pf unless otherwise stated): Epitaphyos (G. Vicente), 1923; Do meu quadrante (F.R. Lobo), 12 songs, 1924–5; Quatrain (G. Junqueiro), 1930; Cantares (A.C. de Oliveira and others), 6 songs, 1931; Velhos cantares (J.R. de Castel-Branco and others), 8 songs, 1933–42; Embalo (J. Dinis), 1v, str, 1939; Meu Deus (Dinis), 1v, str, 1939; A casa do coração (A. de Quental), 1v, orch, 1942; Senhora do Almurtão (popular), Mez, orch, 1942; 3 barcos passam no rio (E. de Castro), 1v, orch, 1943; Imortal cantar (de Castro), Mez, orch, 1943; Cantygua sua partindosse (J.R. de Castel-Branco), 1v, str qt, 1946; Redondilhas de Camões (2 songs), 1v, str qt, 1949; Verde folha de hera (popular), 1v, str, 1949; Campanas de Bastabales (R. de Castro), 1962; folksong arrs., 1937–54

Principal publisher: Sassetti

MSS in *P-Pm*

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JOSÉ CARLOS PICOTO/ADRIANA LATINO

Carner [Cohen], **Mosco** (*b* Vienna, 15 Nov 1904; *d* Stratton, 3 Aug 1985). British writer on music of Austrian birth. He was educated at the Vienna City Conservatory, where he studied composition, theory, piano, cello and clarinet, and at Vienna University, studying musicology and taking the doctorate in 1928 with a dissertation on sonata form in Schumann's works; he was one of the last pupils of Guido Adler, who strongly influenced his approach to stylistic criticism. He then took posts as opera conductor at Opava, Czechoslovakia (1929–30), and Danzig (1930–33). In 1933 he settled in London, where for some years he was music correspondent of continental publications. For a time he was also active as a conductor, appearing with the main London orchestras, but his principal energies were devoted to writing about music: he was critic of *Time and Tide* (1949–62) and the *Evening News* (1957–61), wrote frequently for *The Times*

and the *Daily Telegraph*, and contributed to many periodicals and symposia. While his writings cover a wide range of music, from the Viennese Classics to the mid-20th century, he wrote with special perception and authority on early 20th-century Viennese music, notably that of Berg, and Puccini, on whom his critical biography long stood as the most important book in English, marked by its detailed discussion of the music and the sharp psychological insight shown in its account of his life.

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Madam Butterfly (London, 1979)
Major and Minor (London, 1980) [essays]
Hugo Wolf Songs (London, 1982)
'Berg e il riesame di Lulu', *NRMI*, xviii (1984), 434–40
Giacomo Puccini: Tosca (Cambridge, 1985)

STANLEY SADIE

Carney, Harry (Howell) (*b* Boston, 1 April 1910; *d* New York, 8 Oct 1974). American jazz baritone saxophonist. He first played the piano and later turned to the clarinet and alto saxophone. He was active professionally in Boston from the age of 13, and in 1927 moved to New York, where he began a lifelong association with Duke Ellington's orchestra, first playing several reed instruments, especially the alto saxophone, and occasionally the bass clarinet. The baritone saxophone was Carney's preferred instrument, however, and he was the first (for many years the only) important jazz soloist on that instrument; *Perdido* (1942, Vic.) and *Prelude to a Kiss* (1945, Vic.) are two of the finest examples of his solo playing. In later years he made use of the technique of circular breathing, which allowed him to sustain the flow of sound indefinitely. From the time of *East St Louis Toodle-oo* (1927, Vic.) his distinctive, rich tone was an essential element of the Ellington sound, and his deep and precise voice anchored the reed section and added an unmistakable touch to the orchestra's performances.

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M. Tucker, ed.: *The Duke Ellington Reader* (New York, 1993)

JOSÉ HOSIASSON

Carnicer (y Batlle), Ramón (*b* Tárrega, nr Lérida, 24 Oct 1789; *d* Madrid, 17 March 1855). Spanish composer. He was a chorister in Seo de Urgel Cathedral from 1799 to 1806, when he moved to Barcelona, where he studied with the cathedral *maestro de capilla* Francisco Queralt and organist Carlos Baguer. Driven from Barcelona in 1808 by the French occupation, he spent the next five years teaching the piano and singing in Mahón (Minorca) and became closely associated with Charles Ernest Cook, who advertised himself as a pupil of Mozart. In 1814 he returned to Barcelona, but continued political unrest forced him to seek refuge in London late that year. On returning to Barcelona, in 1816 he was entrusted by the Duke of Bailén with the recruitment in Italy of an opera troupe for the Teatro de la S Cruz. In 1818 he became director of the Liceo theatre orchestra, and his first dramatic works, substitute cavatinas and overtures, were written for the Barcelona premières of Paer's *Agnese* (14 October 1816) and Rossini's *La Cenerentola* (15 April 1818) and *Il barbiere di Siviglia* (10 July 1818); these were followed by three of his own Italian *opere semiserie*, *Adele di Lusignano* (1819), *Elena e Costantino* (1821) and *Don Giovanni Tenorio* (1822). The première of the first of these – timed to coincide with the arrival of Luisa Carlota, the bride of Fernando VII's brother – was followed by 19 further performances in the same season. The second, no less successful, was revived at Madrid in 1827. But the third failed, although Carnicer considered it the best of the three. According to the Barcelona journal *El vapor* (7 June 1824), it displeased because its harmonies seemed to belong to the 'German school'. From then on he wrote no more operas for Barcelona, though he continued during 1823 to write inserts for other composers' operas, among them Pacini's *Adelaide e Comingio*, *Il falegname di Livonia* and *La schiava di Bagdad*. In 1823–4 Carnicer conducted opera for the first time at Madrid. But in 1824 political changes forced him to emigrate again, this time with his family briefly to Paris and then for two years to London, where he taught and had several of his short works published. His fame caused Mariano de Egaña, the Chilean minister in London, to commission him to compose the music for the Chilean national anthem, *Dulce patria* (text by Bernardo Vera y Pintado). Printed at London in 1828 with the cover title *Hymno patriotico de Chile* and first sung at the Teatro de Arteaga, Santiago, on 23 December 1828, the music of this hymn (with text revised by Eusebio Lillo, 14 September 1847) is the only known Latin American anthem by a composer who never went to the New World.

On royal order dated 24 February 1827 Carnicer moved to Madrid, where he succeeded Mercadante as conductor of Italian opera at the Cruz and Príncipe theatres. Among the reforms he instituted in his first year was the replacement of those chorus singers who could not read music by ones who could; he also increased the size of the chorus from 20 singers to 28. To improve the orchestra he brought from Italy valve trumpet and ophicleide players. The seven opera seasons during which he was in sole control lasted from 1828–9 to 1844–5, with interruptions in 1830–31 (shared with Mercadante),

1833–4 to 1835–6 and 1838–9 to 1843–4. In addition to the revival of his own *Elena e Costantino* (1827, Príncipe) he conducted at Madrid the premières of his *Elena e Malvina* (1829), *Cristoforo Colombo* (1831), one of his most important works, and *Eufemio di Messina* (1832) at the Teatro del Príncipe, and *Ismalia* (1838) at the Teatro de la Cruz. In 1830 he was appointed one of the 16 founder-professors of the Spanish national conservatory, which opened on 1 January 1831; he held the post until his death. His pupils included Barbieri and Saldoni. His funeral was the most sumptuous yet given a Spanish musician.

Carnicer's Spanish solo songs, written usually for interpolation in Italian operas or other stage works, were the most popular works of local colour of the day. His religious music with orchestra includes a solemn Mass, a *Tantum ergo*, Lamentations and other liturgical pieces, a Vigil of the Dead for Fernando VII's funeral (1833), and two four-part requiems (1829, 1842), the first for Fernando VII's third wife, the second written on commission from a Madrid businessman, José Safont. The payment of 40,000 reales asked for this work was made in 1843 after a notorious lawsuit in which musical authorities who were asked to evaluate the piece variously estimated its worth at sums ranging from 5000 to 95,000 reales. Though now out of fashion because of changes in taste, Carnicer's stage and religious music ranks as the best produced in Spain during the early Romantic period. In 1965 the Biblioteca Municipal at Madrid received Carnicer's extant archive of 142 printed and manuscript compositions.

WORKS

preliminary complete list first published in Gaceta musical de Madrid, i/8 (25 March 1855), 57

STAGE

Ov. to Rossini: Il barbiere di Siviglia, Barcelona, 10 July 1818; part pubd in *EMDC*, I/iv (1920), 2310

Adele di Lusignano (melodramma semiserio, 2, F. Romani), Barcelona, S Cruz, 15 May 1819; *I-Mr*, excerpt *E-Bc*

Ov. to Rossini: Il turco in Italia, Barcelona, 9 June 1820; *Bc*

Elena e Costantino (opera semiseria, 2, A.L. Tottola), Barcelona, S Cruz, 16 July 1821; lib (Madrid, 1827)

Don Giovanni Tenorio, ossia Il convitato di pietra (opera semiseria, 2, G. Bertati, after Da Ponte), Barcelona, S Cruz, 20 June 1822

Elena e Malvina (melodramma semiserio, 2, Romani), Madrid, Príncipe, 11 Feb 1829, *Mn*

Cristoforo Colombo (melodramma serio, 2, Romani), Madrid, Príncipe, 12 Jan 1831

Eufemio di Messina, ó Los sarracenos en Sicilia (melodramma serio, 2, Romani), Madrid, Príncipe, 14 Dec 1832; lib (Madrid, 1832)

Ismalia, ossia Morte ed amore (melodramma, 2, Romani), Madrid, S Cruz, 12 March 1838

Ipermestra (dramma, 3, P. Metastasio), Zaragoza, Liceo, early 1843 [this perf. is mentioned in *AMZ*, xlv (1843), 483]

Contrib. to: Los enredos de un curioso (melodrama lirico, 1), Madrid, Conservatorio, 6 May 1832

OTHER WORKS

Other vocal: numerous Sp. songs, incl. El nuevo Serení (Madrid, ?1820); 6 Sp. Airs (London, 1826); La criada (Madrid, ?1830); El chairo (London, n.d.), Delia á sus amigos, in Colecció de peces d'opera, *E-Bc*; La currilla; El agua vá (for *Elisir d'amore*); El Caramba; El no se qué; 3 [It.] notturnos, 2vv, pf (London, 1826); Il sogno, terzettino notturno, S, A, B, pf (London, 1826); Dulce patria: hymno patriotico de Chile (London, 1828); 23 other hymns celebrating public events; 3 odes setting Sp. trans. of Anacreontic odes 16, 26, 30 (1832)

Sacred: Missa solemnis, 8vv, orch, 1828, *Mp*; 2 requiems, 4vv, orch, 1829, 1842; Vigil of the Dead, for funeral of Fernando VII, 1833; Tantum ergo, 5vv, orch; Tota pulchra, 4vv, orch, 1814, *Bc*; Libera me domine, 8vv; Lamentations; hymns

Inst: Llwyn An ['The Ash Grove'], variations, pf (London, 1826); Sinfonia, 3 orch, for opening of Masked Ball, 1838; Sinfonia, D, orch; military marches; solos for various insts

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F. Pedrell: *Catàlech de la Biblioteca musical de la Diputació de Barcelona* (Barcelona, 1908–9), i, 197; ii, 13, 250–51, 276

J. Subirá: 'Grandes éxitos de Ramón Carnicer y de Giovanni Pacini', *La ópera en los teatros de Barcelona: estudio histórico cronológico desde el siglo XVIII al XX*, i (Barcelona, 1946/*R*), 79–81

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Carnyx [karnyx]. Bronze instrument common among the ancient Celts. It is one of a number of Celtic lip-vibrated aerophones, but the only one for which a name is known from classical authors. A product of the Celtic iron age (not bronze, as Sachs assumed), it was normally made in sections by hammering bronze ingots into thin sheets which were then shaped into tubes and sealed along the joint with solder or by riveting a sealing strip over the join. Sachs believed that the carnyx had a more ancient predecessor consisting of two parts, a straight cane or wooden tube joined to a curved animal's horn, but this view, though plausible, will remain conjectural. His opinion that the Etruscan-Roman lituus was derived from the carnyx cannot be ruled out, however, since recent research into the Cisalpine Celts has revealed considerable interaction not only between Celts and Romans but also between Celts and Etruscans.

Two basic forms of the carnyx are found. The first, approximately 'J'-shaped (roughly corresponding to the LITUUS), is found in the central Celtic areas, including France, Germany, Bohemia and Britain; this type is frequently depicted on Roman coins and monumental sculpture showing victories over the Celts, particularly on Trajan's Column (celebrating the Dacian campaign), and its distinctive curved speaking end representing a fierce animal's head may have influenced the decoration of some medieval and Renaissance instruments. The second type, with curved tubing and shaped like a large 'C', was produced in the peripheral regions, including Ireland, the Iberian peninsula, Cisalpine Italy and as far east as Galatia; depictions are found on the Pergamum monuments, including the 'Dying Gaul' (Museo Capitolino, Rome), but there are important surviving examples in bronze, the Irish Ardbrin and Loughnashade horns (National Museum, Dublin; see, respectively, Raftery, 1994, pp.153–5, and 1987), and an Irish carnyx made of wood. The instrument found by the River Witham in Lincolnshire in 1768, originally thought to have been a lituus remaining in Britain from Roman times but later accepted as a carnyx, did not survive attempts to analyse its metal (see Kruta, 645–7). Pottery examples of both forms survive in Spain.

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Caro de Boesi, José Antonio (*b* Chacao, *c*1750; *d* ?Cumaná, 16 Oct 1814). Venezuelan composer. His Requiem (1779), the oldest extant colonial work, predates Sojo's 'Chacao School' (1783–99), but manuscripts of his music show that he became associated with Sojo's oratory and probably with the school itself. His death in the Cumaná massacre during the War of Independence remains conjectural.

Boesi shows more contrapuntal skill and orchestral refinement than most other colonial composers. He was influenced by Pergolesi and by the music of the Austrian Classical composers. His known compositions, all for chorus and orchestra, are in manuscript in the Biblioteca Nacional, Caracas. Besides the Requiem they include four masses, an Office of the Dead (1793) and six motets, one of which, *Christus factus est*, is published in *Archivo de música colonial venezolana*, viii (Montevideo, 1943). He may also have written a mass, copied shortly before 1800 and attributed to Juan Boesi.

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Carol. During the Middle Ages, an English or Latin song of uniform stanzas beginning with a refrain called a 'burden' that is repeated after each stanza. Medieval carols could be on any subject, but were mostly about the Virgin or the Saints of Christmas. In recent centuries the word has usually referred to strophic songs (some with refrains) associated with Christmas, many of them with texts derived from medieval English carols.

The form of the medieval carol is related to continental refrain forms such as the rondeau, virelai and ballade, to the Italian *lauda spirituale* and to the processional hymn. The surviving music falls into several categories: (*i*) fragments of apparently popular carols, mostly monophonic; (*ii*) 15th-century polyphonic carols, represented by nearly 120 compositions; (*iii*) early Tudor carols by Fayrfax, Browne, Cornysh etc; (*iv*) courtly-popular carols by Henry VIII and his contemporaries.

The strictly formal definition of the carol needs supplementing, partly because a definition by musico-poetical form inadequately describes a social phenomenon such as the medieval carol. From a social point of view there are at least four major types of carol to be considered: (*i*) a courtly or popular dance-song; (*ii*) a popular religious song analogous in many respects to the Italian *lauda*; (*iii*) a popular litany or processional song; (*iv*) ecclesiastical polyphony. These four types still leave other manifestations of the carol unclassified, but a familiarity with the main traditions provides the necessary context for study of the 15th-century polyphonic genre as music.

1. Origins and social setting.

(i) Popular or courtly dance-song. The English carol is connected in name and nature with the medieval French CAROLE, of which the essential features are that it was a true dance-song, that it took various choreographic forms and that it was extremely popular from the mid-12th century to the mid-14th. While the *carole* is best documented as a courtly dance-song, popular *caroles* also existed. The English court tradition up to the end of the 14th century was French, and a large number of English literary references are to the courtly *carole*; these reflect, if in idealized form, the festivities and amusements of English courts. (*Arthur and Merlin*, *c*1335, l.1714: 'damisels carols ledeth'; Gower, *Confessio amantis*, *c*1390, viii, 2679: 'The hovedance and the carole / … A softe pas thei daunce and trede'; *Merlin*, *c*1450: 'Whereas dawnsyng many maidenis were with many karoles and ryht mery song'; see Carter, Kurath, Greene 1935, Sahlin.) Many of these references specifically mention dancing with singing.

Other English references are to non-courtly carols: one of the earliest, from about 1300, is in *Cursor mundi* – 'ther caroled wives be the way'; another of about the same period uses the word 'carol' to retell the well-known legend of the dancers of Kölbigk, condemned to dance for a whole year without stopping (Greene, 1935), and includes a phrase relating to the movement of the dance: 'why stond we? why go we noght?'. Although a large proportion of the surviving literary references refer to the carol as a species of dance-song, courtly or otherwise, the surviving dance-song carols of medieval England have left few traces. A burden such as 'Honnd by honnd we schulle ous take' (Greene, 1935, no.12) suggests dancing 'carol-wise', but such hints are rare.

There are indications from the later 14th century that the carol could be simply a festival song, sung perhaps to the movement of a procession: 'At the soper and after, mony athel songes / As coundutes of Krystmasse and caroles newe' (*Sir Gawain and the Green Knight*, c1380). The Boar's Head carols are surviving examples. In addition to the celebrated *Caput apri defero* (Greene, 1935, nos.132–5), a 'spiritual' version with music survives in the Ritson Manuscript (MB, iv, no.79). (For the relation between carol and conductus, see §iii below.) Another type of festival carol, associated, like the *carole*, with amorous games, is that of the Holly and the Ivy. The early 16th-century carol by Henry VIII, *Grene growith the holy* (MB, xviii, no.33, with music), is centuries removed musically from the *carole* but preserves the spirit of courtly game: man Holly/woman Ivy.

Both the principal early Tudor court songbooks (*GB-Lbl* Add.5465 and Add.31922) contain courtly carols that are more in the tradition of the earlier *caroles* and carols than are the compositions of the central 15th-century musical repertory: for example, the amorous *Where be ye, my love, my love* (MB, xviii, no.104), and the courtly-ceremonial *This day day dawes* (MB, xxxvi, no.65) celebrating the union of the White and Red Roses (perhaps the marriage of Henry VII to Elizabeth of York). A type of carol making use of dramatic possibilities (i.e. the circle, the alternating leader and chorus, etc.) is represented by *Go day, go day: Go day syre Cristemas* (MB, iv, no.18), although there is no actual verbal or musical dialogue.

(ii) Popular religious song: the monophonic carol. About five out of every six surviving carol texts treat wholly religious or morally didactic subjects in accord with Christian precepts (Greene, 1935, p.cxi). One text serves to illustrate the principal features of the popular religious carol:

To blis God bryng us all and sum
Christe Redemptor omnium.

1. In Bedlem, in that fayer cyte,
 A chyld was born of Owr Lady,
 Lord and Prynce that he shuld be
 A solis ortus cardine.
2. Chyldren were slayn grett plente,
 Jhesu, for the love of the;
 Lett us neuer dampned be.
 Hostes Herodes ympie.
3. He was born of Owr Lady
 Without wembe of her body,
 Godes Son that syttyth on hye
 Jhesu salvator seculi.
4. As the son shynyth thorow the glas,
 So Jhesu in her body was;
 To serve hym he geve us grace
 O lux beata Trinitas.
5. Now ys born owr Lord Jhesus,
 That mad mery all us;
 Be all mery in thys howse;
 Exultet celum laudibus.

This text is typical of the carol as a popular religious song: (i) it pertains to the Christmas season and honours the Blessed Virgin with special reference to the mystery of virgin birth; (ii) it is simple, direct and unpretentious in style and uses stock phrases; (iii) it is macaronic, employing Latin as well as English, the Latin lines being taken at random from liturgical hymns and antiphons but woven with evident care into the structure of sense; (iv) it employs traditional imagery (for example, the sun shining through the glass is a theological commonplace); (v) it is in the standard form: a two-line burden alternates with a four-line verse, the lines of four stresses each, rhythmically somewhat rough, rhyming *aaab*.

That this is popular poetry and not folk poetry is obvious. The oblique, terse and often deeply imaginative poetry of such a religious folksong as *The Bitter Withy* (in its authentic form totally un-Christian) is remote from the rough-and-ready, prosaic, orthodox assurance of carols like *To blis God bryng: In Bedlem*. The genuine 'folk' touch is rare in the huge repertory of the medieval carol, with one striking exception – the well-known, mysterious *Corpus Christi* carol (Greene, 1935, no.322; no contemporary setting) which defies all attempts at precise interpretation. In religious feeling the 15th-century English carol belongs with the popular religious drama of the same period (*see* MEDIEVAL DRAMA, §II). Drama and carol are similar in that both were written anonymously by men of some education and word-craft but no great intellectual pretensions (possibly laymen or minor clerics) for the enjoyment and edification of ordinary people with whom they shared unquestioning assurance in the Catholic faith. Specific links between carol and drama are apparent in such carols as *Marvel not, Joseph* (MB, iv, no.81, an extended dialogue between the worried Joseph and a reassuring angel) and perhaps *With al the reverens* (Greene, 1935, no.108, a vivid depiction of the slaughter of the Innocents).

To describe any carol as a popular religious song is not to imply any simple, single history for it. Four different texts exist for *To blis God bryng: In Bedlem* (Greene, 1935, no.21*A–D*), and a comparison strongly suggests that the same song was regarded as having different functions – the variations make it appropriate to a festive secular occasion, a popular religious procession or private devotional use. Furthermore, the two contemporary musical settings are different and unrelated.

Two important facets of the medieval religious carol are its relation to religious dance and popular song, and its connection with the activities of the Franciscan friars. It is not as absurd as it may sound to imagine festive religious songs being danced to. At Sens Cathedral the clergy were permitted by regulation to dance, provided they did not lift their feet off the ground ('non tamen saliendo'; *Office de Pierre Corbeil*, 13th century, ed. H. Villetard, Bibliothèque musicologique, iv, Paris, 1907). An attractive group of monophonic Latin songs in a 13th-century French manuscript (*I-Fl* Plut.29.1) has been described as consisting of 'danses ecclésiastiques' (Rokseth). Some refer to particular feasts, others are liturgically less specific. Apart from the general tone of communal joy that they share with the contemporary English carol, they are of interest for their forms: they are *rondelli* or

rotundelli, taking the form of the simplest French rondeau – *aAbB* or *aAabAB*. They thus relate to the *carole*-derived complex of forms already described. Another collection of festive Latin songs, the *Red Book of Ossory*, compiled for his clergy by the 14th-century Irish bishop Richard de Ledrede, includes 'cantilenae' to be sung at great feasts and on occasions of relaxation 'lest the throats and mouths [of the brethren] sanctified by God should be defiled by theatrical and worldly songs'. In both form and content their texts correspond closely to those of the 'danses ecclésiastiques' and of the carol repertory.

The *Red Book of Ossory* has further interest for the history of the carol, for the bishop was a Franciscan friar. There is much evidence that the Franciscans fostered vernacular religious song on the Continent, especially in Italy (*see* LAUDA SPIRITUALE); the connection between the Franciscans and the English carol is less well documented, though firmly established. It depends on the evidence of particular names and manuscripts rather than on a continuous tradition. These include: Friar William Herebert (*d* 1333; two of his translated liturgical pieces are in carol form); the Kildare collection of Anglo-Irish poems (*c*1300); the commonplace-book of Friar Johan de Grimestone (compiled 1372); and the voluminous versifyings of Friar James Ryman (copied by 1492; see Greene, 1935, introduction; Robbins, 1938). The proposed link between the English carol and the Franciscan community is supported by the fact that three of the ten fully surviving monophonic carols have texts that appear in Franciscan manuscripts: *Lullay, lullay: As I lay* (MB, iv, no.1*A*), for example, exists in a longer version in Grimestone's commonplace-book, and two others appear in the manuscript of Ryman's verse. The musical nature of the Franciscan song tradition in England can be inferred from its essential purpose, which was to edify by entertainment and to take some of the Devil's good songs away and give them back to God. Thus the Franciscans fostered a tradition of sacred contrafacta, rendering secular songs into sacred simply by changing their texts; the marginalia of the *Red Book of Ossory* bear witness to this tradition, for they name lost and presumably popular songs such as 'Have godday my lemon', 'Maiden in the mor lay' and 'Hey how the chelvaldoures wokes al nyght', for the singing of the festive Latin verses.

There is ample testimony to the existence of a large repertory of popular melodies to which carols could be sung. Two carols in a manuscript at Gonville and Caius College, Cambridge, for example, are labelled with the names of tunes – 'Bryd on brere' and 'Le bon l.don'; another carol, *Hey now now now* (Greene, 1935, no.93) is headed 'A song to the tune of and I were a mayd' (the early 16th-century court songbook *GB-Lbl* Add.31922 contains a five-part song based on *And I war a maiden*, possibly the same tune). But the only surviving musical witnesses to the repertory of popular religious song are six manuscripts (all miscellanies including some learned matter) containing a total of ten monophonic carols (MB, iv, nos.1*A*–10*A*). The carol melodies in these manuscripts are simple, rhythmically balanced, syllabic and restricted in range; most are crudely notated. Some are lively and possibly secular in origin (e.g. MB, iv, no.5*A*, *Nova nova*); others have the movement of plainchant (e.g. no.8*A*, *Of thy mercy*). It has been suggested that the tenors of some polyphonic carols (like those of Burgundian chansons) were adapted by 15th-century singers as monophonic tunes in their own right, but application of this theory to the carol rests rather on analogy than on evidence (Bukofzer, 1950). Only one of the ten surviving carols (*Salve sancta parens*, MB, iv, no.6*A*) is clearly a voice part isolated from its proper context.

This scrappy picture of the relation between popular song and the carol may be filled in in several ways. Very occasionally, as seen above, a particular tune is mentioned for singing a carol. Alternatively, a later religious partsong setting may embody a pre-existing carol melody (see Greene, 1935, no.150*D*; music in *GB-Lbl* Roy.App.58 for three voices, the 'tune' being in triple metre, the polyphonic setting in duple). The unison passages in early 15th-century polyphonic carols also may indicate the style and perhaps the actual melodies of lost monophonic carols (see *Nowell: Out of your sleep*, MB, iv, no.25, burden; *Alleluia: A newë work*, no.30, verse). Finally, the music of the liturgy itself, particularly hymns and litanies, may have contributed the missing melodies. Since carol writers often borrowed their Latin lines from hymns, and since most hymns, like carols, are written in four-line stanzas with four stresses to the line, it seems possible that some carols were sung to plainchant hymn melodies. Evidence of the singing of the popular religious carol is tantalizingly incomplete; but the existence of such a genre cannot be doubted.

(iii) The carol and the liturgy. A number of carols (notably those of the Ritson Manuscript) have rubrics such as 'in die nativitatis', 'de sancta Maria' etc. What relation, if any, did carols have to the official liturgy? Could they, for example, have been used as processional hymns, or were they vernacular substitutes for some other part of the liturgy? One of the principal arguments for regarding the carol (whether a monophonic song for the laity or a polyphonic piece for professional singers) as a processional piece is a formal one. The structure of the carol is like that of the processional hymn with *repetenda* (repeated sections), such as the Palm Sunday hymn *Gloria laus et honor* (Bukofzer, 1954 [see Stevens, 1952]). Other evidence for the use of the carol as a processional song consists in the use of burdens and refrains taken from the Processional; for example, the carol for St Stephen, *Pray for us that we saved be: Protomartir Stephane* (MB, iv, no.92) 'incorporates the exact metre and a line of the response sung in the procession to his altar after Vespers on Christmas Day' (Robbins, *Studies in Philology*, 1959). It has also been argued that when the vernacular was introduced into the Latin service the most natural place to put it was into a processional hymn, because processions took place around the church, not 'in choir', and direct English translations of liturgical processions exist from the mid-15th century. Further, there may be a special connection between the popular religious carol and the litany (Sahlin). Among the carols described as 'popular litanies for use in liturgical processions' are Greene, 1935, nos.91, 103, 220 and 311. The characteristic people's response is a burden like 'Jhesu fili virginis / Miserere nobis'.

Apart from the formal resemblance to the processional hymn, several other factors combine to suggest that the 15th-century polyphonic carol was a processional form: three of the four more important musical manuscripts containing carols also contain pieces from the processional repertory; the carol resembles the CONDUCTUS (itself a processional form) in its note-against-note style, its syllabic treatment of the text, its presentation in score, the

absence of cantus firmi, etc.; the headings like 'in die nativitatis', or 'de sancto thoma' appearing with certain carols are not necessarily prescriptive rubrics but indicate at least a strong sense of liturgical season. If the religious and didactic carols of the 14th and 15th centuries were adapted by the church from secular usage as an ornament of the liturgy's processional rites, then the various forms and manifestations of the *carole* and carol can be resolved into a coherent relationship: all share an association with movement, whether dance or procession, a division into burden and verse (chorus and soloist, people and priest) and a use of burdens and refrains of an ejaculatory kind.

The investigation of liturgical service books, processionals in particular, has not yet, however, produced a single instance of a carol or a vernacular song being expressly required or permitted in processional rites; and the ordinals do in fact prescribe the chants to be sung in processions during the whole year. This has led to a different hypothesis about the relation of the carol to the liturgy (*HarrisonMMB*). Harrison has argued that the carol was a permissible substitute for the second *Benedicamus* at the Offices on the three days after Christmas (feasts of St Stephen, St John and the Holy Innocents), Circumcision and Epiphany; Christmas was traditionally a season of liturgical licence, especially in English secular (i.e. non-monastic) cathedrals. Harrison's thesis is supported by the discovery in the mid-20th century of four previously unknown Latin carols together with a group of *Benedicamus* settings in a Gradual at Aosta (Fischer; Harrison, 1965). Further, a large number of carols celebrate the events and saints of Christmas, and many have burdens incorporating the 'Deo gratias' response to the *Benedicamus*. However, the proposed relation between carol and *Benedicamus* in itself implies a close association between the carol and Christmas processions, since, for example, the procession to the altar of St Stephen after Vespers on Christmas Day was preceded and followed by the singing of the *Benedicamus*. Until more evidence becomes available the question must remain open as to whether the medieval carol was admitted into the liturgy or kept peripheral.

(iv) Household music. The categories so far described do not cover all the surviving carols from before 1550; there remains a number of pieces from the late 15th and early 16th centuries whose function is not clear, the most important being those of the Fayrfax Manuscript (*GB-Lbl* Add.5465). The most impressive group musically, far surpassing earlier carols in scope and power, are the Passion carols of this manuscript, by Browne, William Cornysh, Banaster and Davy (MB, xxxvi, nos.49–58, 68–9). Their texts are devotional and meditative, not joyous and celebratory – monologues or dialogues, spoken by Christ or to him by a penitent, questioning sinner. Even the apparent lullaby carol (MB, xxxvi, no.50, *A my dere a my dere son*) soon turns into a discourse by the infant Christ on his Passion to come – 'Many a wound / suffer shall I'. The very fact that they are centred on the Passion and Crucifixion distinguishes these carols from those of the main 15th-century repertory, which honour the Virgin, the saints of Christmas and the Incarnation. Although it is not easy to conceive the precise occasions on which they were sung, they seem to be devotional music for household use at court and were probably sung by professionals. The other carols of the manuscript support this hypothesis; they are mainly courtly-political (e.g. *I love, I love, and whom love ye?*, on the union of White and Red Roses, MB, xxxvi, no.47, and *From stormy wyndes*, a prayer for the safety of Arthur, Prince of Wales, MB, xxxvi, no.64) and courtly-satirical (e.g. *Jhoon is sike and ill at ease*, MB, xxxvi, no.60). It is also conceivable that the religious carols of this songbook were used as vernacular substitutes for Latin votive antiphons, to be sung before the altars of private chapels. The carols of *GB-Lbl* Add.31922, lighter in literary and musical style than those of the Fayrfax Manuscript, fall into a similar pattern. Only one religious carol is included, Richard Pygott's fine *Quid petis o fili* (MB, xviii, no.105). The courtly carols include the stridently patriotic *England be glad: Pluk up* (MB, xviii, no.96) and the lightly amorous *What remedy, what remedy* (MB, xviii, no.103).

Many carols both from the 15th-century repertory and from early Tudor songbooks are appropriate to secular ceremonies, in which the harsh realities of social life were obscured and its high aspirations expressed. One particular occasion for an exchange of courtesies between a great man and his servants was New Year's Day. In early Tudor times, for instance, it was customary for the Chapel Royal to receive £13 6s. 8d. on that day and for prominent members to give the king presents. A salutation from musicians at the chamber door was the rule in the Northumberland household: the steward paid 'his Lordshipis vj Trompettes when they doo play at my Lords Chaumbre Dour the said Newe Yersday in the morninge, xx.s'; they played at the doors of other members of his family as well. The chapel also may have had this privilege in some households (MB, iv, no.62). Medieval feasts, by no means the hearty, convivial affairs of popular imagination, also provided opportunities for carol performance. On these occasions, the highest nobility, retainers on horseback and trumpeters, all took part in the 'honourable service' which was the due of their royal or lordly host, and it seems quite possible that the moralized Boar's Head carol (MB, iv, no.79) may have been used on such a solemn occasion. The Egerton Manuscript contains, in the carol section, a highly sophisticated setting of the goliard song *O potores exquisiti*; a carol (*Comedentes convenite*, MB, iv, no.71), a companion-piece to it, is apparently an invocation to women feasters to make themselves ready.

These are obvious examples of banquet music. Other carols are appropriate to the entertainments or to the 'void' (a light refreshment of wine and spices) which habitually followed a formal banquet, for example, on Twelfth Night (see the regulations for the Royal Household, 1494). There were doubtless 'good songs' written specially for this ceremonial occasion. Other occasions of a similar kind may well have been served by such semi-dramatic carols as *Nowell* (MB, iv, no.80), which welcomes 'Sire Christemasse' and exhorts those assembled to 'Buvez bien par toute la compagnie'. Earlier carols are susceptible of dramatic presentation, as for instance *Go day, go day: Go day syre Cristemas* (MB, iv, no.18) and *What tydynges bryngest thou messanger?* (MB, iv, nos.11 and 27). Such a carol as *Ivy ys good and glad to se* (MB, iv, no.55) is less easy to place in a precise social context; possibly it belonged to the music for an elaborate courtly game related to a folk custom (like courtly May games).

There remains a large group of political carols. The best-known is also the earliest, the Agincourt carol (*Deo gracias Anglia*), popularly believed to have been sung by

soldiers on the battlefield, but in fact an elaborate and sophisticated piece of responsorial music. A ceremonial occasion that may have provided a particularly apt setting for it was the lavish civic reception given to Henry V on his return to London. This 'royal entry' called forth all the glamorous and expensive 'sights' the City could devise, including a chorus of beautiful virgins singing from a castle 'Welcome Henry the Fifte, kynge of Englond and of Fraunce'. It was common for the corporation to borrow skilled singers and players from the royal household or important churches in order to augment their 'triumph'; but this carol might well have been sung by the Chapel Royal in the king's procession. 130 years later Edward VI was welcomed at the Little Conduit in Cheap with a carol, *Sing up heart* (Greene, 1935, no.438). Other political carols include *Anglia, tibi turbidas* (MB, iv, no.56), *Enfors we us with alle our myght* (MB, iv, no.60), *England be glad* (MB, xviii, no.96) and *From stormy wyndis* (MB, xxxvi, no.64).

A strict division of the carol repertory into sacred and secular is impossible and inappropriate, for people in the Middle Ages did not feel such a distinction. *Enfors we us* may just as well have been sung before the altar of St George in a cathedral as in an official procession; and the carols of moral and political counsel would not be out of place in a solemn service. Moreover, those 'of his lordschipes chapell' who played 'the play of the nativite uppon Christynmes-day in the morninge in my lord's chapell before his lordship' could have used, say, *What tydynges bryngest thou messanger?*

Like the religious carol, the household carol can be described as processional music. In both its ecclesiastical and its aristocratic milieu the carol seems to have retained its traditional association with bodily movement. When it was not danced to it could be processed to; and on the many occasions when a procession was the nucleus of a civic, aristocratic or clerkly ceremony carols may have been sung. The carol, like much other medieval music, was a ceremonial agent. Whatever its origins or the purpose of its adoption by the church, the polyphonic carol was a highly polished and sophisticated ornament of ecclesiastical and aristocratic ceremonies.

2. The pre-Reformation carol.

(i) Sources and repertory. There are six principal sources of polyphonic carols. In chronological order they are: *GB-Ctc* 0.3.58, the 'Trinity Roll', early 15th century; *Ob* Selden b.26, early 15th century; *Lbl* Eg.3307, *c*1440; *Lbl* Add.5665, the 'Ritson Manuscript', late 15th–early 16th century; *Lbl* Add.5465, the 'Fayrfax Manuscript', *c*1500; *Lbl* Add.31922, 'Henry VIII's Manuscript', *c*1515. (For descriptions of these manuscripts *see* Sources, ms, §IX, 3 and 4.) All the manuscripts of polyphonic carols are associated with large choral establishments. The carols in the earlier manuscripts demand for their performance a choir of perhaps nine or ten adult male voices, with special strength in the middle register. The carols of the Fayrfax Manuscript sometimes require trebles (e.g. *Affraid alas and whi so sodenli?*, MB, xxxvi, no.52); those of Henry VIII's Manuscript have varied requirements, and some could be domestic music for amateurs. The non-carol music in the Selden, Egerton and Ritson manuscripts confirms the need for a large body of trained singers, not all adult; the rubrics of the Sarum processional, from which many of the texts are taken, require that the pieces (even the plainchant settings) be sung by 'tres clerici de superiori gradu', 'tres pueri' and so on.
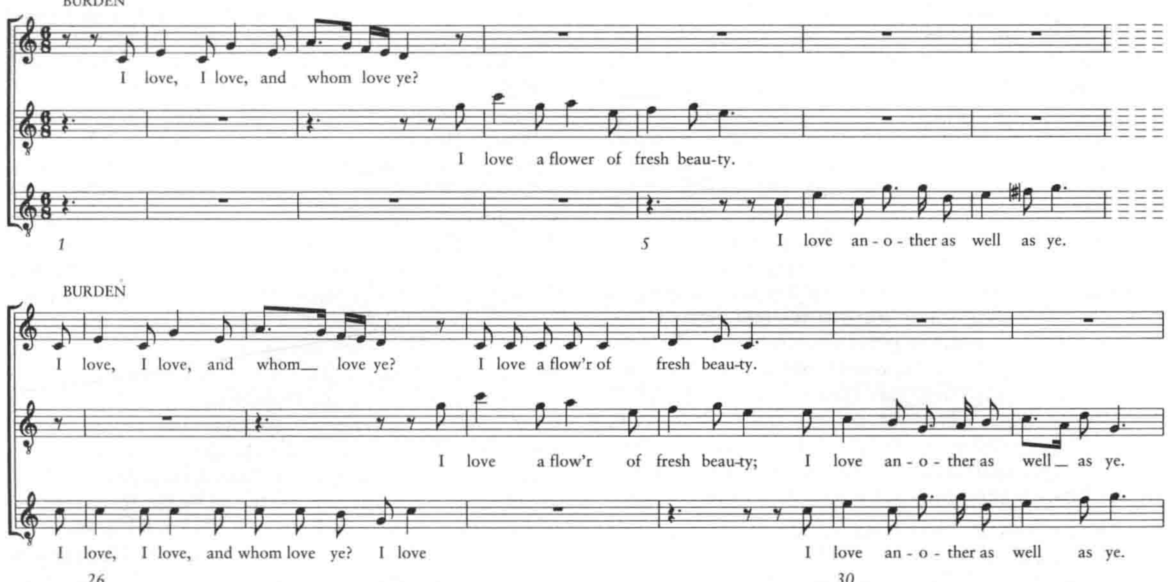
The first four of these manuscripts contain a carol repertory with internal connections, but one that becomes progressively isolated from the tradition of the 15th-century carol as a popular religious song. A close connection between the surviving monophonic carols (see §1(ii)) and the 'literary' repertory (i.e. carol texts without written music) is suggested by the fact that six out of ten monophonic pieces had an independent literary existence, five of them in more than two manuscripts. There is a comparable connection between the earliest polyphonic source, the Trinity Roll, and the literary tradition, for six of the 13 carols survive in literary as well as musical sources. But the link became more tenuous as the century progressed: only a quarter of the carols in the Selden Manuscript have a literary counterpart, only one in eight of all the carols in the Egerton and Ritson manuscripts; and the two early Tudor songbooks, the Fayrfax Manuscript and Henry VIII's Manuscript, are totally unconnected with the main carol repertory, either in its popular 'literary' or in its specialized professional musical development. Indeed, the lack of integral connection between the 15th-century carol and the early Tudor repertory is evident in virtually every literary and musical aspect, and even in their manner of presentation in the manuscripts. The earlier carols are invariably written in score, with the words placed under only the lowest part, the tenor. In contrast, the carols of the Fayrfax Manuscript and Henry VIII's Manuscript are notated exactly like the other songs in those manuscripts, in a small choirbook format: each part is written separately with its words, and the parts are on facing pages of the book.

(ii) Form. Nothing could be more straightforward than the form of the earliest polyphonic carols, those in the Trinity Roll. Their alternation of burden and verse clearly reflects the division of the medieval *carole* (the dance-song) into chorus and leader. But the next stage of development is already apparent in the seventh carol of the roll (the Agincourt carol), which is the earliest surviving carol with two distinct burdens – one for soloists, one for chorus. 11 out of 28 carols in the Selden Manuscript have double burdens, including six of the last nine. The Egerton Manuscript has a slightly higher proportion, half and half, and the Ritson Manuscript consists entirely of carols with two burdens. In the Ritson Manuscript the dramatic possibilities of dividing a long burden into alternating phrases for chorus and soloists are clearly realized. The burden of MB, iv, no.80, for instance, has four sections:

soloists: Nowell, nowell
chorus: Who is there that singeth so: Nowell?
soloists: I am here, Sire Christesmas.
chorus: Welcome my lord, Sire Christesmas! Welcome to us all, both more and less! Come near, Nowell.

The traditional division of labour between chorus and leader was obscured also in the verse, since a feature of the polyphonic carol was the interpolation by the chorus of short three-part phrases into the two-part solo writing of the verse. These phrases usually repeat or slightly vary the words and music of the solo phrases immediately preceding them. They do not occur, at least not in their written-out form, in the Trinity Roll, but the Selden Manuscript has five instances, of which *Alleluia: A newë work* (MB, iv, no.30) is the most complex: the verse is

Ex.1 T. Phelyppis: *I love, I love, and whom love ye?*



divided into four sections, the first three of which are repeated by the chorus (*VC VC VC V*). Examples do occur of the last phrase being repeated by the chorus (e.g. *Syng we to this mery companey*, MB, iv, no.76), but more usually it is the penultimate phrase, or an earlier one that is so repeated.

One of the problems facing the student and singer of carols with two burdens is to decide in what order the sections should be sung. Two questions must be asked: did the carol start with one burden or with both? Were both burdens repeated between the verses? The essence of carol form is the alternation of burden and verse, and just as any verse may be extended by the insertion of a chorus section, so any burden may be extended by doubling it with a second or 'chorus-burden'. There are therefore only two permissible standard orders: $BV^1BV^2BV^3$... B; and $B^1B^2V^1B^1B^2V^2$ ... B^1B^2. The order for the more complex carols (B^1B^2V etc.) seems the final rejection of the basic chorus–leader–chorus arrangement; but it is the natural and right way of performing this essentially responsorial music, and it is the order of the processional hymn. What now appears an excessive amount of repetition is characteristic of the medieval *formes fixes* and may have seemed both normal and necessary in the 15th century.

A comprehensive formal description of the 15th-century carol would have to take in the musical relationships, varied and subtle, between verse and burden, burden and chorus-burden, verse and chorus-section. The most important single unifying device is the use of musical rhyme between the burden and the end of the verse (e.g. *Hayl Godys Sone*, MB, iv, no.33, bars 13–15 with 38–40). When there are two burdens, they may be linked through the melody of the upper voice (see *Ave Maria*, MB, iv, no.36, where the key phrase is given first by a single voice, then repeated by the upper voice at the opening of a two-part burden and again at the opening of a three-part chorus-burden) or the melody of the lower voice (*Almyghty Jhesu*, MB, iv, no.64). Connections between verse and chorus-section on the other hand are usually very close: in *Almyghty Jhesu*, for example, bars 26–30 simply add a middle voice to 21–5; and in *Nowell, nowell: The boarës head* (MB, iv, no.79) bars 45–7 add a lower voice and vary the treble cadence. (For a full analysis of carol form based on the Egerton Manuscript see Bukofzer, 1950.)

The later history of the polyphonic carol, as witnessed by the early Tudor manuscripts, shows radical modifications of 15th-century carol form. These are of three main types: (i) the composition of new music for each verse, abandoning the strophic principle; (ii) the alteration, and sometimes shortening, of the burden when it is repeated at the end of the verse; and (iii) the complete suppression of the burden after its initial statement.

The first type of modification occurs frequently in the carols of the Fayrfax Manuscript. Sheryngham's *A gentill Jhesu* (MB, xxxvi, no.54) follows the traditional form precisely, but neither Browne's nor Cornysh's setting of *Woffully araid* (MB, xxxvi, nos.55 and 53) is strophic; the verses are through-composed in each case. The same is true of Pygott's *Quid petis* (MB, xviii, no.105). Banaster's *My feerfull dreme* (MB, xxxvi, no.56) is particularly interesting because it comprises the two procedures: the first and second verses are identical musically, as are the third and fourth, but the two pairs differ slightly. The impulse behind this modification may have been the growing feeling that different words somehow required different music – then a revolutionary idea.

The second type of modification, alteration of the burden on repetition, occurs in many carols of the Fayrfax Manuscript and Henry VIII's Manuscript. Thomas Phelyppis's *I love, I love, and whom love ye?* (MB, xxxvi, no.47) repeats the whole burden and preserves its formal entity, but its texture is altered (ex.1). The long Passion carols are the most heavily modified: in Browne's *Jhesu mercy* (MB, xxxvi, no.51) the first 15 bars of the initial burden are never repeated; the through-composed verses merge without pause or cadence into the music of the burden, picking it up at the 16th bar and indicating the

repeat of bars 16–31 without writing it out in full (see also *England be glad*, MB, xviii, no.96). The third type of modification, the suppression of the repeated burden, advances the process one step. Instead of a return to a shortened burden, a musical and textual refrain is integrated into the end of the verse; the refrain usually consists of music from the initial burden. Clear examples are the two settings of *Woffully araid*, mentioned above as being through-composed. Browne's three-voice setting uses both the words and the precise music of the last six bars of a 26-bar burden as the unchanging refrain of each new verse; Cornysh's four-voice setting goes even further and makes a variable refrain, without precise repetition, out of music which is first heard at the end of the initial burden (cf the descending phrase to the words *Woffully araid*, beginning at bar 27, tenor). Small-scale examples of the same procedure are found in Henry VIII's Manuscript (e.g. *Where be ye, my love?*, MB, xviii, no.104, with precise repetition of six bars, and *What remedy?*, MB, xviii, no.103, with only a musical reminiscence of two or three bars but a genuine textual refrain).

(iii) Rhythm, melody and harmony. If form distinguished the carol as a genre in the late Middle Ages, a certain style of rhythm and melody was the common trait of 15th-century carols distinguishing them from other music of the time. Bukofzer (1950) described the essence of carol style as the 'interaction between angular design and rhythmic vigour'; it is this that gives the carols their characteristic brisk gaiety, freshness and lilt.

The 15th-century carols are, with few exceptions, written either in 'major prolation' (Ͼ, transcribed as 6/8 or 3/8) or in 'perfect time' (O, transcribed as 3/4; *see* NOTATION, §III, 3). Major prolation is the rule in the Trinity Roll; perfect time is increasingly represented in the Selden and Egerton manuscripts and is the sole metre of the Ritson Manuscript. The significance of this mensural change can be seen in a comparison of the terse and vigorous carols of the Trinity Roll with the sedate and comparatively turgid carols of the Ritson Manuscript. The solemnity of many later carols is partly due to the greater rhythmic complexities encouraged by perfect time. The choice of notational metre cannot, however, have been thought a matter of decisive importance in the middle of the century because the Agincourt carol is found in both. Furthermore, the characteristic cross-rhythms of carol music were as easily expressed in major prolation as in perfect time. These cross-rhythms are of two kinds: the first (shown as ex.2*a*) is usually, but not



always, expressed by coloration; the second (ex.2*b*) does not require coloured notation. These rhythmic shifts of emphasis are also found in monophonic carols. Contrasting patterns of minim–crotchet and crotchet–minim rhythms are another characteristic of both early and late carol music.

It is not easy to improve on Bukofzer's description of carol melodies as 'paradoxically both smooth and angular'. Some distinctions can, however, be observed between treble and tenor melodic style. The first are more highly figured, inclined to use syncopations and repetitions, while the second are sturdier and more firmly based on alternating patterns of minim–crotchet and crotchet–minim. There is a tendency, particularly in the verse, for the tenor to start at the top of the compass and to fall; this undoubtedly gives a characteristic flavour to some melodies. In both voices rising phrases tend to be swift and abruptly disjunct, descending phrases less so.
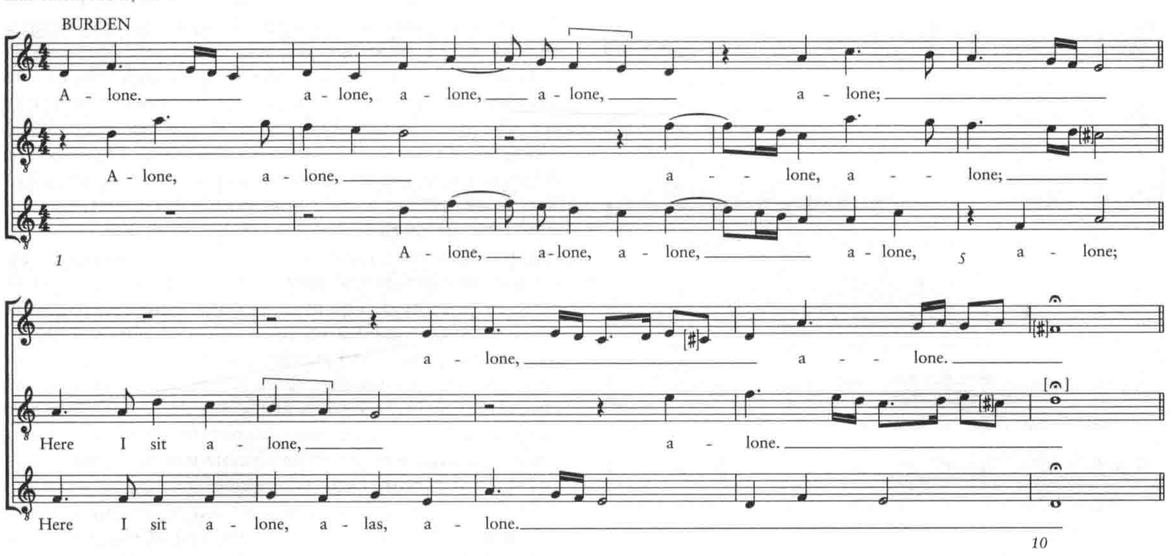
The myth that the tenors of polyphonic carols are folktunes has been thoroughly demolished. It has been suggested at the other extreme that the melodies had an independent existence only after their composition for the polyphonic carols with which they survive (Bukofzer, 1950). But the presence in the earliest carols of monophonic or unison passages is a reminder that in the first decades of the 15th century the carol tradition was still comparatively homogeneous, and that there was still a link between the polyphonic carol and the popular singing tradition. It is possible that tunes were composed 'according to the rules of art' for monophonic performance and later used for polyphonic settings. The tenors of the polyphonic *Nowell: Out of your sleep* (MB, iv, no.25), and of the refrain-song *Omnes una gaudeamus* (MB, iv, no.15*A*), and the upper part shared by the three settings of *Ecce quod natura* (MB, iv, nos.37, 43, 63) could have evolved thus. Whether or not this is so, most 15th-century carols probably had tunes that were neither folksongs nor tenors of partsongs.

The harmonic basis of the 15th-century carol is the gymel or *cantus gemellus*. In this style, common even as late as the Ritson Manuscript, two equal voices move and cross to weave a texture of unisons, 3rds, 6ths and 10ths. But many carols, particularly early ones, use parallel 6ths, separating at cadences to octave and unison, so consistently that it is only natural to assume that instructed musicians would sometimes have sung appropriate sections with an improvised middle part in 'English discant' or fauxbourdon style (but see Bukofzer's review of Stevens, 1952). The alternation of monophonic and 'discant' sections in *Alleluia: A newë work* suggests that the monophonic carols also may have been the subject of improvisation. The harmonic system of parallel 3rds and 6ths based on this extempore technique was a familiar basis for three-part composition in the 15th century; and even in the Ritson Manuscript, where the harmonic and rhythmic freedom of the *medius* (or countertenor) is most marked, passages of strict 'discant' are not unknown (e.g. *Alleluia: Now may we myrthis make*, MB, iv, no.105). The occasional addition of a middle voice in the earlier two-part carols seems reasonable, even when the manuscripts give no indication of it, because one of the essentials of carol-style in the mid- and late 15th century was the frequent contrast of two- and three-part writing and of soloists and chorus. Furthermore, the direction 'Fa-burden' occurring in *Te Deum laudamus: O blessed God* in the Ritson Manuscript (MB, iv, no.95) clearly indicates that parts were in fact improvised.

The growing freedom of the medius to form a harmonic bass has already been noted. Perfect cadences are found in both the Egerton and Ritson manuscripts. But so much was the carol style felt to have marked harmonic and rhythmic features, that even the latest carols have the traditional tenor and discant cadence; the Landini or 'under-3rd' cadence was still also common.

A full examination of the use of modes in the 15th-century carol cannot be undertaken here: the following remarks are based solely on an analysis of the cadences of burdens (where there are two burdens the finals are almost


Ex.3 Anon: *Alone, alone*



invariably the same). As the verse frequently gravitates into a different mode or 'air', it is the burden that may be regarded as setting the 'air' for the piece. The most striking observation is the popularity of the C mode, the *modus lascivus*. Over half the carols of the Selden and Ritson manuscripts close on C or, transposed, on F. Next most popular was the D mode, which appeared twice as often in its untransposed form as in its transposed. The composers of the Trinity Roll and the Egerton Manuscript had a particular liking for this mode and used it as much as the C mode. The first carol of the Trinity Roll is the only one to employ A as final; the A mode is moderately popular only in its transposed form, occurring in about one tenth of the carols. The E mode frequently appears, particularly transposed, as an intermediate cadence, but never as a final cadence. The remaining tenth of the carols are in the G mode, equally divided between those actually ending on G and those transposed to C.
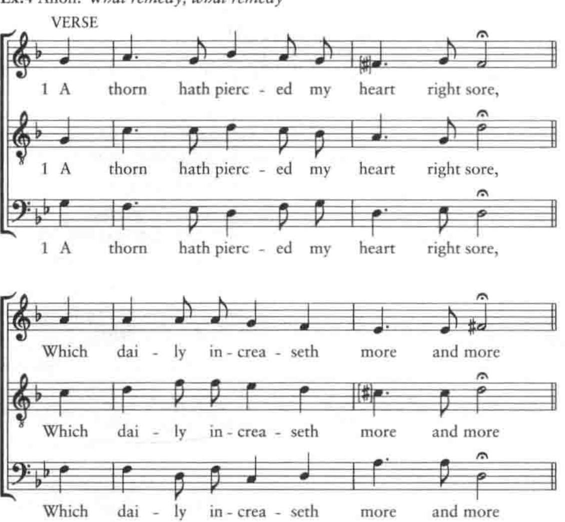
Even the fairly compact, self-contained repertory of the 15th-century carol did not exist in a musical vacuum. Many of its stylistic traits are found in other small polyphonic forms of the century – in particular, in antiphons and in the responds and hymns of the Selden and Egerton manuscripts. For example, the English version (in Selden) of the sequence *Laetabundus exultet fidelis chorus*, *Glad and blithe mote thou be*, shares with the carol such stylistic features as a combination of iambic and trochaic rhythms, a harmonic style based essentially on parallel 6-3 progressions with unison and octave cadences, a delicate rhythmic interplay between discant and tenor making much use of extended or compact cross-rhythms, and a vigorous verbal pulse, particularly at the beginnings of phrases. (For the small-scale non-carol music of the mid-century, see the editions of the Selden and Egerton manuscripts by Hughes and McPeek respectively.)

The carols of the two songbooks from the Tudor court (the Fayrfax Manuscript and Henry VIII's Manuscript) give a much stronger impression that the carol form is, so to speak, accident rather than substance. Throughout the 15th century the form of carol always implied a certain style of rhythm and melody as well, but those of the early Tudor court were court music first and carols thereafter. Between the earliest 15th-century carols of the Trinity Roll and the later elaborated carols of the Ritson Manuscript there is an organic stylistic connection, between the Ritson carols and those of the Tudor songbooks none at all. A simple example of the Tudor carol is *Alone, alone: As I me walkyd* (MB, xxxvi, no.49); it is for three voices, yet often only two are singing: in earlier carols such changes in texture were purely formal and distinguished the sections, but here the principle is simply that of musical variety (ex.3). Most striking of all the new features is the great increase in rhythmic flexibility conferred by duple metre, a flexibility essential to the new style of word-setting. The cadences no longer conform to stereotyped patterns, nor are the internal cadences of sections so clearly defined. The harmonic style is not so advanced here as in the massive four-part pieces of the manuscript with their firmly conceived bass parts, and the style is still melodically conceived, but the 6-3 progression has been abandoned.

The three amorous carols towards the end of Henry VIII's Manuscript are typical of the light 'courtly-popular' song – chordal in conception with a clearly defined bass and firm tonality, and consisting of lightly patterned conventional rhythms (ex.4). The only individual carol in the manuscript is the lone religious one, Pygott's *Quid petis*, a curious amalgam of styles. Its burden is in well-organized, open, imitative counterpoint with two clearly distinguishable points; the verses have some characteristics more frequently found in contemporary church music, especially the second verse, an extended and rhythmically complex duet for treble and bass, like a solo section from a big polyphonic antiphon.

(iv) Underlay and word-setting. The words of 15th-century carols raise two separate problems: first, the way composers treated the text in their music; second, the way scribes presented it in the manuscripts. Carol scribes did not, fortunately, adopt the tantalizing practice common in some manuscripts of noting down only the first words of each poem. On the contrary, with one exception (MB, iv, no.74) each piece of music is amply provided with text; normally only the first verse is underlaid, to the tenor

Ex.4 Anon: *What remedy, what remedy*



(the lowest part in the score). The detail of fitting the words to the music was left to the singer. In the Ritson Manuscript, for instance, he had more to do than in earlier manuscripts, partly because the manuscript is less tidily written than the others, partly because the musical style is more complicated. On the whole a general agreement of verbal with musical phrase is all that most scribes attempted, and even that cannot be relied on. There are, however, several places where, quite inexplicably, the exact underlay is indicated by thin lines drawn from the words to the notes. The carol sources present the full range of problems and inconsistencies common to most 15th-century manuscripts.
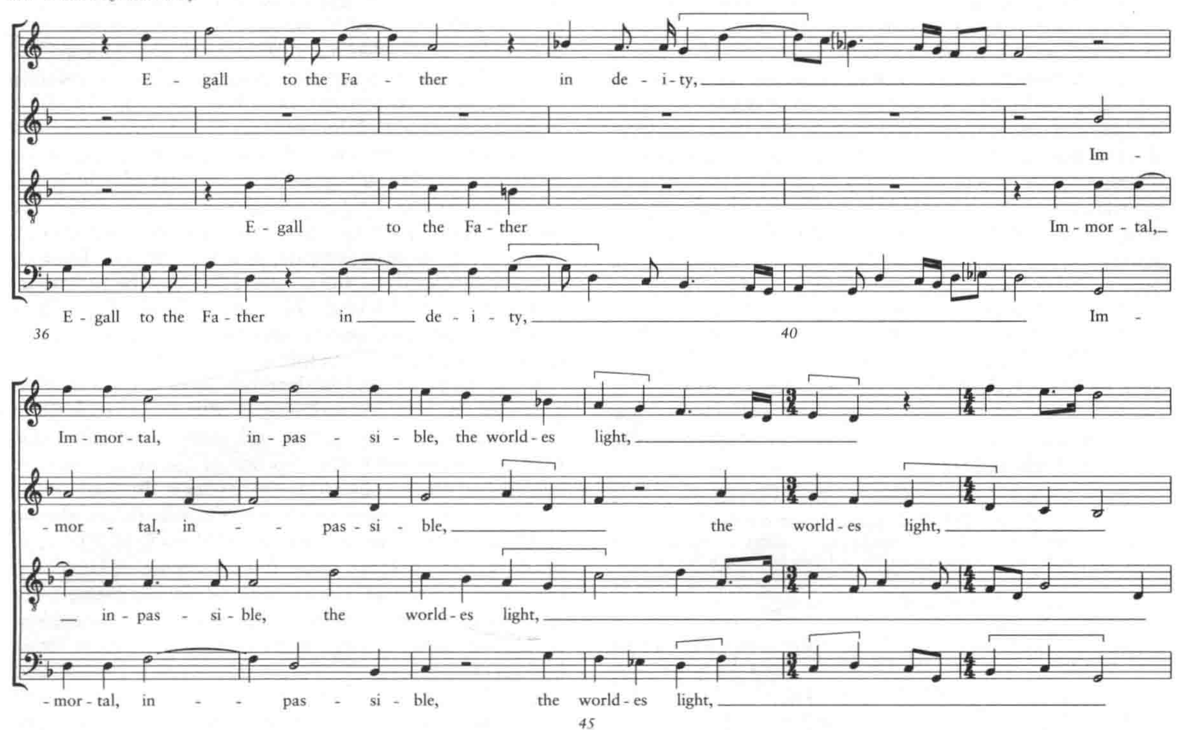
In the earlier and simpler carols the singer's task was quite straightforward: the words were set syllabically and forced, without much regard for natural stress, into the metrical straitjacket of the music. Sometimes a short melisma was reserved for the end of a phrase or for a conventional word like 'Good-day' or 'Alleluia'. Carols of the middle period, especially those written in perfect time, show a slightly different treatment which may best be described as 'metrical'. The first five or six syllables are generally set to as many notes, but after that each syllable, regardless of just accent, is set to a strong beat in the music (usually the beginning of a bar in transcription). In a long phrase the later syllables may be spread at intervals of two bars or more (e.g. MB, iv, no.53). This use of words to underline the rhythmic vigour of the music is exactly what one would expect in the carol. Each syllable seems to administer, as it were, a little punch to the melodic line. Only in the later carols of the Ritson Manuscript is the principle modified. There, after the syllabic beginning which remains characteristic, the increasingly florid melodies carry the syllables along with comparatively little regard for the rhythmic lilt of the music, which is, partly for this reason, less emphatic. Change of syllable is introduced to mark a new phrase in the melody or a change in its direction. Late though these carols are, there is little more attempt in them than in the earlier ones to draw out the inner meaning of the words. Only occasionally, as in the penitential carol *To many a will have Y gone* (MB, iv, no.114), does the composer seem to consider the text he is setting. Word-painting is unknown in the 15th-century carol; simple declamatory passages are rare but not ruled out, at least in the Ritson Manuscript (see *Mervele noght Joseph on Mary mylde*, MB, iv, no.81, especially the first verse).

Once again, the carols of the Tudor songbooks can be sharply distinguished from the earlier carols and not at all sharply distinguished from the songs that occur alongside them in the same manuscripts. The Fayrfax Manuscript is, indeed, from the point of view of underlay and word-setting, a truly remarkable document. For the first time in English song, to judge from the surviving manuscripts, serious and detailed attention was given by both composers and scribes to the way words and notes were to be related. The most striking symptom of this is the composer's careful representation of physical word-sounds in melodic and rhythmic shapes (ex.5). Even this short passage shows that there are other purely musical considerations which prevent the words being sensitively represented at every occurrence; but the contrast between such a passage and the dispassionate metrical procedures of the 15th-century carol is obvious.

In a number of instances the kind of attention given seems to go beyond the aural – the end of the burden of *A gentill Jhesu* (ex.6) carries the full force of impassioned speech in the words 'Ah, I will, I will' with its agitated quavers. Other passages, again, seem to earn the epithet 'expressive' for their evocative power. Thus in Cornysh's *Woffully araid* (MB, xxxvi, no.53), bar 75, the setting of 'Thus nakyd am I nailid' is enhanced by the rare use of a diminished 4th in the uppermost voice. But essentially the novelty of the Tudor carol is its very careful attention to the sounds of words and the shape of short word-groups, attention so detailed that it was thought necessary to write out at length the verses even of strophic carols, with the most minute notational variations required for each different set of words. In Henry VIII's Manuscript the underlay is far less careful and the word-setting arbitrary, or at best conforming to recognized conventions. In the more syllabic carols (as in the other court songs of the manuscript), the composer's intentions are not often in serious doubt, not because the scribes took more care, but simply because the musical styles are straightforward.

3. The post-Reformation carol. After 1550 the changes brought about in Britain by the Reformation and by the rise of new styles in music, poetry and dance resulted in a decline and transformation of the carol. The monks and friars who had contributed so much to the religious carol were gone, and although pieces called carols were still occasionally produced by leading composers, their reflection of the increasing influence of continental music has caused them to be distinguished from the older polyphonic carol as carol-motets. Among several examples by Byrd for Christmas or New Year are *From virgin's womb* and *An earthly tree* (*Songs of Sundrie Natures*, 1589), both in several strophes of repeated music for one or two voices and viols with multi-voice refrain after each strophe, and *This day Christ was born* (*Psalmes, Songs and Sonnets*, 1611), a through-composed motet for six voices. Herrick's poetic collection *Noble Numbers* (1648) gives evidence of the continued use of the carol at court. Among its several carols, including two for New Year, is *What sweeter music can we bring*, identified as 'a Christmas Caroll, sung to the king in the Presence at White-Hall' and composed by Henry Lawes. Carols, or references to them, also occur in Tudor and Stuart drama, beginning with 'Back and syde go bare' in *Gammer*

Ex.5 Browne: *Jhesu mercy*
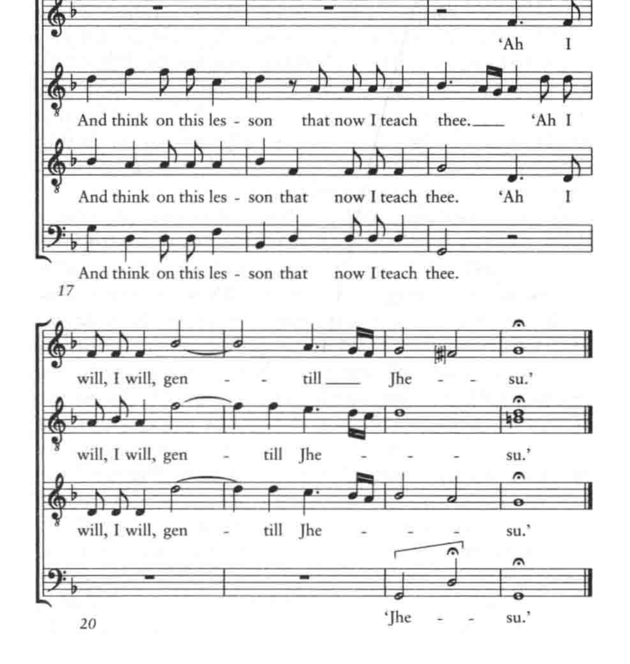


Gurton's Needle (1566), and they continued in popular general use, although nothing is known about their oral transmission in this period.

During the 17th century, religious festivities, and therefore the carols forming part of them, came under increasing pressure from Puritan reformers. In 1642, for example, William Slatyer published his *Psalmes or Songs of Sion, Turned into the Language and Set to the Tunes of a Strange Land, Intended for Christmas Carols, and Fitted to Divers of the Most Noted and Common but Solemne Tunes, Everywhere in this Land Familiarly Used and Known*. It is not clear whether this work was an attempt to entice reluctant psalm singers by taking advantage of the popularity of carols and ballad tunes (the 'solemne tunes' are not printed or named, but some titles have been added in ink to the British Library copy, including *Jane Shore*, *Garden Green* and *Walsingham*) or whether it was intended to replace the carols as something to be suppressed, as the Presbyterians had largely done in Scotland. Under the Commonwealth the old religious festivities, especially those of Christmas, were banned or strongly discouraged, but Christmas customs could not be rooted out, especially in the country, and such literary sources as *The Vindication of Christmas* (1653) describe the continued singing and dancing of carols in rural celebrations. On the Restoration carols began immediately to be published once more (e.g. *New Carols, or The Merry Time of Christmas*, 1661).

The art carol of aristocratic or courtly circles did not revive after the Restoration, but the popular tradition continued, with carols, like ballads, circulating orally or in broadsheets with carol texts and decorative woodcuts; these were published annually for the Christmas trade, a practice that survived until the 20th century, although its heyday was the 18th and early 19th. Many new 'carols' were in fact Christmas hymns, like *O come all ye faithful*, Watt's *Joy to the World* or Wesley's *Hark the herald angels sing*, later set to Mendelssohn's tune.

With Percy's *Reliques* (1765) and Ritson's *Ancient Songs* (1790) some antiquarian and scholarly attention began to be given to early carol texts, but intensive interest in the carol as it still existed among the people was not

Ex.6 Sheryngham: *A gentill Jhesu*



aroused until the early 19th century, at a time when the practice was on the wane. William Hone (*Ancient Mysteries Described, Especially the English Miracle Plays*, 1823) wrote that 'Carols begin to be spoken of as not belonging to this century', but he also listed 89 carol titles still printed annually in broadsheets, not including 'any of the numerous compositions printed by religious societies under the denomination of carols'. According to Hone, carols were then still being sung in Ireland, but not in Scotland, and in England less than in Wales, where

> after the turn of midnight at Christmas eve, service is performed in the churches, followed by the singing of carols to the harp. Whilst the Christmas holidays continue, they are sung in like manner in the houses, and there are carols especially adapted to be sung at the door of the houses by visitors before they enter.

Also in 1823 Gilbert Davies (*Some Ancient Christmas Carols*) described a similar festive and ecclesiastical use of carols that had existed in the west of England at the end of the 18th century:

> The day of Christmas Eve was passed in an ordinary manner; but at seven or eight o'clock in the evening, cakes were drawn hot from the oven; cyder or beer exhilarated the spirits in every house; and the singing of Carols was continued late into the night. On Christmas Day these Carols took the place of Psalms in all the Churches, especially at afternoon service, the whole congregation joining.

Davies's collection of eight carols with tunes drawn from oral tradition, the first of its kind, must have been a success, since a much enlarged second edition appeared the next year. In subsequent years interest in carols grew, principally in collecting and publishing texts and (to a lesser extent) tunes from the living tradition, and in editing early texts (and, later, music) from manuscript sources (Thomas Wright's work in the 1840s for the Percy Society was notable). At the same time, writers continued to describe carols as dying out among the people. William Sandys (in the important preface to his *Christmas Carols Ancient and Modern*, 1833) wrote that 'In the Northern counties, and in some of the Midland, carol-singing is still preserved. In the metropolis a solitary itinerant may be occasionally heard in the streets, croaking out *God Rest You Merry, Gentlemen*, or some other old carol, to an ancient and simple tune'. W.H. Husk (*Songs of the Nativity*, ?1868; one of the first collections to draw in an important way on the broadsheets) also wrote of carolling as 'a departing Christmas custom' and observed that broadsheet publishers 'find the taste of their customers rather inclined towards hymns, mostly those in use among dissenting congregations ... The old festive carol seems to have grown into almost total neglect'.

Some of the clergy, Husk noted, were trying to revivify the carol, but their endeavours had as yet met with little success, and Husk doubted the efficacy of trying artificially to stimulate a dying folk custom. These efforts partly took the form of expanding the existing body of carols with a variety of new material: setting early carol texts to new or adapted music; transferring and adapting pieces from other repertories related to the carol, like the NOËL, WEIHNACHTSLIED, PASTORAL and Latin or Lutheran hymns (two of the earliest successful examples of this procedure were J.M. Neale's and Thomas Helmore's *Carols for Christmastide*, 1853, and *Carols for Eastertide*, 1854, both adapted from Theodoricus Petri's *Piae cantiones* of 1582); writing new texts for traditional and popular tunes; and composing entirely new carols (notable additions to the 'traditional' repertory included *Good King Wenceslas* and *O come, O come Emanuel*). Whatever its source, the music was usually moulded to the prevailing taste of Victorian church music: four-part hymn-like textures with a 19th-century harmonic vocabulary. The most successful example of this synthetic approach was *Christmas Carols New and Old* (1871) by H.R. Bramley and John Stainer. It held the field until replaced in 1928 by *The Oxford Book of Carols*, edited by Percy Dearmer, Vaughan Williams and Martin Shaw, which revised the carol arrangements in a style in keeping with the taste of an age reacting against Victorian church music. Some later collections, like *The Penguin Book of Christmas Carols* (1965), edited by Elizabeth Poston, attempted to go beyond *The Oxford Book of Carols* in reflecting increased public sensitivity to the individual qualities of medieval and folk music.

While Bramley and Stainer hit upon a formula that gave new impetus to carol singing, the revival took place in a form less spontaneous and more institutionalized than before, as the preface to one of the expanded later editions of their collection makes clear: 'Instead of the itinerant ballad-singer or the little bands of wandering children, the practice of singing Carols in Divine Service, or by a full choir at some fixed meeting is becoming prevalent'. However, the practice of singing carols from door to door is still kept up, and the word is also applied to hymns sung in church at several important times besides Christmas: Advent, Lent, Passion Week and Easter. The new tradition of services consisting of nine lessons and carols for Advent and Christmas, which began in the Victorian period and received its present form at King's College, Cambridge, in 1918, has had a great influence on carol singing in Britain, leading to the revival of medieval carols and to the composition and performance of new ones by leading composers (e.g. Warlock, Holst, Gardner and Rutter).

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Carola (It.). *See* CAROLE.

Carolan [Carrallan, Carrollan, Carrollini, O'Carolan], **Turlough** [Ó Cearbhalláin, Toirdhealbhach] (*b* nr Nobber, Co. Meath, 1670; *d* Ballyfarnon, Co. Roscommon, 1738). Irish harper and composer. He was one of the numerous harpers who made their living as itinerant musicians; he was probably the last of them to compose, and is the only one about whom much is known. His father, John Carolan, was a subsistence farmer or possibly a blacksmith. When Carolan was about 14, the family moved to Ballyfarnon, where John Carolan was employed by the McDermott Roe family of Alderford House. Mrs McDermott Roe took an interest in the boy and gave him some education. When he was blinded by smallpox at the age of 18, she had him apprenticed to a harper also called McDermott Roe. She maintained him during three years of study, and when at 21 he was deemed a finished pupil she provided him with a guide, a horse and some money, so that he could begin his professional career.

When Carolan left Ballyfarnon he had no thought of composing; he was merely a performer, and not a good one, for he had begun the harp too late to master the difficult technique of the wire-strung instrument. At the very first house that he visited, however – that of Squire George Reynolds of Lough Sgur, Co. Leitrim – he was urged to turn his hand to composing songs. Thus he wrote his first, *Sheebeg and Sheemore*, and he continued to write songs for the rest of his life. His habit was to compose a tune while on his way to the house of a patron, and then to write suitable words for it. The song would then be ready for performance when he arrived at his destination. Carolan married Mary Maguire of Co. Fermanagh, and they had a family of six daughters and one son. They settled on a small farm near Mohill, Co. Leitrim, though Carolan was often absent, spending much of his time travelling throughout the country. He also played a good deal in Dublin, and was friendly with Jonathan Swift and many other leading figures of the day. He returned to die in the house of his earliest friend and patron, Mrs McDermott Roe, and the great numbers at his funeral attested to his fame.

Most of Carolan's music, much of which is in dance rhythm, is cheerful and lively, reflecting his own outgoing temperament. His pieces show influences of Irish folk melody, the traditional harp music of Ireland, and Italian art music. He was unusual among the Irish harpers in looking beyond the native tradition for musical inspiration. He knew and was greatly influenced by the music of the Italian composers of his own time, such as Vivaldi and Corelli, and he greatly admired Geminiani, whom he almost certainly met in Dublin. Much of his music attempts the Italian forms, with sequences and imitations: some of his longer pieces have a quick jig added as a coda, in the manner of Corelli.

About 200 of Carolan's airs survive, both instrumental pieces and songs with, in many cases, their words, but unfortunately most are only in single line form, so that it is not definitely known how he harmonized or accompanied his melodies. The key to this problem may lie in an incomplete book of Carolan's music in the National Library of Ireland. In the absence of the title-page, this book was until recently thought to have been published in the early 1720s; but examination of the watermark has now proved that the book dates from 1743 at the earliest. It seems almost certain that this is a fragment of the collection of Carolan's work published in 1748 by his son, in collaboration with Dr Patrick Delany of Trinity College, Dublin, and of which no complete copy has yet been found. As a harper himself, Carolan's son would have known how his father played, and the arrangement of the music in this book perhaps provides a clue to Carolan's own method of performance and to Irish traditional harping style as a whole. The melodies are accompanied by a single line bass. Salient features are the absence of conventional harmony, and the moving bass which is often in octaves with the treble, and frequently anticipates or echoes the melody lines. The earliest collection to contain tunes by Carolan was *A Collection of The Most Celebrated Irish Tunes*, published by the

Neale brothers in 1724. Tunes by Carolan are also found in *A Favourite Collection of … old Irish Tunes of … Carolan* (Dublin, *c*1780), in many 18th- and 19th-century anthologies and printed collections of Irish music, and in manuscript collections, particularly those of Edward Bunting (Belfast, Queen's University) and George Petrie (*IRL-Dn, Dtc*).

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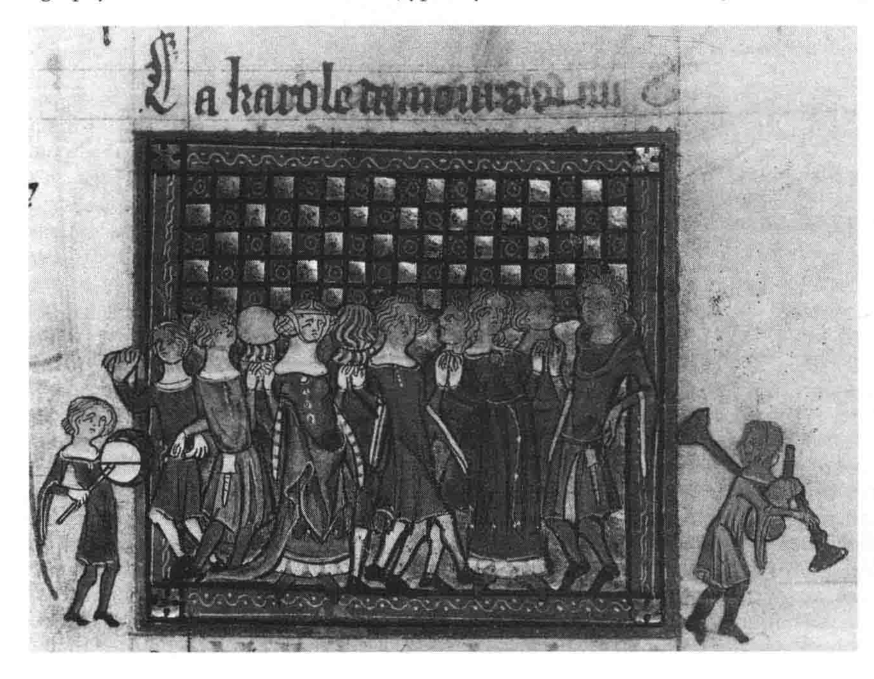
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Carole [carol] (Fr.; It. *carola*). The principal social dance in France between the 12th and 14th centuries and in England throughout the 14th century. The word is derived from the Greek *choraules* (denoting a musician accompanying a chorus on a reed pipe), by way of the medieval Latin form *corolla* or *carolla*. Alternative derivations from the Latin *corolla* ('little garland') and *kyrie eleison* are now discounted.

The term first appeared in the early 12th century as a translation of the Latin *chorus* in certain versions of the Psalter, and it is found in vernacular French texts in the second half of the 12th century. However, it is only in French texts of the 13th and 14th centuries (romances and other narratives, moral and satirical writings) that detailed information about the choreography and music of the *carole* is found. Because these sources are often in verse, their statements about the characteristics of the dance should be treated with caution. They do, however, enable us to establish fairly confidently the basic choreography of the *carole*. The dancers (typically men and women alternately, or women only) held hands and formed a circle facing inwards. They stepped to the left, then joined the right foot to the left, repeating this step as the circle moved clockwise. The *carole* is frequently depicted, albeit inadequately, in miniatures from the 13th to 15th centuries, notably in manuscripts of Guillaume de Lorris and Jean de Meun's *Roman de la rose* (written 1225–78; see illustration).

There is some difficulty in distinguishing the *carole* from other related dance terms in the sources. The 'tresche' was apparently identical to the *carole* except that it was performed in a straight line: this is supported by the occasional synonymous use of both terms, as well as by the collocation of 'tresche' with such phrases as 'par la maison' (through the house), 'parmi les rues' (through the streets) and 'le sentele les le bos' (along the path by the wood). The Italian 'carola' (used by Dante, Boccaccio and later writers) is merely a borrowing from the French. The Latin 'chorea' signifies in some contexts a dance in a general sense and in others the *carole* in particular. The interchangeable use of these apparent synonyms may owe more to literary convention than to choreographical reality; indeed, the demands of metre or rhyme may explain the occasional use of 'tresche' for a circular dance and 'carole' for a linear one. The term 'carol' is found in English texts from about 1300; usually it signifies dancing, but in at least three instances between about 1300 and 1350 it clearly refers to singing alone.

Although the term 'carole' refers to a dance and not a song form, the sources clearly show that the dancers accompanied themselves with their own singing. The songs are usually designated by the verb *chanter* or the noun *chançon* or, less frequently, *chançonette* or *chant*, and it is possible to trace several well-defined stages in their formal development. Their texts are found as interpolations and quotations in narratives and other literary works. *Renaus et s'amie* (quoted in Jean Renart's *Guillaume de Dole*), possibly the earliest example, suggests that *carole* songs might originally have had three-line texts; but of the six other *carole* songs in Renart's



Carole accompanied by bagpipe and drum: miniature from the 'Roman de la rose', French, first half of the 14th century (GB-Lbl Roy. 20.A. xvii, f.9r)

romance (which dates from before 1230) four have a six-line text rhyming aAabAb (capitals indicate a repeated line), thus forming a kind of proto-rondeau. In fact the term 'rondet' appears as a synonym of *cançon de carole* in rare instances after about 1250, when the rondeau proper, in the form of a stanza rhyming ABaAaAB, began to emerge; this form (or a variant of it) is occasionally seen up to the end of the 14th century. Some time after 1300, however, a form of virelai may have largely replaced the rondeau, and later in the century examples of *caroles* with virelai texts are found in works by Machaut and Froissart. The majority of extant lyrics are simply short refrains, however. From the few English references to specific songs (*Equitabat Bovo/By the leved wode* and *Maiden in the mor lay*), it is obvious that for most of the 14th century the word 'carol' in the context of singing did not indicate any particular form of dance-song, although by the end of the century it had sometimes come to indicate a specific vocal form unconnected with dancing.

The music of about two dozen songs and refrains specifically identified in the sources as *carole* (or, rarely, *tresche*) songs can be found in literary or related musical sources from about 1250 to about 1350; this represents the earliest exant corpus of western European dance music. The tunes are all monophonic and, except for a few of the earliest ones (*F-Pn* fr.844, *F-Pn* fr.12615), in mensural notation (*F-MO* H196, *F-Pn* fr.25566). The recurring pattern of long–breve denotes a characteristic trochaic rhythm, which indicates that the music should be transcribed not in 3/4 time but, following the two-movement step of the dance, in 6/8. Complete songs are consequently seen to consist of 16 bars, but most examples are simply four-bar refrains. Anacrusis and triplet rhythms are frequent. There are no readily identifiable English sources for the music, but the rare surviving dance texts (e.g. *Maiden in the mor lay*) show a strong duple rhythm in their stress patterns. The music was usually sung by a soloist or a succession of soloists. Instruments were not used in courtly performances, but they had a role in less sophisticated ones, and in late 14th-century versions of earlier texts.

In the second half of the 14th century the *carole* in both France and England was joined by the *hove danse* ('court dance'), a couple-dance accompanied by wind instruments. By the early 15th century, however, both had given way to the basse danse.

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ROBERT MULLALLY

Caroli, Angelo Antonio (*b* Bologna, 13 June 1701; *d* Bologna, 26 June 1778). Italian composer. He studied the elements of music with Domenico Sgabazzi, singing with Carlo Ferrari, the organ and harmony with Girolamo Canzoni, and counterpoint with G.A. Ricieri. He was admitted to the Accademia Filarmonica first as a singer in 1719, then as an organist on 15 April 1726 and was promoted to the rank of composer on 15 April 1728. He served as *principe* in 1732, 1741, 1755, 1760, 1767 and 1776. In 1730 he was *maestro di cappella* of S Stefano, and later of S Giacomo Maggiore. In 1742 he was elected co-adjutor to G.C. Predieri at the cathedral of S Pietro, and in 1753 he succeeded to the post of director. In 1750 he took over G.A. Perti's position as *maestro di cappella* at the church of the Filippini. He published a set of masses with instrumental accompaniment in 1766, and was the author of several operas and oratorios as well as sacred music.

Though Caroli's music was sarcastically criticized by his famous teacher, G.A. Ricieri, he enjoyed the esteem of his Bolognese colleagues. According to a contemporary report, he replaced Hasse at the cembalo for several performances of *Siroe rè di Persia* at the Teatro Malvezzi in 1733. Little of his music has been preserved. He described his masses from 1766 as written in a 'stile mediocre', which approaches the new, subjective sentimental style rather than the conservative tradition of the Bolognese school. Burney's judgment of Caroli's music, based on a performance heard during his visit to Bologna in 1770, is harsh: 'there was ... neither learning, taste, or novelty to recommend the music'. Certainly Caroli's extant music is very ordinary, in the concertato style well established by other Bolognese composers of the 18th century.

WORKS

OPERAS

music lost, librettos cited in catalogue, I-Bc

Amor nato tra l'ombre (A. Zaniboni), Bologna, Marsigli-Rossi, carn. 1723

Il dolor di Cerere nel ratto di Proserpina (P.F. Donadi), Medicina, Pubblico, 1735

Il Demetrio re della Siria (P. Metastasio), Bologna, Formagliari, carn. 1742

S Marino sul monte Titano (G. Manfredi), Bologna, Madonna di Galliera, n.d.

ORATORIOS

music lost, librettos cited in catalogue, I-Bc

La passione del Redentore (Lupari), Bologna, Madonna di Galliera, 1732

Serenata per musica (G. Manfredi), Bologna, R. Collegio Ancarana, 1738

L'angelo a' pastori, Bologna, Madonna di Galliera, 1755

OTHER WORKS

4 masses, 4vv, insts (Bologna, 1766)

1 canzona, 1v, bc in La ricreazione spirituale (Bologna, 1730)

2 masses, 4vv, insts, *D-Dl*

9 mass movts, vv, insts, *Dl*

Credo a 4 pieno con violini e corni da caccia, *I-Bc*

Laudate pueri, 3vv, insts, *Bc*

Beatus vir, 3vv, insts, org, *A-Wn*

Aria, vn, bc in P.F. Ramponesi: Raccolta fatta da diversi autori (1736)

Ave regina, 4vv, examination piece, lost, cited in *Catalogo del archivio della R. Accademia filarmonica, I-Bc*

Messa da morto, 4vv, lost, cited in catalogue, *Bc*, doubtful

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D. Galeati: *Diario e memorie varie di Bologna* (MS, *Bca*), viii

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G. Gaspari: *Miscellanea musicale* (MS, *Bc* UU/12), i, ii

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ANNE SCHNOEBELEN

Caroline Islands. *See* MICRONESIA, §II.

Carolsfeld, Ludwig Schnorr von. *See* SCHNORR VON CAROLSFELD, LUDWIG.

Caron, Firminus (*fl c*1460–75). French composer. He was one of the most successful composers of his time, to judge from the distribution of several early songs and the high praise given him by Tinctoris. His first name comes only from references in three different treatises by Tinctoris (CSM, xxii/2, 1975, pp.13, 156, 176). The ascriptions for his music all read simply 'Caron' apart from 'F. Caron' in the case of the mass *L'homme armé* in *I-Rvat* S Pietro B80 (assertions that it reads 'P. Caron' are definitely wrong; and it cannot stand for 'Filippo'). Even though Tinctoris occasionally made odd mistakes, the endorsement of his view in the S Pietro manuscript surely makes it idle to propose that he had a different first name; and that means that no direct documentation of the composer's life is known. There was a singer 'primus huius ecclesie musicus Firminus le Caron' at Amiens Cathedral in 1422 (*F-AM* 516, f.183, an 18th-century copy of earlier documents; facs. in Thomson, 1959, facing p.15); that is probably too early to be the composer, but might have been his father. It is reasonable to suggest that the composer may himself be from Amiens, where Firmin was a popular name.

The identifications that have hitherto been proposed for Caron all concern men named Jean (in particular a singer at the Burgundian court from 1436–74, surely too old) or Philippe Caron (in particular a choirboy at Cambrai Cathedral, 1471–5, definitely too young). Various writers have argued that Caron must have worked in Italy, largely because all his masses and a large proportion of his songs survive only in Italian manuscripts. This reasoning ignores the complete absence of French mass manuscripts from the 15th century as well as the French sympathies found in the Italian songbooks; music travelled widely during those years, and there is no objective case for thinking he was ever in Italy. Nevertheless, partly on that basis Reynolds has proposed that there are portraits of Caron in two Vatican manuscripts (Reynolds, plates 13–14).

Indirect evidence of an association between Caron and Du Fay comes from Compere's *Omnium bonorum plena* (?1472), primarily praising Du Fay but including Caron among the musicians named; and in 1472–3 a mass of his was copied at Cambrai (Houdoy, 200). The style of his mass *L'homme armé* and of his song *Du tout ainsy* strongly reflects that of Du Fay. He was treated as an established master by Tinctoris from 1473: Tinctoris named him alongside Ockeghem, Busnoys and Regis as 'the most outstanding of all composers I have heard', though he also reported the opinion that Caron and several other composers were poorly educated – *minime litteratos*. Later, generally approving, references to him appear in the writings of Hothby, Gaffurius, Aaron, Heyden, Coclico and Hermann Finck (1556).

The masses *Clemens et benigna* and *L'homme armé* survive in manuscripts from the early 1460s. His earliest surviving songs appear in the central-French chansonniers *D-W* 287 (*c*1467) and *F-Dm* 517 (*c*1470) as well as *I-TRmp* 89 (*c*1465), and among these are some of the most widely distributed songs of their generation. *Helas que pourra devenir* survives in 22 sources, more than any work of those years apart from Hayne's *De tous biens plaine*; marginally less successful were *Cent mille escus* (15 sources), *Le despourveu* (11 sources) and *Accueilly m'a la belle* (9 sources). Judging by the similar pattern of works by Hayne van Ghizeghem and Philippe Basiron in the same years, Caron may have risen to eminence at an early age, helping to pioneer a new and more florid chanson style. Like Hayne, he seems to have concentrated in his secular work on the rondeau form: the only exception is the problematic *S'il est ainsy*, which may be a virelai.

Apart from the four-voice combinative chanson *Corps contre corps*, all his songs are in three voices; where a fourth voice appears in the later sources it is demonstrably added. Only four presumably early songs use tempus perfectum or triple metre (*Accueilly m'a*, *Morir me fault*, *Pour regard doeul* and *S'il est ainsy*); like most of his contemporaries Caron mainly preferred to explore the new flexibility available in duple time – which he did with more resource than most. Similarly, he was among the earliest composers to explore the new style of a 'bassus' voice in three-voice music: the six songs with tenor and contratenor in the same range are the four just mentioned plus *Cui diem vous* and *Du tout ainsy*.

A few words are in order on his most successful and influential work, *Helas que pourra devenir*. In its earliest source (*US-Wc* M2.1 L25 [Laborde]) it carries a different text in a different form, *Helas m'amour ma tresparfete amye*, which actually fits the music rather better; but it seems likely that the work was conceived as an abstract (perhaps instrumental) fantasy, based – like so many in the next few years – on the rondeau form. Its exceptionally close imitation patterns, often at the distance of only a minim, may have initiated a substantial tradition of such composition. Isaac's also apparently textless fantasy *Helas que devera mon cuer* is plainly based on Caron's work (see Brown).

Tinctoris famously castigated Caron (along with others) for having followed Domarto in the use of major prolation to denote augmentation, but no such case appears among his known works. In fact, although his music is unusually rich in metrical flexibility, elaborate mensural procedures are rare. Only in the Gloria and Credo of the mass *Jesus autem transiens* do we find, first, that the two movements have identical tenors and are thus the same length, second, that the melody appears three times: first with added notes a fourth higher after any note in coloration, next in retrograde inversion omitting colored notes, and finally without rests or colored notes. And this work, to judge from its three lower voices all in effectively the same range, could well be the earliest of his known mass cycles.

On the basis of style and shared motifs, Reynolds credits Caron with two anonymous masses in *I-Rvat* S.Pietro B80: *Thomas cesus* and an unidentified cycle (ff.122–9). Giller has suggested that he may have composed all or parts of the cycle of six *L'homme armé* masses in the Naples manuscript (ed. in CMM, lxxxv, 1981). Montagna has proposed Caron as the composer of various songs: *J'ay mains de biens* and *Mon seul et celé* (both ascribed only to Busnoys) as well as the anonymous *J'ay pris amours*, *La plus grant chiere* and *Se mon service vous plaisoit*. Certainly his musical style (well described in Thomson, 1959, and more briefly in Brown, i, 105–6)

is distinctive enough to support at least some of those proposals; and it is probable that all the works listed below are by a single composer with the exception of *Rose plaisant*.

WORKS

Edition: *Les oeuvres complètes de Philippe(?) Caron*, ed. J. Thomson (Brooklyn, NY, 1971–6)

MASSES

Missa 'Accueilly m'a la belle', 4vv, *I-Rvat* C.S.51 (c.f. T of his own song)
Missa 'Clemens et benigna', 4vv, *TRmp* 89, *MOe* α.X.1.13 (c.f. unidentified but apparently a plainchant Sanctus trope)
Missa 'Jesus autem transiens', 4vv, *Rvat* C.S.51 (c.f. Vespers ant)
Missa 'L'homme armé', 4vv, *Rvat* C.S.14, S.Pietro B80 (c.f. monophonic chanson)
Missa 'Sanguis sanctorum', 4vv, *Rvat* C.S.51, *VEcap* DCCLV (lacking Ag; c.f. plainchant ant for several martyrs)

SONGS

Accueilly m'a la belle au gent atour [= Saoullé m'a la belle, Da pacem], 3vv, ed. in Perkins and Garey (music used for Francesco d'Albizo's lauda O Maria fonte d'amore; source for his own mass)
Adieu Fortune [= O vie fortunee]
Ave sydus clarissimum [= Helas que pourra]
Cent mille escus quant je vouldroye [= Cento milia escute], 3vv, ed. in Brown; also attrib. Busnoys (related to Du Fay's Vostre bruit and his own O vie fortunee; added 4th voice in later sources; T used in anon. Humilium decus/Sancta Maria, 6vv, *I-Rvat* C.S.15; opening music quoted in anon. Gloria, 4vv, *Md* Librone 3, f.52*v*–54)
C'est temps perdu d'estre en amours, 3vv, ed. in Brown; also attrib. Morton
Corps contre corps sans penser convoitise/Ramboure luy rataquon, 4vv, quodlibet, ed. in RRMR, lxxvii (1989)
Cui diem vous [= Qui diem vous, Fuggir non posso, En quuque lentor], 3vv (curtailed version in *Bc* Q16; text conceivably Alain Chartier's 'Cuidiez vous qu'il ait assez joie')
Da pacem [= Accueilly m'a la belle]
Der seyden schwantcz [= Helas que pourra]
Dess mayen lust [= Helas que pourra]
Du tout ainsy qu'il vous plaira, 3vv (text by Alain Chartier; musical opening related to Du Fay's Puis que vous estes campieur)
En quuque lentor [= Cui diem vous]
Fuggir non posso [= Cui diem vous]
Helas m'amour ma tresparfete amye [= Helas que pourra]
Helas que pourra devenir [= Ave sydus clarissimum, Dess mayen lust, Helas m'amour ma tresparfete amye, Myt treuen herzen hab ich an allen, Der seyden schwantcz], 3vv, ed. in Brown (added 4th voice in later sources; cited by Tinctoris, CSM, xxii/2, 1975, p.144, and Aaron, *Trattato*, 1525, ch.6; reworked in Isaac's Helas que devera mon cuer; for the lost mass 'Elas' by Tinctoris, see *SpataroC*, 832)
La tridaine a deux, lost; attested by Tinctoris as a model of *varietas* (CSM, xxii/2, 1975, p.156)
Le despourveu infortuné [= Tanto è l'afano], 3vv, ed. in Brown (added 4th voice in later sources; Dc used in Agricola's Arce sedet Bacchus)
Ma dame qui tant est en mon cuer, 3vv, ed. in Brown (added 4th voice in later sources)
Morir me fault se n'ay secours, 3vv
Mort ou mercy vous requiers si, 3vv, ed. in Perkins and Garey
Myt treuen herzen hab ich an allen [= Helas que pourra]
O Maria fonte d'amore [= Accueilly m'a la belle]
O vie fortunee de divers atemptans [= Adieu Fortune, O vive Fortune de divers], 3vv, ed. in Brown
Pour regard doeul faulx semblant amoreux, 3vv
Pour tant se mon voloir s'est mis, 3vv, ed. in Brown (possibly = 'Pour tant semon di Antonio Busnois', mentioned in Aaron, *Trattato*, 1525, ch.4, also attrib. Busnoys in a letter of Giovanni del Lago in *SpataroC*, 832; a mass by Philippus de Primis on the T of this chanson mentioned ibid., also by Giovanni Spataro, ibid., 350, 361, 591, and *Tractato di musica*, 1531)
Qui diem vous [= Cui diem vous]
Ramboure luy rataquon (2nd text of Corps contre corps)
Rose plaisant odorant comme graine, 3vv, ed. in Brown (probably by Dusart; also attrib. Philippon [Basiron]; added 4th voice in later sources; all voices used in Obrecht's mass 'Rosa plaisant')
Saoullé m'a la belle [= Accueilly m'a la belle]
Se brief je puys ma dame voir, 3vv, ed. in Brown (also attrib. Busnoys)
Se doulx penser et souvenir, 3vv, ed. in Brown (text hopelessly corrupt)
Seulette suis sans ami, 3vv, not in *Oeuvres complètes*, ed. E.J. Pease, *Music from the Pixérécourt Manuscript* (Ann Arbor, MI, 1960) (ascription only in *F-Pn* fr.15123, heavily cropped but almost certain)
S'il est ainsi que plus je ne vous voye, 3vv, ed. in Perkins and Garey
Tanto è l'afano [= Le despourveu]
Vive Charlois, 3vv, ed. in Brown (possibly honouring Duke Charles the Bold of Burgundy or Charles VII of France)
Vous n'avés point le cuer certain, 3vv, ed. in Brown

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D. Fallows: *A Catalogue of Polyphonic Songs, 1415–1480* (Oxford, 1999)

DAVID FALLOWS

Caron, Leon Francis Victor (*b* Boulogne, 13 Jan 1850; *d* Sydney, 29 May 1905). Australian musical director and composer of French birth. After lessons in Boulogne with the organist Alexandre Guilmant, he went to the Paris Conservatoire in the late 1860s. He subsequently became a violinist with the Jules Rivière orchestra at the Alhambra Theatre, London, for a year before touring the USA with the Theodore Thomas orchestra (1872–6). He left for Australia and appeared as conductor at the Melbourne Opera House in 1876, which led to his conductorship of the W.S. Lyster Royal Italian and English Opera Company. He also directed his own Caron Opera Company, giving local premières of many operas in English from 1880 to 1890. He assisted several visiting English comic opera troupes, and in July 1887 founded the Orpheus Club with leading Sydney musicians. In April 1889 he joined the J.C. Williamson Royal Comic Opera Company for its first production, the Australian première of *The Yeomen of the Guard*, and remained with the company until his death.

Caron wrote music for at least four Williamson pantomimes in the 1890s, and two well-constructed cantatas: *Victoria* (vocal score, Melbourne, 1880), which opened the Melbourne International Exhibition (1 October 1880), and a *National Cantata*, performed on 14 March 1888 during the Australian centenary celebrations. *Victoria* was revived at Melbourne in 1972; Caron's other works are forgotten.

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ELIZABETH WOOD

Carosio, Margherita (*b* Genoa, 7 June 1908). Italian soprano. She studied at the Paganini Conservatory, Genoa; and made her début at nearby Novi Ligure in 1924 at the age of 16 in the title role of *Lucia di Lammermoor*. In 1928 she sang Musetta, and Fyodor in *Boris Godunov* with Chaliapin, at Covent Garden. The next year she made her début at La Scala as Oscar and from 1931 to 1939, and 1946 until 1952, never missed a season there. At La Scala she created Gnese in Wolf-Ferrari's *Il campiello* and Egloge in Mascagni's *Nerone* and sang Aminta in the first Italian performance of Strauss's *Die schweigsame Frau*. In 1939 she sang Rosina at the Salzburg Festival. She returned to London in 1946 with the S Carlo company as Violetta, one of her most appealing roles. Her piquant charm, exquisite phrasing and fine musicianship admirably suited her for Adina in *L'elisir d'amore*, which she sang at La Scala in 1950 and also recorded.

BIBLIOGRAPHY

GV (R. Celletti; R. Vegeto)

HAROLD ROSENTHAL/ALAN BLYTH

Caroso, Fabritio (*b* probably Sermoneta, *c*1527–35; *d* after 1605). Italian dancing-master. He was the author of two large manuals of vital significance as sources of dance steps, types and music of the second half of the 16th century. Caroso's works include over 100 different dances by himself and others, as well as valuable rules for basic step vocabulary and etiquette. The ballettos, which form the major part of his repertory, clearly descend from the balli of 15th-century Italy, being similarly multi-partite and individually choreographed, with specially composed or adapted music. The fact that *Nobiltà di dame* (1600) was reprinted under a different title as late as 1630 supports other evidence that Caroso's style may have continued to hold good for Italian dance in the first third of the 17th century.

Caroso's volumes include a few simple group figure dances such as the *contrapasso*, but most are more elaborate social dances for a skilled amateur couple, for example the *passo e mezo*. Caroso thus stands midway between Arbeau, whose *Orchesographie* (1588) favours in equal measure simple circle dances (e.g. branles) and more complicated types, and Cesare Negri, who detailed in *Le gratie d'amore* (1602) many extremely difficult galliard variations and some choreographies for theatrical productions. Although the three authorities differed in particulars (for example only Caroso used the term 'cascarda' for a dance type), the frequent correlations of step patterns suggest that the basic features of court dance were essentially international in Europe during the second half of the 16th century. Variation and improvisation, pervasive principles in 16th-century musical performing practice, seem also to have been characteristic of 16th-century dance, for many 'mutanze' of the basic steps or choreographic patterns are described, and it is clear that others could always be introduced ad lib.

Both Caroso's volumes contain music in Italian lute tablature, with some additional parts in mensural notation. Most of the music is of no great value in itself; it is close in style to dance music of the period: homophonic, periodic, strongly metric and dominated by two- and four-bar phrases. Identical sections often appear in separate dances, mixed and matched differently, and abbreviated, elongated or transposed in obvious adaptation to the needs of the choreographies. The many musical concordances with other sources provide valuable clues to the manner of dissemination of the popular tunes, bass types or chord progressions (Moe). Despite many problems of interpretation, Caroso's works are helpful to the study of performing practice, for they often clarify the metric relationships between dance steps and music, as when the term for a step pattern (e.g. 'seguito ordinario o breve') is precisely correlated with rhythmic values, or when, as in the galliard, the body's natural tempo for the steps suggests approximate tempos for the music. Further, proportional indications for movements within ballettos (e.g. 'this minim should be played as a semiminim the second time') assist in the establishment of tempo norms for those dance types such as the canary or the galliard which also may appear as independent dances. Musically, the multi-movement ballettos are variation suites (the same musical material is present in two or three metric guises); this undoubtedly played a role in the development of the instrumental variation suite of the 17th century. The required repetitions of strains to accommodate the choreography (up to 26 times for one strain) must have encouraged improvised variation by the musicians as well.

Caroso claimed as his patrons the Caetani, the ruling family of Sermoneta, who were also influential in Rome. He may well have spent much of his life there, for most of the dances are dedicated to ladies of other Roman families; to judge from the dedications his wide circle of acquaintances also included the Medici, Farnese, Gonzaga, d'Este and Sforza families, as well as Spanish rulers of Naples and Milan. Negri in 1602 appropriated many of the rules from *Il ballarino* (while adding significant instructions of his own), and Tasso contributed a sonnet in praise of the author to *Nobiltà di dame*, further evidence of Caroso's high repute.

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JULIA SUTTON

Caroubel, Nicolas Francisque (*b* Paris, 20 Aug 1594; *d* ?Paris, after 1657). French violinist, son of PIERRE FRANCISQUE CAROUBEL. He began his career as a freelance performer; described as a 'maistre joueur d'instruments', he formed an association with another instrumentalist, Noel Mosnis, in January 1613. In February 1623 he married Jacqueline Pinguet. At the end of 1624 he obtained (through his mother's intervention) his father's former post as *violon ordinaire de la chambre du roi*, becoming in April 1625 the 24th member of the king's band of 23 violins. He was still in the service of Louis XIII in December 1642 when he and 12 others of the king's band formed an association to give 'royal concerts' every Saturday afternoon at the Louvre, the Petit Bourbon or other suitable hall. In 1631 he became one of the governors of the guild of St Julien des ménétriers, which organized the freelance instrumentalists of Paris. This did not affect his advancement at court, for in 1653 he was remunerated as a *valet de chambre*. It appears he was still in this post in 1657.

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FRANK DOBBINS

Caroubel, Pierre Francisque [Fransigne, Fransignes] (*b* Cremona; *d* Paris, summer 1611). French violinist and arranger of Italian origin. He lived in Paris from 1576 and was naturalized by royal letters on 3 September 1583. He married Catherine Lemaire on 8 November 1583. During this time he was in the service of Henri III and his brother François, Duke of Anjou. He retained his post as *violon ordinaire de la chambre du roi* under Henri IV. Around 1610 Pierre spent some time at the court of the Duke of Brunswick at Wolfenbüttel; here he met Michael Praetorius, to whom he gave some of the French royal band's repertory. Together they arranged somewhat complex harmonizations of 82 dances, which were later published in *Terpsichore* (1612^{16}). Some of the dances are elaborations of pre-existing material. On Caroubel's death, his post was assumed by Pierre du Gap.

WORKS

Harmonizations of 82 dances (55 branles, 10 courantes, 11 voltes, 3 passamezzos, 3 galliards), a 5, 1612^{16}, ed. G. Oberst, *M. Praetorius: Gesamtausgabe*, xv (Wolfenbüttel, 1929)
Harmonizations of several *airs* and *entrées de ballet* by Michel Henry dating from 1599 to 1603, *F-Pn* fr.24357

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F. Lesure: 'Le recueil des ballets de Michel Henry (vers 1620)', *Les fêtes de la Renaissance [I]: Royaumont 1955*, 205–19
Y. de Brossard: *Musiciens de Paris, 1535–1792* (Paris, 1965)
M. Jurgens: *Documents du minutier central concernant l'histoire de la musique (1600–1650)* (Paris, 1967–74) [2 vols.]

FRANK DOBBINS

Carozza, Giovanni Dominico. *See* CARROZZA, GIOVANNI DOMENICO.

Carpani, Giovanni Antonio (*fl* Rome, 1638–72). Italian composer. In 1638 he succeeded Benevoli as *maestro di cappella* of Santo Spirito in Sassia, Rome, remaining in the post until at least 1642. He was a 'clerico benif.' of the basilica of S Pietro there in 1660. Several of his motets and a madrigal were published in Roman anthologies, mostly edited by Florido de Silvestri. The solo motet *O dulcissime Jesu* (1659) is in an expressive, florid style, including outbursts of demisemiquavers on the words 'amoris' and 'anima'. His accompanied madrigal *Per sentier d'horride spine* was cited in Pitoni's *Guida armonica*. A violinist named Giovanni Battista Carpani (*d* 1707) performed under Corelli in Rome; he entered the Congregazione di S Cecilia in 1678 and was its keeper of instruments in 1689. Between about 1635 and 1653 a Giovanni Carpan played at S Marco, Venice. A Giovanni Luca Carpiani signed the dedication of the libretto of *Antioco* (Bologna, 1673); he was probably not its composer, as sometimes claimed.

WORKS

S Cecilia (sacred drama, 3), perf. by Cappella Giulia, Rome, S Pietro, 1660; music lost
Motetti, 4vv … col rivolto alla duodecima in canto (Rome, 1664); lost, mentioned by Schmidl
Motets in 1646^{2}, 1647^{2}, 1648^{1}, 1649^{2}, 1650^{1}, 1655^{1}, 1659^{1} (ed. in SMSC, viii, New York, 1988), 1662^{2}, 1664^{1}, 1668^{1}, 1672^{1}
2 motets, *GB-Lcm*; 1 motet, *Ob*
Madrigal, 1653^{4}

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A. Allegra: 'La cappella musicale di S. Spirito in Saxia di Roma', *NA*, xvii (1940), 26–38
E. Selfridge-Field: *Venetian Instrumental Music from Gabrieli to Vivaldi* (Oxford, 1975)
S. Durante: 'La "Guida armonica" di Giuseppe Ottavio Pitoni', *Nuovissimi studi Corelliani*, ed. S. Durante and P. Petrobelli (Florence, 1987), 285–328
F. Piperno: 'Anfione in Campidoglio', ibid., 151–210

THOMAS WALKER/JENNIFER WILLIAMS BROWN

Carpani, Giovanni Battista. Italian violinist. *See under* CARPANI, GIOVANNI ANTONIO.

Carpani, Giuseppe (*b* Vill'Albese, Como, 28 Jan 1752; *d* Vienna, 21/2 Jan 1825). Italian librettist and writer on music. He received a Jesuit education in Milan, then studied law in Pavia, during which time he wrote poetry and drama, some in Milanese dialect (*Conti d'Ogliate*). His libretto for Giacomo Rust, *Gli antiquari in Palmira* (1780), won approval and resulted in many librettos for the country residence at Monza of the Milanese court. There the repertory consisted of contemporary French works which Carpani translated and revised for musical production, some appearing under his own name. From 1792 to 1796 Carpani was editor of the *Gazzetta di Milano*, but his anti-French sentiments forced him to move to Vienna during the French occupation of Lombardy. He remained there until his death despite his

nomination at some time after 1797 as censor, with directive responsibilities, of the Venetian theatres. Pensioned by the Viennese court, he enjoyed imperial favour as a librettist and writer on music.

Carpani is best remembered for the controversy surrounding his somewhat fictionalized biographies of Haydn and Rossini, the former, *Le Haydine* (1812), boldly plagiarized by Stendhal. His writings on Rossini include a *Lettera all'anonimo autore* (1818) regarding an article on *Tancredi* and *Le rossiniane ossia Lettere musico-teatrali* (1824). In a lively public exchange of letters Carpani called Stendhal 'a literary cuckoo who does not lay his egg in another's nest but warms eggs he has not laid'. Most of his librettos are Italian translations of *opéras comiques* for Monza, by such composers as Grétry, Dalayrac and R. Kreutzer. *Nina ossia La pazza per amore*, originally set by Dalayrac in 1786, was translated by Carpani in 1788 for Monza and became the basis for several later versions including that by Paisiello and Lorenzi in 1789. Tarchi set *Lo spazzacamino principe*, a translation of *Le ramoneur prince*; and *Rinaldo d'Aste* was set many times. A modern edition of the libretto for *Nina ossia la pazza per amore* is included in the anthology *Libretti d'opera italiani* (ed. G. Gronda and P. Fabbri (Milan, 1997)). His poem *In questa tomba oscura* was set by about 60 composers, including Salieri, Weigl, Danzi and Beethoven.

WRITINGS

Le Haydine, ovvero Lettere su la vita e le opere del celebre maestro Giuseppe Haydn (Milan, 1812, 2/1823/*R*; Eng. trans., 1839 as *The Life of Haydn in Letters*)
Lettera all' anonimo autore dell' articolo sul Tancredi di Rossini (Milan, 1818)
Lettera . . . in difesa del Maestro Salieri calunniato di avvelenamento del Mozard [sic] (Milan, n.d.)
Le rossiniane ossia Lettere musico-teatrali (Padua, 1824)

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V. Gotwals: 'The Earliest Biographies of Haydn', *MQ*, xlv (1959), 439–59
D. Kerner: 'Carpanis Verteidigung Salieris', *NZM*, Jg.127 (1966), 479–85; repr. in *Das Orchester*, xv (1967), 3
G. Pestelli: 'Giuseppe Carpani e il neoclassicismo musicale della vecchia Italia', *Quaderni della RaM*, no.4 (1968), 105–21
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H. Jacobs: *Literatur, Musik und Gesellschaft in Italien und Österreich in der Epoche Napoleons und der Restauration* (Frankfurt, 1988)
M. Spada: 'Elisabetta, regina d'Inghilterra: Literary Sources and Musical Self-Borrowing', *NRMI*, xxiv (1990), 147–82
S. Castelvecchi: 'From Nina to Nina: Psychodrama, Absorbtion and Sentiment in the 1780s', *COJ*, viii (1996), 91–112

PATRICIA LEWY GIDWITZ

Carpenter, John Alden (*b* Park Ridge, IL, 28 Feb 1876; *d* Chicago, 26 April 1951). American composer. He was the son of a wealthy industrialist and a professionally trained singer, who fostered his early musical studies. After piano and theory lessons with Amy Fay and W.C.E. Seeboeck, he studied music at Harvard with J.K. Paine, graduating in 1897. There he composed music for 3 *Hasty Pudding Club* shows and for the orchestra of the Pierian Sodality as well as solo songs and piano pieces. Upon graduation he joined his father's firm, George B. Carpenter & Co., becoming its vice-president (1909–36), and dividing his time between composition and business. In 1900 he married Rue Winterbotham, who became a well-known interior decorator and designer; their two children's books of music and drawings, *Improving Songs for Anxious Children* (1902) and *When Little Boys Sing* (1904) began an artistic alliance. He was an admirer of Elgar, and after some persistence, succeeded in having a few lessons with him during several months in Rome (1906). Returning to Chicago, on Stock's recommendation he took further studies in theory with Ziehn (1908–12), from which he greatly benefited.

Carpenter's numerous songs played a large part in bringing him to recognition and achieving lasting popularity. An Impressionistic delicacy and refinement – a recurrent feature of his work in general – is already evident in the song cycles *Gitanjali* (1914) and *Water Colors* (1916). However, his range of expression also extends from the light, humorous *Little Fly* (1912) and the moodiness of *Fog Wraiths* (1913) to the patriotic *The Home Road* (1917) and *Berceuse de guerre* (1918) and the effective popular elements of the *Four Negro Songs* (1927). His instrumental music similarly reveals a variety of expression and influences. The Violin Sonata (1913), for example, displays a combination of French poeticism with home-grown exuberance and rhythmic vigour, while his first work for dance, *The Birthday of the Infanta* (1917–18), was compared by contemporaneous critics with Russian ballet. *Adventures in a Perambulator* (1914), his first orchestral work, is a saga of American childhood; it was followed by the more Germanic Symphony no.1 ('Sermons in Stones'), possibly reflecting the music of John Knowles Paine.

Thanks to the jazz bands he heard at Colosimo's in Chicago, jazz also became a significant aspect of the American style which Carpenter sought to create. The Concertin (1915) – described by him as 'a light-hearted conversation between the piano and orchestra' – was the first work to bear such signs, with its hints of jazz rhythms, as well as a 5/8 movement and Spanish rhythmic and harmonic elements. He followed it with immediate success in a 'jazz pantomime' *Krazy Kat* (1921) based on the comic strip by George Herriman, and in 1925 he wrote *A Little Piece of Jazz* for Paul Whiteman's Second Experimental Modern American Music concert. In his continuing search for musical Americanisms he had meanwhile written the ballet *Skyscrapers* (1923–4), originally meant for Diaghilev, but which, after plans fell through, was given its first performance at the Met, followed by later successes at Munich. The dichotomy in American life between exuberant 'relaxation' and frantic work is suggested through a tightly organized structure that also reflects a relationship with cubism.

Of his orchestral works probably the finest is the tone poem *Sea Drift* (1933). Based on Whitman's *Sea Poems*, it returns to a Romantic, nostalgic mood with echoes of Wagner as well as Debussy's *La mer*. His later works, the majority of them instrumental, continued to bring him much acclaim, notably the beautiful and assertive *Quintet in Three Movements*, the Violin Concerto, often performed by Balokovic, and the Second Symphony, performed first by Walter and the New York PO. Among his many honours are five honorary degrees spread across his

career (including one from Harvard), and the gold medal for distinguished achievement in music of the National Institute of Arts and Letters (1947).

WORKS
(*selective list*)

STAGE

Strawberry Night Festival Music, perf. 1896
Branglebrink (show, R.M. Townsend, E.G. Knoblauch), 1896 [collab. F.B. Whittemore, R.G. Morse; written for Hasty Pudding Club]
The Flying Dutchmen (show, H.T. Nichols), 1897 [written for Hasty Pudding Club]
The Birthday of the Infanta (ballet), 1917, rev. 1919, arr. suite, 1930, rev. 1940, arr. concert suite, 1949; Chicago, 23 Dec 1919
Krazy Kat (jazz pantomime), 1921, rev. 1940, arr. pf, 1948; Chicago, 23 Dec 1921
Skyscrapers (ballet), 1923–4; New York, 19 Feb 1926

INSTRUMENTAL

Orch: Symphony no.1 'Sermons in Stones', 1916–17; Adventures in a Perambulator, 1914, rev. 1941; Concertino, pf, orch, 1915, rev. 1948; A Pilgrim Vision, 1920; A Little Bit of Jazz, 1925; Oil and Vinegar, 1926; Patterns, 1932; Sea Drift, sym. poem, after W. Whitman, 1933, rev. 1944, Dance Suite [orchs of pf works: Polonaise Americaine, Tango Americaine, Danza]; Vn Conc., 1936; Sym., C, 1940 [based on Sym. no.1]; Sym. no.2, 1942, rev. 1947; The Anxious Bugler, sym. poem, 1943; The Seven Ages, suite, after W. Shakespeare, 1945; Carmel Conc., pf, orch, 1948
Chbr: Sonata, vn, pf, 1911; Qt, Str, 1927; Qnt in 3 movts, 1937
Pf: Pf Sonata no.1, g, 1897; Nocturne (1898); Impromptu (1915); Polonaise Américaine (1915); Little Nigger, 1916; Little Dancer (1918); Little Indian (1918); Tango Américain, 1920; Concertino, pf, orch (1920), rev. 1949; Diversions, 5 pieces, pf (1923); Danza (1942), rev. 1947

VOCAL

Choral: The Home Road, mixed vv/unison chorus (1917); Song of Faith (Carpenter), SATB, orch, 1931, rev. 1936, rev. 1946; Song of Freedom (M.H. Martin), unison chorus, orch, 1941, arr. chorus, band, 1942
Songs: (1v, pf, unless otherwise stated): Improving Songs for Anxious Children (R. Carpenter), 17 Songs, 1901–2; When Little Boys Sing (R. Carpenter), collection, 1904; The Cock shall Crow (R.L. Stevenson) (1912); 8 Songs, medium v, pf (1912); 4 Poems (P. Verlaine) (1912); 4 Songs, medium v, pf (1913); Gitanjali [Song offerings] (R. Tagore), 6 songs (1914), rev. 1942; The Player Queen (W.B. Yeats), 1914; Water colors: 4 Chinese Tone Poems (Li Po, Yu-hsi, Li She, trad. Chin. coll. Confucius), 1916, rev. 1944; The Home Road (J.A. Carpenter), 1917, arr. SATB, arr. unison vv, pf; Berceuse de guerre (E. Cammaerts), 1918; 2 Night Songs (S. Sassoon) (1921); 4 Negro Songs (L. Hughes) (1927); 2 Songs, high v, pf (1936); 3 Songs, medium v, pf, (1938)

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M. Bauer: 'Impressionists in America', *MM*, iv (1927), 17–18
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O. Downes: 'J.A. Carpenter: American Craftsman', *MQ*, xvi (1930), 443–8
: J.T. Howard: 'American Composers VI John Alden Carpenter', *MM*, iv (1930), 8–16
W.T. Upton: *Art-Song in America* (New York, 1930), 197–213
J.A. Carpenter: 'Music as Recreation', *Recreation* (1946), 352–3
H. Hanson: 'John Alden Carpenter', *Saturday Review* (1951), 50–51
T. Pierson: *The Life and Music of John Alden Carpenter* (diss., U. of Rochester, 1952)
J.D. Cook: 'The Composer Tells How', *Saturday Review* [New York] (26 June 1954), 41–3, 51 [orig. pubd. in *Opera, Concert and Symphony* (June 1947)]
H. Pollock: *Skyscaper Lullaby: the Life and Music of John Alden Carpenter* (Washington DC, 1995)

THOMAS C. PIERSON

Carpentier, Alejo (*b* Havana, 26 Dec 1904; *d* Paris, 24 April 1980). Cuban writer. He worked as a journalist from 1922, writing not only political articles but also music and theatre criticism, and with Roldán he organized the first concerts of new music in Havana. After his imprisonment for having founded a minority party (1927), he turned his attention to the arts. He lived in Paris for a time, meeting Varèse and working with him on the abortive dramatic project *The One-all-alone*. On his return to Cuba in 1940 he was appointed director of the Cuban Broadcasting System and taught at the University of Havana. During the Batista period he lived in Venezuela, returning after the Revolution to serve as director of the Editora Nacional, and as cultural attaché and ambassador in Paris. As a writer on music he promoted the new trend of musical nationalism based on Afro-Cuban sources and the Cuban Grupo de Renovación Musical. His publications not only contributed greatly to the knowledge of Cuban musical traditions but also put forward an influential account of the true nature of Latin American and Caribbean musics. His novel *Los pasos perdidos* (Mexico City, 1953; Eng. trans., 1956) concerns a composer's self-discovery.

WRITINGS

'Héctor Villa-Lobos', *Gaceta musical*, i/7–8 (1928), 6–13
'La música cubana en estos últimos veinte años', *Conservatorio*, i/2 (1944), 3–10
La música en Cuba (Mexico City, 1946, 3/1988; Russ. trans., 1962)
'La música contemporánea de Cuba', *RMC*, no.27 (1947), 9–16
'Music in Cuba', *MQ*, xxxiii (1947), 365–80
'Variations on a Cuban Theme', *Américas*, ii/2 (1950), 20–23, 38–9
Breve historia de la música cubana: el libro de Cuba (Havana, 1954)
Saumell y el nacionalismo: prólogo a contradanzas para piano de Manuel Saumell (Havana, 1956)
'El folklorismo musical', *Revista de la Universidad de México*, xix/2 (1964), 19
'América Latina en la confluencia de coordenadas históricas y su repercusión en la música', *América Latina en su música*, ed. I. Aretz (Mexico, 1977), 7–19
Eso música que llevo dentro (Havana, 1980)

GERARD BÉHAGUE

Carpentras [Genet, Elzéar] (*b* Carpentras, *c*1470; *d* Avignon, 14 June 1548). French composer. In 1505 he was appointed one of the three *capellaniae chorales* in Avignon. As the document of commission refers to him as 'clerico carpentrasso', he must have taken ecclesiastical orders by then. Within three years he had left Avignon for Rome, possibly at the request of the pope himself. (Carpentras is listed as a singer in the papal chapel in June 1508.) They may have known one another in Avignon, where Julius II (Giuliano della Rovere) had been bishop before 1503. On 21 May 1512 he announced his intention of leaving Rome, asking to keep the privileges of a papal singer while he was away. Apparently he became a member of the French royal chapel, for although no record of his activities there survives, he related in the dedication of his volume of hymns that in 1513 the newly elected Medici pope, Leo X, wrote to King Louis XII requesting the composer's services. By a bull dated 5 November 1513, Leo appointed Carpentras as master of the papal chapel, making him the first musician to hold that largely administrative post. Carpentras also had charge of three choirboys he had brought with him from France, and was soon actively recruiting singers for the papal chapel (notably from the chapel of the Marquis of Mantua). Leo, like his predecessor, valued Carpentras highly as several letters and a large number of benefices (most notably the deanship of St Agricol in Avignon) attest, although Carpentras was never a bishop, as Fétis and Baini claimed.

Adrian VI, Leo's successor, was as famous for his indifference to the arts as Leo had been for his generosity. At the time of Leo's death Carpentras was visiting Avignon and he stayed there rather than return to a hostile Vatican. It has been presumed that Carpentras returned to Rome on the election of Clement VII in 1524; this is based on his statements in dedications to Clement of manuscript and printed versions of his *Lamentations* that he had found that they had been so 'corrupted' that he felt compelled to revise the whole set. This suggests, but does not really provide direct evidence, that he visited Rome and heard his *Lamentations* in their corrupt form at the papal chapel (after all, he could merely have seen copies that had begun to circulate). Since he executed a legal document in Avignon on 11 March 1524, and was recorded at a chapter meeting of St Agricol on 6 May, this would have meant a very rushed trip to Rome in time for Holy Week 1524 (20–27 March) and a very short stay; furthermore, Carpentras does not appear in the (admittedly few) extant lists of the papal chapel that can be dated in 1525–6. On the other hand, a visit to Rome in the years before the Sack of Rome (1527) cannot be entirely ruled out.

At some time around 1526, Carpentras was suddenly afflicted with what he described as a continuous hissing in his head, which today would be called tinnitus. His response to this debilitating and, for a musician, terrifying condition was to force himself to work on a grand project, nothing less than the publication of his complete sacred works (for which he composed new pieces and revised older ones), the first such publication in the history of music apart from the manuscript collections of Adam de la Halle and Machaut. The negotiations leading up to this publication, recorded in contracts between Carpentras and the printer, Jean de Channey of Avignon, furnish valuable evidence about the practice of music printing in the 16th century. Channey agreed to print on paper supplied by Carpentras 500 copies of each volume within six months of the original contract (dated 2 January 1531). Channey, who had never printed music before, engaged a typecutter, Etienne Briard, to design a typeface for the purpose (*see* PRINTING AND PUBLISHING OF MUSIC, fig.7). Nevertheless, Channey's first attempt to align the notes correctly on the staves was a failure. A Dominican priest, Stephan Bellon, was called in to assist, apparently with success; the first volume was issued shortly after he joined the original partnership. Various kinds of trouble complicated relations between Carpentras and his printer – Bellon eventually withdrew from the partnership, for example, settling for the amount of his original investment, and Carpentras and Channey had to submit a disagreement to arbitration at one point – but eventually all four volumes were issued.

The first two volumes (one containing five masses, dated 15 May 1532, and the other a set of Lamentations for Holy Week, dated 14 August 1532) were dedicated to Pope Clement VII. The other two volumes, both without date (the third containing hymns, and the fourth *Magnificat* sections) were dedicated to Cardinal Ippolito de' Medici. Copies of some of these compositions survive in manuscript, and a handful of other sacred works by Carpentras are to be found scattered in various manuscript and printed anthologies of the 16th century. Petrucci, for example, printed three motets by Carpentras in his series *Motetti de la corona* (Venice, 1514–19); the trio sections of his hymns were published by Dorico (Rome, 1537); Gardane included several duos by Carpentras in *Il primo libro* (Venice, 1543); the German printer Petreius and the French firm Le Roy & Ballard both published volumes containing several of Carpentras's motets; and a number of motets and a *Magnificat* by him appear in various manuscripts. However, thanks to the composer's initiative in gathering together his selected sacred works for the Avignon edition, we have a much clearer understanding of the reason for his eminence during his lifetime. Carpentras died in Avignon on 14 June 1548. His will, drawn up two days before his death, survives together with his death certificate.

In the dedication of his volume of hymns, Carpentras declared that he gave up setting chansons and amorous poems when he came to the papal chapel under Leo X in 1514. Nevertheless, a few secular pieces by him survive. In the ninth volume of *Le parangon des chansons* (Lyons, 1541), Jacques Moderne printed two of his wittily irreverent chansons, written in that crystal-clear imitative patter style so characteristic of many French polyphonic songs from the first half of the 16th century. His four Italian pieces, on the other hand, belong to the frottola tradition. Like many late frottolas, Carpentras's settings of a ballata, a madrigal and two canzoni do not use patterned rhythms and stereotyped harmonies, but keep the characteristic texture of the frottola, with a simple melody and bass, enriched by busy inner voices. His choice of two poems by Petrarch suggests that he may have been influenced by the arguments of Pietro Bembo that composers should choose texts of high literary quality.

Carpentras was perhaps the first composer since the beginning of the 15th century to devote himself almost exclusively to the music of the Offices. He composed lamentations, complete hymn and *Magnificat* cycles, and restricted his motet composition to Office antiphons and psalm texts. He was thus something of an expert at the handling of recitation tones and cantus firmi. The emphasis on 'everyday' liturgical music may have been the result of the prodding of Pope Leo X (as Carpentras hints in his dedications); in any case it was certainly not what the Josquin generation had been interested in, and may have provided a model for Carpentras's colleagues and younger contemporaries (as the Lamentations, hymns and *Magnificat* settings produced by Bernardo Pisano, Costanzo Festa, Jaquet of Mantua and Adrien Willaert attest).

Carpentras's sacred works reveal his full personality. He was a typical composer of the post-Josquin generation. Unlike some of his contemporaries, he not only explored the structural possibilities of pervading imitation, but also took some pains to write formally clear structures by stopping the forward motion with well-defined cadences in all voices at important points and by mixing chordal writing in a rather bland harmonic style with more contrapuntal sections. His Lamentations, for example, alternate animated homophony, composed largely without striking dissonances but using instead tone-colour and choral sonority for expressive purposes, with points of imitation. His hymns are for the most part fairly elaborate imitative pieces setting alternate strophes of the texts. Like all of his sacred music, his masses, based on chansons, either paraphrase borrowed melodies or use

them as cantus firmi. In sum, Carpentras was an expert contrapuntist but rather reticent in his expressive power.

WORKS

for 4 voices unless otherwise stated

Edition: *Eliziari Geneti (Carpentras) opera omnia*, ed. A. Seay, CMM, lviii (1972–3) [S]

MASSES

Liber primus missarum Carpentras (Avignon, 1532):

Missa 'A lombre dung buissonet' (on S of Josquin's chanson; part of Cr on c.f. Credo I), S i, 34; Missa 'Encore iray je jouer', S i, 127; Missa 'Fors seulement', S i, 91 (on S of A. de Févin's chanson; part of Cr on c.f. Credo I); Missa 'Le cueur fut mien – En amour na sinon bien', S i, 65 (on 2 unidentified chansons); Missa 'Se mieulx ne vient'(on S of Convert's chanson; part of Cr on c.f. Credo I)

MAGNIFICAT SETTINGS

Liber cantici Magnificat omnium tonorum authore Carpentras (Avignon. *c*1535–9):

Magnificat primi toni, S iv, 1, 217 (earlier version); Magnificat primi toni, S iv, 12; Magnificat primi toni, S iv, 134; Magnificat secundi toni, S iv, 22, 235 (earlier version); Magnificat tertii toni, S iv, 38, 213 (earlier version); Magnificat tertii toni, S iv, 46; Magnificat quarti toni, S iv, 54; Magnificat quarti toni, S iv, 63, 237 (earlier version)

Magnificat quinti toni, S iv, 77, 211 (alternative version), 240 (with odd-numbered verses); Magnificat sexti toni, S iv, 88, 216 (alternative version; complete in *I-Rvat* C.G.XII.5); Magnificat septimi toni, S iv, 98; Magnificat octavi toni, S iv, 115, 267 (complete version); Magnificat octavi toni, S iv, 131

LAMENTATIONS

Liber Lamentationum Hieremiae prophetae Carpentras (Avignon, 1532):

Feria quinta in caena Domini: Lectio prima, 2–4vv, S ii, 1 (may be related to settings in *I-Rvat* C.G.XII.3, S ii, 131, and in *MOd* 9, inc.); Lectio secunda, 2–5vv, S ii, 13 (earlier version in *Rvat* C.S.163, Lectio tertia, 2–4vv, S ii, 28 (earlier version in *Rvat* C.S.163)

Feria sexta in Parasceve: Lectio prima, 2–4vv, S ii, 36 (earlier version in *Rvat* C.S.163; resembles setting in *Rvat* C.G.XII.3, ff.66*v*–68*r*); Lectio secunda, 2–4vv, S ii, 46 (earlier version in *Rvat* C.S.163; may be related to setting in *Rvat* C.G.XII.3, S ii, 171); Lectio tertia, 4vv, S ii, 56 (earlier version in *Rvat* C.S.163 ;may be related to setting in *Rvat* C.G.XII.3, S ii, 146; slightly varied in *MOd* 9, S ii, 174; complete in 1557[7])

Sabbato sancto Paschae: Lectio prima, 2–4vv, S ii, 64 (earlier version in *Rvat* C.S.163; resembles setting in *Rvat* C.G.XII.3, S ii, 138); Lectio secunda, 2–4vv, S ii, 73 (earlier version in *Rvat* C.S.163; may be related to setting in *Rvat* C.G.XII.3, S ii, 166); Lectio tertia, De oratione Jeremiae Prophetae, 2–6vv, S ii, 82 (earlier version in *Rvat* C.S.163; Alia oratio Jeremiae prophetae secundum cantum Romanum, 2–4vv, S ii, 97 (earlier version in *Rvat* C.S.163, with addl movts)

Feria sexta in Parasceve: Alio lectio si magis placet, 2–4vv, S ii, 110 (earlier version in *Rvat* C.S.163)

1 Lamentation, Sabbato sancto Paschae, Lectio tertia, 2–4vv, 1557[7], S ii, 159

HYMNS

Liber hymnorum usus Romae ecclesiae authore Carpentras (Avignon, *c*1535):

Ad coenam agni, S iii, 54; Ad caenam agni, S iii, 61; Ad caenam agni, S iii, 68; Audi benigne conditor, S iii, 33; Aurea luce, S iii, 155; Aures ad nostras, S iii, 37; Ave maris stella, S iii, 173; Ave maris stella, S iii, 179; Ave mater pia, S iii, 166

Christe redemptor omnium, S iii, 10; Christe redemptor omnium, S iii, 193; Conditor alme siderum, S iii, 1; Conditor alme siderum, S iii, 6; Deus tuorum militum, S iii, 137; Deus tuorum militum, S 207; Doctor egregie Paule, S iii, 141; Exultet caelum laudibus, S iii, 132; Exultet caelum laudibus, S iii, 200

Hostes Herodes impie, S iii, 19; Hostes Herodes impie, S iii, 28; Iste confessor, S iii, 219; Iste confessor, S iii, 222; Jesu corona virginum, S iii, 225; Jesu nostra redemptio, S iii, 73; Jesu nostra redemptio, S iii, 79; Lucis creator, S iii, 228; Nardi Maria pistici, S iii, 158; Nardi Maria pistici, S iii, 160

O lux beata Trinitas, S iii, 101; O lux beata Trinitas, S iii, 105; Pange lingua, S iii, 109; Pange lingua, S iii, 116; Quodcumque vinculis, S iii, 144; Rutilat Marthae dies, S iii, 161; Sanctorum meritis, S iii, 209; Sanctorum meritis, S iii, 215

Tibi Christe, S iii, 189; Urbs Jerusalem beata, S iii, 231; Ut queant laxis, S iii, 147, 241 (variants); Veni Creator, S iii, 87; Veni Creator, S iii, 93; Verbum supernum, S iii, 125; Vexilla regis, S iii, 44; Vexilla regis, S iii, 50; Vexilla regis, S iii, 52

MOTETS

Liber cantici Magnificat omnium tonorum authore Carpentras (Avignon, *c*1535–9) [M]

Alma Redemptoris, M, S iv, 145; Alma Redemptoris, M, S iv, 159; Ave regina caelorum, M, S iv, 166; Ave regina caelorum, M, S iv, 171; Benedixisti Domine (Ps lxxxv), S v, 11; Bonitatem fecisti (Ps cxix), S v, 57; Cantate Domino canticum novum (Ps xcviii), S v, 1; Conserva me Domine (Ps xvi), S v, 21; Crucem tuam adoramus, M, S iv, 208; Deus in nomine tuo (Ps liv), S v, 32; Gabriel angelus locutus est, M, S iv, 139; Gabriel angelus locutus est, M, S iv, 142; Genuit puerpera, M, S iv, 152; Genuit puerpera, M, S iv, 156; Haec est illa dulcis rosa, 5vv, S iv, 195; Inviolata, integra et casta, M, S iv, 191

Jubilate Deo (Ps c), S v, 77; Legem pone mihi (Ps cxix), S v, 85; Miserere mei Deus (Ps li), S v, 42; Omnes gentes plaudite (Ps xlvii), S v, 70; Regina caeli laetare, M, S iv, 191; Regina caeli laetare, M, S iv, 204; Regina caeli, S v, 108; Salve regina, M, S iv, 184; Salve regina, S v, 100; Simile est regnum, S v, 111; Virgo prudentissima, M, S iv, 177; Virgo prudentissima, M, S iv, 180

SECULAR

Frottolas: Hor vedi amor (Petrarch), S v, 117; Nova bellezza, S v, 114; Perchè quel che mi trasse (Petrarch), S v, 121; S'il pensier che mi strugge (Petrarch), S v, 119

Chansons: Il ne l'aura pas, S v, 127; Venes, venes veoir, S v, 124

DOUBTFUL WORKS

1 Lamentation, Sabbato sancto Paschae, Lectio secunda, S ii, 177

Lucis creator, S iii, 237

Crucifixus in duo, 1546[22] (lute intabulation; see S i, 152)

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HOWARD MAYER BROWN, RICHARD SHERR

Carpiani, Giovanni Luca. Italian musician. *See under* CARPANI, GIOVANNI ANTONIO.

Carpio (Valdés), Roberto (*b* Arequipa, 23 Feb 1900; *d* Pisco, 22 June 1986). Peruvian composer. He was,

perhaps, the most significant link between 19th-century Peruvian music and the modern era. Like others of his generation he was self-taught and essentially a composer of piano music. His first 24 years were spent in Arequipa, where he absorbed local songs and dances and bucolic, Romantic poetry. There he also studied the piano and received advice from Dunker Lavalle. He subsequently moved to Cuzco and La Paz, Bolivia, where he lived a bohemian existence and wrote such works as the *Nocturno* and the *Tres estampas de Arequipa* for piano, and a number of songs. His early music displays Romantic harmony, a brilliant Chopinesque pianism and some Albéniz-like turns of phrase. But his discovery of Debussy and Impressionism led to a radical shift – a newly refined sensitivity to sonority, an enriched harmonic palette and a more objective aesthetic.

Carpio's arrival in Lima in about 1930 coincided with his exploration of polytonality and even certain atonal elements. However, he always retained his Andean roots, both in the use of pentatonic scales – though he would often combine and layer different ones – and in his fundamental musical ideas. His forms are brief, without any elaborate development, but this springs from a naturally concentrated expression. Typical is the short piano piece *Payaso* (1933), in which the unexpected gestures of the clown of the title are translated into subtle modulations and unpredictable resolutions. In Lima, Carpio was overwhelmed by financial problems and was forced to work in public administration. He became general secretary of the National Conservatory, a post he held until his retirement. More than once he had to administrate the institution, which he did exceptionally well, but this limited his career as composer. Nevertheless he was still able to produce such important works as *Tríptico* (1942) for piano, which won the Dunker Lavalle Prize in 1945, and the highly dramatic songs *Cava panteonero tumba de dolor* to texts by José María Eguren.

WORKS
(*selective list*)

PIANO

Nocturno y preludio, 1921; 3 estampas de Arequipa, 1927; Suite 'Hospital', 1928; Tríptico, 1932; Payaso, 1933; 4 preludios, 1933; 3 miniaturas, 1934; Preludio, 1937; 2 pequeños preludios, 1938; Suite, 1939; Miniaturas, 1940; Nocturno, 1940; Pastoral, 1940; Preludio, 1940; 2 danzas, 1947; Danza e interludio, 1952

OTHER WORKS

Chbr: Aire de vals, vn, pf, 1938; Allegro, str qt, 1942
Songs (1v, pf): Ya dormir (M. Chávez), 1926; La cristalina corriente (M. Melgar), 1928; Alma de sueños (Carpio), 1931; Canción (E. More), 1938; Canción (G. Mercado), 1938; Lied (J. María Eguren), 1938
Works for unacc. chorus

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ENRIQUE ITURRIAGA

Carpitella, Diego (*b* Reggio Calabria, 12 June 1924; *d* Rome, 7 Aug 1990). Italian ethnomusicologist. He studied music privately and took an arts degree at Rome University (1947). From 1952 he dedicated himself to ethnomusicology, and collected 5000 documents relating mainly to the music of central and southern Italy and the Italian islands; in 1965–6 he directed research in which 615 traditional songs of Arezzo were taped. He also studied areas outside Italy: in 1966 he taped music of the Amazon basin, and worked on music of Tunisia, Brazil, Uruguay and Argentina. His publications deal with the various problems of ethnomusicological research as well as with the music itself, and he made connections between folk music and contemporary music. He also studied the history of dance and aspects of gesture and kinesics, especially in Naples, Sicily and Sardinia. He edited and helped to translate the Italian edition of the Longstreet–Dauer *Knaurs Jazz Lexikon* (1960).

Carpitella taught music history and ethnomusicology at the universities of Trent, Chieti and Rome, and took the first *libera docenza* in ethnomusicology in 1968. In 1970 he was appointed lecturer in the history of popular tradition at Rome University, where in 1975 he was appointed to the chair of ethnomusicology (the first in Italy). He was consultant for the ethnic linguistic-musical archives of the national recording library, consultant for ethnomusicological studies for the Accademia di S Cecilia (of which he was a full member) and RAI, and director of the ethnographic section of the Consiglio Nazionale delle Ricerche centre on Latin America. Two records of Italian folk music (made with Alan Lomax in 1957) have made some of his research generally accessible. In 1973 he organized the first congress on ethnomusicology in Italy.

WRITINGS

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'Le registrazioni di canti popolari in Abruzzo', *Lares*, xxv (1959), 160–63
ed.: *Dizionario del jazz* (Milan, 1960) [enlarged trans. of S. Longstreet and A.M. Dauer: *Knaurs Jazz Lexicon*, Munich, 1957]
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'Il primitivo nella musica contemporanea', *Terzo programma* (1961), no.2, pp.217–56
'Profilo storico delle raccolte di musica popolare in Italia', *Studi e ricerche 1948–1960* (Rome, 1961), 37–58
Una raccolta di canti tradizionali nelle campagne dell'Aretino (Arezzo, 1965)
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'I giullari e la questione della circolazione nel Medioevo', *Il contributo dei giullari alla drammaturgia italiana delle origini: Viterbo 1977* (Rome, 1978), 63–112
ed., with others: *La musica in Italia* (Rome, 1978) [incl. 'Le false ideologie sul folklore musicale', 209–39]
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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Carr. English family of publishers and musicians, active in the USA.

(1) **Joseph Carr** (*b* London, 1739; *d* Baltimore, 20 Oct 1819). Anglo-American music publisher. Descended from a long line of publisher-merchants, he was a highly skilled engraver who kept a shop in Holborn from about 1770 until his emigration to Baltimore in 1794, where he established a similar business. He formed a partnership with his son (2) Benjamin, who ran shops in both Philadelphia and New York, and they dominated the American music publishing industry until about 1800. The Carrs published European stage and instrumental works, but they also issued works by Alexander Reinagle, James Hewitt and other naturalized Americans. Much of their music was printed in serial format, such as the five-volume *Musical Journal for the Piano Forte* (1800–04), at the time the largest collection of secular music issued in America. On his death, Carr bequeathed the firm's holdings, which included over 2000 plates, to his younger son, (3) Thomas.

(2) **Benjamin Carr** (*b* London, 12 Sept 1768; *d* Philadelphia, 24 May 1831). American composer, tenor, organist and publisher of English birth, son of (1) Joseph Carr. His uncle was Benjamin Carr (1731–80), who ran an instrument-making and repair shop in London for over 20 years. He studied the organ with Charles Wesley (ii) and composition with Samuel Arnold, and probably learnt engraving at his father's shop in London. After 1789 he assisted Arnold as harpsichordist and principal tenor for the Academy of Ancient Music, and his earliest known opera, *Philander and Silvia*, was performed at Sadler's Wells Theatre in October 1792. He emigrated to Philadelphia no later than July 1793 where he opened a music shop selling instruments and sheet music. From February to July 1794 he worked as a composer and arranger for Philadelphia's New Theatre, and he made his stage début in Philadelphia on 22 September with the Old American Company. He accompanied the Old Americans back to New York in December 1794, remaining active with them as both performer and composer until January 1797; from early 1795 until August 1797 he operated a New York shop similar to his Philadelphia enterprise. In late 1797 he returned permanently to Philadelphia, involving himself in so many aspects of the city's musical life that he became known as the 'Father of Philadelphia Music'. A prominent teacher of singing and the piano, he also served as organist and choirmaster at St Augustine's Catholic Church (1801–31) and at St Peter's Episcopal Church (1816–31). In 1820 he was one of the principal founders of the Musical Fund Society of Philadelphia.

Carr's most famous orchestral work, the *Federal Overture* (1794), was composed for theatrical audiences, as were many of his 71 published songs, although only a few items survive from his largest opera, *The Archers*(1796). His setting of Scott's *Hymn to the Virgin* (1810) is generally considered the finest early American song. His piano music, which includes shorter sonatas, rondos and variation forms, was written largely for pedagogical purposes, although a few works are highly virtuoso. Among Carr's 85 sacred works, his *Voluntary* (?1801) has been praised as the most significant organ composition from early America. Carr collaborated with his father in numerous publishing ventures, including the *Musical Journal* (1800–04), which he edited. He also composed significant pedagogical works, such as *Lessons and Exercises in Vocal Music* (?1811) and *The Analytical Instructor for the Piano Forte* (1826).

WORKS

printed works published in Philadelphia unless otherwise stated

STAGE

Philander and Silvia, or Love Crown'd at Last (pastoral op), London, Sadler's Wells, 16 Oct 1792
The Caledonian Frolic (ballet), Philadelphia, New, 26 Feb 1794
Irish Lili (ballet), Philadelphia, New, 9 July 1794
Macbeth (incid music), New York, 14 Jan 1795
Poor Jack (ballet), New York, 7 April 1795
The Archers (op, W. Dunlap), New York, John Street, 18 April 1796; selections pubd, 1 song *R* in RRAM, xv (1986)
Arrs. of English ops with addl music by Carr, incl. S. Arnold: The Children in the Wood, Philadelphia, 24 Nov 1794; C. Dibdin: The Deserter, New York, 19 May 1795; Linn: Bourneville Castle, New York, 16 Jan 1797 [music by Arne]; Holcroft: The Spanish Barber, 1800; further opera arrs. and incid music

OTHER WORKS

Vocal: 4 Ballads (W. Shakespeare, J.E. Harwood) (1794); 3 Ballads, op.2 (1799); 6 Ballads from . . . The Lady of the Lake (W. Scott), op.7 (1810; 3 *R* in RRAM, xv, 1986); Lessons and Exercises in Vocal Music, op.8 (Baltimore, ?1811); 4 Ballads from . . . Rokeby (Scott), op.10 (Baltimore, 1813; 3 *R* in RRAM, xv, 1986); The History of England, 1v, pf, op.11 (Baltimore, ?1814/*R*); Musical Bagatelles, 1v, pf, op.13 (*c*1820); [6] Canzonets, op.14 (1824; 3 *R* in RRAM, xv, 1986); numerous single songs
Inst (for pf unless otherwise stated): Federal Overture, 1794, pf score (1794; facs. 1957); 6 sonatas (1796; 1 *R* in RRAM, i, 1977); Dead March and Monody for General Washington, pf and vs (Baltimore, 1799/1800); 3 divertimentos, in Musical Journal for the Piano Forte, i (1800); Voluntary, org (?1801/*R*); The Siege of Tripoli: Historical Naval Sonata, op.4 (1804/*R*); Applicazione adolcita, op.6 (1809); 6 Progressive Sonatinas, pf, vn/fl ad lib, op.9 (Baltimore, ?1812); The Analytical Instructor, op.15 (1826); further single works, incl. marches, waltzes, variations, etc.

COLLECTIONS AND EDITIONS

Musical Journal for the Piano Forte (1800–04/*R*) [pf music and songs]; Masses, Vespers, Litanies, Hymns, Psalms, Anthems & Motets (1805); Carr's Musical Miscellany in [86] Occasional Numbers (1812–25/*R*) [pf music and songs]; A Collection of

Chants and Tunes for the Episcopal Churches of Philadelphia (1816); The Chorister (1820); Lyricks (1825); Le clavecin (1825); Sacred Airs, in 6 Numbers (1830)

(3) Thomas Carr (*b* England, 1780; *d* Philadelphia, 15 April 1849). American publisher, composer and organist of English birth, son of (1) Joseph Carr. In 1794 he went with his parents to Baltimore, where he was associated with his father's publishing firm and was organist of Christ Church (1798–1811). He was important as a composer and arranger of patriotic songs. In 1814, at the request of Francis Scott Key, he adapted the words of *The Star-Spangled Banner* to the tune *To Anacreon in Heav'n*, and in 1840 he wrote songs in support of the Whig cause and General Harrison, including *Old Tippecanoe's Raisin'*. After his father's death in 1819 he continued the publishing firm for three years, but then sold the catalogue to George Willig and John Cole and moved to Philadelphia, where he continued intermittently to publish and compose, and was also active as a teacher.

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H.E. Davis: 'The Carrs: a Musical Family', *Pennsylvania Genealogical Magazine*, xxiv (1965), 56–68
B.A. Wolverton: *Keyboard Music and Musicians in the Colonies and United States of America before 1830* (diss., Indiana U., 1966)
R.L. Smith: *The Church Music of Benjamin Carr* (diss., Southwestern Baptist Theological Seminary, 1969) [with complete list of works]
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STEPHEN SIEK (1, 2), R. ALLEN LOTT (3)

Carr, Edwin (James Nairn) (*b* Auckland, 10 Aug 1926). New Zealand composer. He studied music at Otago and Auckland Universities and then composition in London at the GSM under Frankel, a crucial influence. Later he studied with Petrassi in Rome (1954) and with Orff at the Munich Musikhochschule (1957). In 1955 he became musical director of the Nuovo Balletto of Kiki Urbani, writing three ballets and performing in a two-piano team. This experience laid the foundations of his lifelong love of ballet for which he has shown a particular flair. Subsequently he worked in Australia (teaching composition at the NSW Conservatorium in the 1970s and 80s), New Zealand and Britain.

Carr attended the historic first composers' class under Lilburn at the Cambridge Summer School of Music in 1947 and since then has devoted himself to the establishment of a vigorous New Zealand musical tradition. His *Mardi Gras Overture* (1950), still in the repertory, pulsates with colour and verve, qualities that characterize his music, which is also marked by a strongly expressive melodic sense and a flair for effective dramatic gesture. His First Piano Concerto (1960–61) is an eclectic work whereas the Second (1986) shows a lifetime's love of the patterns and arabesques of French music, notably Debussy's. His First Symphony (1981), written in memory of Stravinsky, sustains in its central movement a contemplative evocative mood, framed by more sharply etched material. Symphony no.2, 'The Exile' (1983–4), commemorates the centenary of the birth of Karl Wolfskehl, a German Jewish poet who escaped from Europe to New Zealand at the end of his life. In the Third Symphony (1988), an introspective slow movement reveals new depths, while the New Zealand natural world is reflected in the Fourth (1991). Since 1961 all his works have been written in 12-note technique.

WORKS

(*selective list*)

Stage: Electra (ballet), 1955; Snow Maiden (ballet), 1963; Nastasya (op, after F.M. Dostoyevsky: *The Idiot*), 1969–72; Promenade (ballet), 1985; The Mayor's New Coat (ballet), 1986; Poems (ballet), 1988; Sir Arthur Savile's Crime (op, after O. Wilde), 1991

Film score: Nicholas Nickleby (animation), 1985

Orch: Mardi Gras Ov., 1950; Nightmusic, scherzo, 1958; Pf Conc. no.1, 1960–61; 5 Pieces, 1967; 6 studies, str orch, 1972; The Twelve Signs, wind, perc, hp, 1974; Sinfonietta, 1979; Sym. no.1, 1981; Sym. no.2 'The Exile', 1983–4; Pacific Festival Ov., 1985; Pf Conc. no.2, 1986; Sym. no.3, 1988; Gaudeamus Ov., 1990; Sym. no.4, 1991; Vn Conc., 1995

Chbr and solo inst: Suite no.1, 2 pf, 1952; Pf Sonata no.1, 1954; Suite no.2, 2 pf, 1958; Sonata, vn, 1961; Suite no.3, 2 pf, 1971; 4 Short Concert Studies, pf, 1973; Pf Sonata no.2, 1976; Concert, tpt, perc, 1978; Sonata, vn, pf, 1979; Str Qt, 1979; Trio, vn, hn, pf, 1984; Pf Sonata no.3, 1985; Octet, wind, 1989; Qt, wind, pf, 1989; Variations on a Theme of Beethoven, 1992; Sonata, 2 pf, 1994; 10 Concert studies, pf, 1994–5

Choral: 7 Mediaeval Lyrics, SATB, orch, 1973; 7 Elizabethan Lyrics, SATB, orch, 1979; Song of Solomon, 1987; The Eye of the World (Taupo: Te Ao Marama), cant., 1990

Solo vocal: An Edith Sitwell Song Cycle, Mez, ob, pf, 1966; Out of Dark (H. Shaw), 1v, pf, 1973; 3 Love Songs (R.A.D. Fairburn), 1v, pf, 1974; 5 Wolfskehl Songs, Bar, pf, 1977

Principal publishers: Ricordi, Wai-Te-Ata Press, University of Otago

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J.M. Thomson: *Biographical Dictionary of New Zealand Composers* (Wellington, 1990)

J.M. THOMSON

Carr, Joe 'Fingers'. Pseudonym of BUSCH, LOU.

Carr, John (*fl* 1672–95). English bookseller, music publisher and instrument seller. His shop at the Middle Temple Gate, London, was very near that of John Playford the elder, and they published several volumes in partnership between 1681 and 1684. One of these was Henry Purcell's *Sonnata's of III Parts* (1683), printed from plates engraved by Thomas Cross the younger. In spite of clear evidence of friendship as well as partnership between the Carr and Playford families, Carr began to publish independently in 1687. One volume, *Vinculum societatis*, printed that year, represents a typographical revolution, being printed from an entirely new fount of type. This fount had round note heads, and was designed to allow the printing of quavers, semiquavers etc. in groups as well as separately. It was not possible to achieve this effect with the older diamond-headed founts used by the Playford printers, and it is noticeable that although Carr continued to publish music for the next seven years, he never did so with Henry Playford, even though Carr had many business partners. One of these partners, Sam Scott, took over the Carr business in 1695. His son ROBERT CARR was a musician. (*Humphries-SmithMP*)

MIRIAM MILLER

Carr, Leroy (*b* Nashville, TN, 27 March 1905; *d* Indianapolis, IN, 28 April 1935). American blues singer and pianist. In his early 20s he met and formed a partnership with the blues guitarist Scrapper Blackwell and, although both men recorded as soloists, it was as a team that they were particularly esteemed. Carr generally took the vocal parts, accompanying himself in a smoothly rolling piano style influenced by boogie-woogie. His melancholy voice, against which Blackwell's clear-cut guitar playing acted as a strong foil, was comparatively sweet for blues singing, and his texts, jointly written with Blackwell and his sister Mrs Mae Malone, were deliberately poetic. The duo produced many masterpieces of the idiom, such as *How Long, How Long Blues* (1928, Voc.), *Prison Bound* (1928, Voc.), *Midnight Hour Blues* (1932, Voc.) and *Hurry down sunshine* (1934, Voc.), which soon entered the permanent repertory of blues singers and are unsurpassed in their integration of piano, guitar and voice. When Carr died from acute alcoholism he was mourned throughout the blues world and many blues were dedicated to his memory. Blackwell never recovered from the shock and, after making *My Old Pal Blues (Dedicated to the Memory of Leroy Carr)* (Champion, 1935), he worked in an asphalt plant and rarely played the guitar. Persuaded to record again in 1961 he made a number of wistful blues, but was killed soon after in a shooting incident.

See also BLUES, §5.

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D.P. Schiedt: disc notes, *Blues before Sunrise: Leroy Carr*, Col. CL1799 (*c*1960)

P. Oliver: *The Story of the Blues* (London, 1969/*R*)

B. Hall and R. Noblett: disc notes, *Leroy Carr, 1930–1935*, Magpie 4407 (1978)

PAUL OLIVER

Carr, Robert (*fl* 1684–7). English musician and music publisher, son of JOHN CARR. He was a member of the King's Musick in the reign of Charles II. His initials appear in the imprints of several works published by his father; in John Playford's preface to his *Choice Ayres and Songs* (1684) Playford bequeathed his great music publishing business to 'my own Son and Mr. Carr's son', but there is no evidence that Robert Carr ever took an active part in it. (*Humphries-SmithMP*)

MIRIAM MILLER

Carrallan, Turlough. *See* CAROLAN, TURLOUGH.

Carrapatoso, Eurico (Lopes Monteiro de Morais) (*b* Mirandela, 15 Feb 1962). Portuguese composer. He started his musical studies relatively late, in 1985 with José Luís Borges Coelho. However, he rapidly finished his examinations in fugue at the Oporto Conservatory with Cândido de Lima and obtained the higher composition degree with Peixinho at the Lisbon Conservatory. In 1988 he attended the Lisbon Escola Superior de Música, where he came into contact with Capdeville. While completing his musical education Carrapatoso also obtained a history degree at the University of Oporto (1985) and was subsequently a lecturer in history at that university. He was then professor at the Lisbon Escola Superior de Música from 1995 until 1999.

The development of Carrapatoso's music is unique in Portugal. Having started comparatively late, he nevertheless rapidly gained a place among contemporary composers. His secure technique and facility made his music very popular among his interpreters. His post-modern aesthetic accepts the languages most dear to the composer: Fauré, Stravinsky and Messiaen. His music is characterized by stylistic multiplicity, whereby archaic modalism, chromatic tonality, 'pop' harmonizations and avant-garde techniques often confront each other in the same piece.

WORKS
(*selective list*)

Orch: Das Ewig-Weibliche, str, 1997; A canção da urze (Homenagem a Miguel Torga), 1997–8; Deploração sobre a morte de Jorge Peixinho, 1998; Modos de expressão ilimitada, str, 1998

Vocal: Antifonia, 2 S, 2 A, 2 T, 2 B, 1987; Gratia, SATB, 1993; In paradisum, T, 2 Bar, B, SATB, str, 1994; 5 melodias em forma de Espinhaço de Cão, T, 2 Bar, B, pf, 1995; 5 melodias em forma de Montemel, S, hn, pf, 1996; 10 vocalizos para Leonor e arcos, S/vn, str, 1996; 2 porcelanas musicais, S, hn, pf, 1996; 3 loas para um menino-sol, S, SATB, str, 1997; 5 canciones para piano y voz emocionada, S, pf, 1998; Mag em talha dourada, S, 2 rec, hpd, 1998; 7 melodias em forma de bruma, S, SATB, str qnt, hn, pf, 1998

Chbr and solo inst: Musica para metais, 2 tpt, 3 hn, 2 trbn, tuba, 1987; Chalumeau, 4 cl, 1989; Melodia de wit, 2 pic, 2 cl, 4 hn, 2 trbn, vib, cel, 3 vn, 3 va, 2 vc, 2 db, 1993; 2 estudos, fl, 1994; Roma é amoR, 12 cl, 1995; Sweet rústica, hn, pf, 1996; Rever Roma é amoR reveR, 4 cl, 1996; 5 elegias, wind qnt, 1997; Le

tombeau de Germaine Tailleferre, fl, pf, 1997; Indiana Tones, 4 sax, 1997
Arr.: J.S.Bach: Die Kunst der Fuge, Contrapunctus no.1, 1997

SÉRGIO AZEVEDO

Carrara, Michele (*b* ?Padua, *fl* Rome, 1580s). Italian lutenist and composer. The only known details of his life come from his *Regola ferma e vera per intavolare nel liuto* (Rome, 1585, 2/1594/*R*), a broadsheet published by Ettore Ruberti. Its engraver, Ambrogio Brambilla, had already produced a similar broadsheet *Regola* for the cittern in 1582 (now lost), which may also have been by Carrara. The sheet contains, along with an illustration of an eight-course lute, two rules: the first, *Regola ferma e vera per intavolare*, gives instructions for the intabulation of vocal music, while the second, the *Regola universale*, shows pitch equivalents in the Italian, Neapolitan and French tablature systems, using as examples five different settings for two to six voices of words from Psalm cl. The purpose of this and other such publications is unclear, but they were very popular and were widely distributed in Italy. Three vocal works by Carrara were published in Venice: a five-voice madrigal (RISM 1586[9]) and two three-voice canzoni (1588[20]).

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DINKO FABRIS

Carrasco Candil, Alfredo (*b* Culiacán, 4 May 1875; *d* Mexico City, 31 Dec 1945). Mexican composer. He studied flute with Andrés Tenorio and organ with Francisco Godínez in Guadalajara. He was later appointed organist and conductor of the children's chorus at the cathedral in that city. In addition to these activities, he was involved with the Ateneo and established a piano academy. In 1902 his compositions won him first prize and a gold medal at the Exposición Regional Jalisciense. In 1918 he emigrated to Mexico City, where he remained until his death. Carrasco began composing at age 12 and grew into a prolific and versatile composer. Through Godínez he acquired an appreciation of the works of Fauré and Franck, which exerted a pronounced influence on his style. Despite the rise of nationalism, he continued to compose in a conservative, late-Romantic manner throughout his life. Though much of his music has been lost, he counted over 200 works in his output, including religious music, piano pieces, choral works, zarzuelas, and chamber music. He was thus an important figure in the maturation of Mexican art music in the 20th century.

WORKS
(*selective list*)

Stage: El bufón (op); La gracia divina (zar), 1902
Orch: 2 aires de ballet; Preludio, scherzo sinfónico y leyendas; Marcha nacional de las reservas, 1943
Choral: Motete eucarístico, solo vv, chorus, orch, 1915; Requiem, 1933
Chbr: Capricho, vn, pf, 1894; Scherzo, pf 4 hands, 1895; Berceuse, vn, pf, *c*1896–1903; Minuets, str (*c*1897); Suites, vn, vc, pf, *c*1897–1907; Confidencias (Página de amor), str qnt, 1905; Str Qt, 1943–4

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WALTER AARON CLARK

Carraud, (Michel) Gaston (*b* Le Mée-sur-Seine, 20 July 1864; *d* Paris, 15 June 1920). French music critic and composer. He attended Massenet's classes at the Conservatoire, winning the Grand Prix de Rome in 1890 for his cantata *Cléopâtre*; after devoting some years to composition he turned to music criticism. For over 20 years he contributed to *La liberté* and *Revue bleue* and considerably influenced French musical life of the early 20th century. His judgments were informed by open-mindedness, historical awareness and eclecticism; while he did not disguise his preference for classical structures, he was an early supporter of Debussy's *Pelléas et Mélisande*.

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'La musique symphonique', *Rapport sur la musique française contemporaine*, ed. P.-M. Masson (Rome, 1913), 77–101
La vie, l'oeuvre et la mort d'Albéric Magnard (1865–1914) (Paris, 1921) [incl. catalogue of works]

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MGG1 (A. Gauthier) [incl. list of compositions]
Obituaries: A. Bachelet: *Le courrier musical*, xxii (1920), 225; G. Samazeuilh: *Le ménestrel* (25 June 1920)
P. Dukas: *Les ecrits de Paul Dukas sur la musique* (Paris, 1948), 445

□

Carré, Albert (*b* Strasbourg, 22 June 1852; *d* Paris, 12 Dec 1938). French theatre and opera administrator, director, actor and librettist. Carré had studied drama at the Paris Conservatoire and had a successful career as an actor before becoming co-director of various Paris theatres: first the Vaudeville, and later the Théâtre Libre and the Comédie-Française. He soon left the Vaudeville to become director of the theatre in Nancy. Carré's main contribution to operatic history was made as director of the Opéra-Comique, a post which he held from 1898 to 1914 and where his strong team included André Messager as musical director and Lucien Jusseaume as designer. He worked hard to raise the musical standards of this institution and was responsible for the premières of major operas by French composers: he commissioned Debussy's *Pelléas*, Charpentier's *Louise* and Dukas' *Ariane et Barbe-bleue*, and works by Hahn, Bruneau and Hüe. He gave the first French performances of several Italian operas, including *Tosca* and *Madama Butterfly*, and directed many important new productions, including Bizet's *Carmen*. After World War I he was persuaded to give up his directorship of the Théâtre Français to return to the Opéra-Comique. He retired in 1936 and wrote his memoirs, *Souvenirs de théâtre* (Paris, 1950).

André Messager was a lifelong friend and collaborated on his most important projects. Carré's librettos include those of Messager's *La Basoche* (1890) and Elsa Barraine's *Le roi bossu* (1932).

WRITINGS

Souvenirs de Théâtre (Paris, 1950)

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E. Genest: *L'Opéra-Comique connu et inconnu* (Paris, 1925)
S. Wolff: *Un demi-siècle d'Opéra-Comique* (Paris, 1953)
H.R. Cohen and M.O. Gigou: 'Les livrets de mise en scène dans la Bibliothèque de l'Association de la Régie Théatrale', *RdM*, lxiv (1978), 253–67

RICHARD LANGHAM SMITH

Carré, Antoine, Sieur de la Grange (*fl* late 17th century). French guitarist and composer. He published two books for the guitar: *Livre de guitarre contenant plusieurs pieces* (Paris, 1671/*R*) and *Livre de pieces de guitarre et de musique* (Paris, n.d./*R*). His style combines the use of

strummed chords and plucked notes popular in Paris since the arrival of Francesco Corbetta at the French court. The first book contains 16 pieces – mostly preludes, *passacailles*, chaconnes, allemandes and sarabandes grouped roughly by key – and a treatise for playing continuo on the guitar. Carré gives a guitar tuning in staff notation of g–c′–f–a–d′, but the treatise implies a tuning a whole step higher (as do the ensemble pieces in his second book). The undated volume, dedicated to the Princess of Orange, is more varied in content, with five suites for solo guitar and one for two guitars, treble instrument and bass. It contains several pieces related to ones in Corbetta's *La guitarre royalle* (1671/*R*). Carré's works may have been known in Spain; connections between them and the works of Gaspar Sanz and Santiago de Murcia have been suggested (Russell, 1982).

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C.H. Russell: 'Santiago de Murcia: the French Connection in Baroque Spain', *JLSA*, xv (1982), 40–51, esp. 44

G. Boye: 'Performing Seventeenth-Century Italian Guitar Music: The Question of an Appropriate Stringing', *Performance on Lute, Guitar, and Vihuela: Essays on Historical Practice and Modern Interpretation*, ed. V.A. Coelho (Cambridge, 1997)

GARY R. BOYE

Carré, Marguerite [Giraud, Marthe] (*b* Cabourg, 16 Aug 1880; *d* Paris, 26 Dec 1947). French soprano. She studied in Bordeaux and Paris, making her début at Nantes in 1899, as Mimì. In 1902 she first appeared in Paris, at the Opéra-Comique, and married its director Albert Carré, being known thereafter as Marguerite Carré. She created 15 roles at the Opéra-Comique; she was also the first French Butterfly (1906) and Salud (*La vida breve*), and a famous interpreter of Manon, Louise and Mélisande. At the Opéra she sang Zina in the Paris première of Gunsbourg's *Le vieil aigle* in 1909 and Thaïs in 1916. She continued to sing in Paris until 1923.

HAROLD ROSENTHAL/R

Carrée (Fr.). *See* BREVE. *See also* NOTE VALUES.

Carrée à queue (Fr.). *See* LONG. *See also* NOTE VALUES.

Carreira. Portuguese family of composers. They were active in the 16th and early 17th centuries. The authorship of many pieces cannot be established with certainty because all three composers had the same Christian name and a number of works are, in any case, attributed simply to 'Carreira'. Besides the three composers, there was another nephew of (1) António, who professed as an Augustinian canon at the monastery of S Vicente de Fora, Lisbon, taking the name Dom Paulo, and died on 28 May 1590 at the priory of Santa Cruz in Coimbra. An obituary describes him as having a fine voice. It might have been thanks to Dom Paulo that music attributed to A. Carreira (or merely Carreira) reached Santa Cruz, where a number of works were copied into score (in *P-Cug* 242), probably during the 1560s.

(1) **António Carreira (i)** (*d* ?Lisbon, between 22 Sept 1589 and 1597). The first references to this musician, which are unfortunately undated, reveal him to have been a choirboy in the chapel of King João III. By 1551 he was an adult singer in this establishment and from 1553 was paid for teaching the children and singers of the chapel; he was appointed *mestre da capela* (under João's successor Sebastião) by 1573; the last document to mention him as alive dates from 1589. It is quite probable that he died in 1592 because Francisco Garro was paid as *mestre* from September of that year. After the composer's death his son (2) António kept his works with the intention of publishing them, but died before the plan came to fruition.

Although Carreira has come to be viewed as principally a composer for keyboard (largely through the writings of Kastner), this view may be somewhat unbalanced. Certainly, there is no evidence that he held the post of organist in the royal chapel, nor that he established a reputation as a keyboard player. Three textless and clearly instrumental works in *P-Cug* 242 bear unequivocal attributions to Carreira, two of them monothematic imitative pieces and the third polythematic. At least one may have been intended for consort rather than keyboard. The fourth work in this source definitely attributed to Carreira is an arrangement for solo voice and four instruments (or keyboard) of the widely known villancico *Con qué la lavarei*. 15 other pieces in *Cug* 242 have the attribution 'ca' and one is headed 'A. c.'; Kastner believed most of them, along with other pieces with no attribution, to be Carreira's work. However, in one case 'ca' is known to stand for Cabezón rather than Carreira, and since the manuscript contains other works by Cabezón, the authorship of these pieces remains in doubt, although the style of several suggests that they may well be by Carreira. Some of these 15 pieces may again have been intended principally for instrumental consort rather than keyboard, while one at least might be a vocal piece.

Of the few surviving works which are definitely vocal *Ecce positus est* and *Surrexit Dominus* were probably conceived as a pair (their texts being concerned respectively with the Passion and the Resurrection); they have similar scoring, with three superius parts, and an ostinato in the third superius. The finest work is *Stabat mater*, in which Carreira's penchant for bare sonorities, combined here with idiosyncratic treatment of dissonance, serves the text well.

WORKS

MSS in P-Cug, Ln, Pm

Con qué la lavarei, ?1v and 4 insts; Dicebat Jesus, 4vv; Ecce positus est, 5vv; Jesu redemptor, 4vv (2 settings); Stabat mater, 4vv (also attrib. Torres); Surrexit Dominus, 5vv, ed. in PM, ser.A, xxxvii (1982); Te Deum, inc., 4vv

22 textless works (5 without attrib. and many with doubtful attrib.), ed. in PM, ser.A, xix (1969)

1 textless work (attrib. 'ca')

(2) **António Carreira (ii)** (*d* Lisbon, Jan 1599). Son of (1) António Carreira. Little is known about his life, except that he was an Augustinian friar, and that he died of the plague at the Augustinian convent of Nossa Senhora da Graça in Lisbon (one of the wealthiest convents in the city). Writers, beginning with João Franco Barreto in the 17th century, mention him only in relation to his father (whose works he inherited), but describe him as a gifted musician.

A number of works are attributed to Frei António Carreira in a choirbook (*P-Lf* FSVL 1P/H-6) containing Holy Week repertory. Although only six pieces in the source bear an attribution to this Carreira, one more preserved there is ascribed to 'Carreiro' in an Oporto source. Other items in *Lf* FSVL 1P/H-6 are almost certainly by Frei António (listed below); indeed, stylistic analysis suggests that much of the remaining unattributed

music in the choirbook (some 20 works, mainly Tenebrae responsories) may well be his. Likewise, the style of a *Miserere mihi* (which makes considerable use of crotchet declamation) preserved in *P-Cug* 44 and attributed to António Carreira indicates that it might be by Frei António rather than his father.

The influence of his father's music is apparent in, for example, *Gloria, laus, et honor*, which quotes the elder Carreira's *Stabat mater* and has stylistic parallels with it. In general, Frei António's music is texturally conventional but shows a liking for syncopation, crotchet declamation and chromatic inflexion.

WORKS

MSS in P-Lf unless otherwise stated

Gloria, laus, et honor, 4vv; Kyrie, 4vv; Missa ferial, 4vv; Passion (St Matthew), 4vv (also in *Pm* 40); Passion (St Mark), 4vv; Passion (St Luke), 4vv; Passion (St John), 4vv (also in *Pm* 40, attrib. Carreiro)

7 anon. works attrib. Carreira on stylistic grounds: Agnus Dei, 4vv; Credo, 4vv, Deo gratias, 5vv; Deus Deus meus, 4vv; In monte Oliveti, 4vv; Miserere mihi, 5vv (attrib. Antonio Carreira in *Cug*); Sanctus, 4vv

(3) António Carreira (Mourão) (*d* Santiago de Compostela, 19 March 1637). Nephew of (1) António Carreira. He received a university education and was *mestre da capela* at Braga Cathedral before securing the equivalent post at the cathedral of Santiago de Compostela on 2 July 1613, where he became a canon. Two polychoral works, *Iste cognovit iustitiam* and *Petro ego pro te rogavi* (both ed. J. López-Calo, *La música en la catedral de Santiago*, viii, Santiago, 1995), survive in the cathedral archive at Santiago. It is not certain that the seven works attributed to 'Antonio Carreira' in the catalogue of the library of King João IV (*JoãoIL*) are by the *mestre* at Santiago rather than (1) António (particularly as one work, a Lamentation setting, has a pre-Tridentine text) or (2) António.

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J. López-Calo: *Catálogo musical del archivo de la Santa Iglesia Catedral de Santiago* (Cuenca, 1972), 43–4

M.S. Kastner: *Três compositores lusitanos para instrumentos de tecla: António Carreira, Manuel Rodrigues Coelho, Pedro de Araújo* (Lisbon, 1979), 11–26

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O.L. Rees: *Polyphony in Portugal, c.1530–c.1620: Sources from the Monastery of Santa Cruz, Coimbra* (New York, 1995), 326–60

OWEN REES

Carrell, James P. (*b* Lebanon, VA, 15 Feb 1787; *d* Lebanon, 28 Oct 1854). American composer and tune book compiler. He was a Methodist minister. Records indicate that his compilation *Songs of Zion* was printed by Ananias Davisson in 1820 in Harrisonburg, Virginia, but no copies have been located. His more important tune book, compiled with the Presbyterian elder David Little Clayton (*b* Marion Co., VA, 15 Jan 1801; *d* Frederick Co., VA, 17 Sept 1854), was *The Virginia Harmony* (Winchester, VA, 1831, 2/1836), in which he claimed 25 settings. Although *The Virginia Harmony* tends to reflect a more northern urban orientation than did Davisson's tune books, it has the distinction of including one of the earliest known printings of the anonymous pentatonic folk melody 'Harmony Grove' now associated with *Amazing Grace*.

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H. Eskew: *Shape-Note Hymnody in the Shenandoah Valley, 1816–1860* (diss., Tulane U., 1966)

HARRY ESKEW

Carreño (José), Cayetano (*b* Caracas, 7 Aug 1774; *d* Caracas, 4 March 1836). Venezuelan composer, grandfather of TERESA CARREÑO. He studied music at Father Sojo's school; in 1789 he became cathedral organist in Caracas, and was choirmaster from 1796 until his death. His secular works (a few patriotic songs) are lost. Surviving music includes two masses and ten motets for chorus with orchestra or organ accompaniment, and the *Pésame a la virgen*, a sacred piece with a Spanish text that was set by other colonial composers. Carreño's music shows the influence of the European Classical style. With simple, largely homophonic vocal textures and a moderate orchestral accompaniment, he often achieves music of great dignity and expressive power. One motet, *In monte Oliveti*, was edited by J.B. Plaza in *Archivo de música colonial venezolana*, vi (Montevideo, 1943).

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ALEJANDRO ENRIQUE PLANCHART

Carreño, Inocente (*b* Porlamar, 28 Dec 1919). Venezuelan composer. In 1932 he entered the Escuela de Música y Declamación (later the José Angel Lamas School of Music), Caracas. In 1940 he began to study composition with Vicente Emilio Sojo, graduating in 1946. As a student and collaborator of Sojo, he contributed to the first professional music ensembles of the Venezuelan modern era. He was a guitarist with the Trio Caribe, promoting Venezuelan popular forms; played trumpet and horn, also conducting occasionally with the Venezuela SO; and was a singer and choral arranger with the Orfeón Lamas. He continued to compose and arrange popular genres as he began his career as an academic composer.

He taught harmony at the Lamas School (from 1945) and founded the Prudencio Esáa School of Music (1970). In 1954 his *Margariteña*, which was to become one of the emblematic compositions of the Venezuelan nationalist period, received its première at the First Latin American Music Festival of Caracas. Since then he has became one of the most prominent figures of the Venezuelan establishment, having held advisory positions in the Ministry of Culture and won many composition prizes, including the National Music Prize (1989).

Like other students of Sojo, Carreño was as a member of the nationalist school of Santa Capilla, or school of Caracas. With only occasional nods towards modernist techniques, he has maintained a nationalist aesthetic throughout his career. His style is characterized by neo-classical forms, effective post-Impressionist orchestration and enchanting melodic flair, often inspired by the folk melodies of the island of Margarita where he was born.

WORKS
(*selective list*)

Orch: El pozo, 1946; Margariteña, sym. variations, 1954; Suite sinfónica no.1, 1955; Ov. no.1, 1956; Conc., hn, orch, 1958; Ov. no.2, 1961; El supernumerario (film score), 1963; Suite in 3 Movts, str, 1963; Diálogo, fl, orch, 1965; Obertura popular, 1973; Obertura galleguiana no.4, 1979; Elegía sobre temas de Vicente Emilio Sojo, str, 1980; Estudio sinfónico, 1983

Chbr: Capricho, str qt, 1947; Romanza, vn, pf, 1959; Diálogo, fl, pf, 1960; Wind Qnt, 1968; Sonata, va, pf, 1971; Cuarteto juvenil, str qt, 1974; Melocromoritmo, pf trio, 1975; Cuarteto académico, str qt, 1976; Sonatina, fl, pf, 1976; Str Qt no.2, 1978; Fantasía, fl, pf, 1986

Madrigals (for SATB unless otherwise stated): Niebla, 1941; Por entre hierbas, 3vv, 1941, rev. 1976; Epifanía, 3vv, 1943; Gota del breve rocío, Pregúntale a ese mar, El sauce y el arroyo, 1945; Azul, Ave María, 3vv, 1947; Hoy me acordé de tu nombre, 1948; Ave María, 3vv, 1949; Ave María, 3vv, 1951; Cuerpo del mar, 1952; Una canción con triste ofrecimiento, Ave María, 3vv, 1955; El despertar de la isle, 3 Tr, 1955; Nocturno, El eco doliente de su llanto, El mirlo (canon), El colibrí (canon), El mar inquieto, 1956; Diafanidad, 1961; Canción de la sabana, 1962; Cabellera nocturna (P. Laya), 3vv, 1969; In memoriam, 3vv, 1969; 3 canciones románticas: Novia de abril, Eternidad del canto, Con tu nombre, 1970; Espera, In memoriam, El día de tu ausencia, 1971; Canto a Jesucristo (tríptico coral), 1972; Canción desvelada, Conservas de coco, Contrapunto, 1975; Fuga aleluyática, 1980; Mis canciones ya viejas, Era una tarde, El velero perdido, No me sueltes la vida ni la mano, Aleluya, 1986; Octavillas de la vigilia y la melancolía, 1987

Other vocal: Aguas crecidas, nar, T, orch, 1957; many songs and song collections, 1v, pf; choral anthems

Pf: Sonata Movt, C, 1944; Sonata, C, 1945; El álbum de mis hijos, 1955; Danza no.1, Danza india de la perla negra, 1956; Allegro festivo, 1957; Romanza, 1958; Canción sin palabras, 1959; Pequena canción, 1975; Canción de cuna a la manera de Kachaturian, 1977; 9 piezas infantiles sobre temas folklóricos del oriente de Venezuela, 1980–81

Gui: Suite, 1956; Madrigal y estudio, 1961; Meditación (Melodia sencilla), 1975; Estudio no.1, 1981; Suite no.2, 1986

Arrs./transcrs.: M. Moleiro: Suite infantil, orch, 1945; A. Lauro: Conc. no.2, gui, orch, 1988, orchd and completed; several Venezuelan waltzes, arr. pf, 1966–84; orig. waltzes, transcr. 3 gui

MSS in Latin American Music Center, Indiana University, Bloomington

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CARMEN HELENA TÉLLEZ

Carreño, (Maria) Teresa (*b* Caracas, 22 Dec 1853; *d* New York, 12 June 1917). Venezuelan pianist, composer, conductor and singer, granddaughter of JOSÉ CAYETANO CARREÑO. Her father, Manuel Antonio Carreño, a politician, was also a musician, and gave her early lessons; he also awakened in her a strong sense of self-criticism, to which she attributed much of her later success. When eight years old she was taken to New York, where she studied with Gottschalk. Four years later, after studies in Paris with Mathias and later with Anton Rubinstein, she embarked on her career. She had particular success in Germany, where she lived and taught for over 30 years. In 1872 she married the violinist Emile Sauret, with whom she played sonatas. Her interest in string music prompted her to write a String Quartet in B minor; most of her other compositions were for piano, mostly in a brilliant style. The marriage was dissolved, and in 1875 she married the baritone Giovanni Tagliapietra, and later spent two years in Venezuela with him, organizing and conducting an opera company in which she also sang. This marriage, too, came to grief, and she reappeared as a pianist in 1889, making a triumphant tour of Europe. In 1892 she married Eugen d'Albert, under whose influence her style changed: from having been an impetuous, almost tempestuous player, she became a thoughtful and profound interpreter. In 1895 the d'Albert marriage came to an end, and in 1902 she married her second husband's brother, Arturo Tagliapietra. In 1938 her ashes were ceremoniously laid to rest in Venezuela.



Teresa Carreño: carte de visite by Elliot & Fry

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NORMAN FRASER/R

Carrer [Carreris], **Pavlos** [Carrer, Paolo; Karrer, Paul] (*b* Zakynthos, 12 May 1829; *d* Zakynthos, 7 June 1896). Greek composer. He is perhaps the most important opera composer of the early Ionian School and was particularly noted for his operas on historical figures and on events of the revolt against Turkish rule (1821). Biographical information on him derives mainly from his incomplete memoirs dating from about 1887: he studied in Zakynthos with Giuseppe Cricca, Francesco Mirangini and possibly in Corfu with Mantzaros and, after moving to Milan in 1850, with Raimondo Bosserone, Tassistri and Winter. His first operas were performed at the Teatro Carcano,

Milan, in the early 1850s. Around this time he also composed much instrumental music, particularly opera paraphrases for piano and flute. In 1857 he returned to Zakynthos, where he secured further performances of his *Isabella d'Aspeno* and *La rediviva*, with the title roles sung by the soprano Isavella Iatra, whom he married two years later. In 1858 excerpts from his most famous work, *Marcos Botsaris*, were performed in Athens before King Otto; it proved difficult to stage the opera, however, since in the Ionian Islands (then under British rule) the subject matter – the Greek war of independence – seemed set to kindle a desire for union with Greece, while on the mainland the patriotic sentiments might compromise Greece's relations with other powers. *Marcos* was eventually performed in Patras in 1861, and its triumph in Athens in 1875 (and also that of *Kyra Frossyni*) secured Carrer's recognition by a wider Greek public. Until about 1910 his 'national' operas were enormously popular in Greek communities abroad. Although increasingly absorbed with composition, from 1868 Carrer was active as a teacher and was also president of the Zakynthos Philharmonic Society (1871–2).

Carrer emerges as a monumental figure in Greek music. He was perhaps the most popular and widely performed composer in 19th-century Greece before Spyridon Samaras and the main link in a chain of Ionian composers fascinated by the folklore of continental Greece from Liveralis to Samaras. Because of his training he invites comparison with Italian composers, although his style seems closer in origin to early Verdi rather than Bellini or Donizetti. Melody, 'spontaneously conceived' in terms of the stage, is rich, fluent, and with a direct dramatic appeal. The more he turned to Greek subjects the more personal he became, a good example being Frossyni's second-act aria in *Kyra Frossyni*. His gift for atmosphere, if not drama, is equally evident in his songs, such as 'O Yero Demos', a heartbreaking farewell to life sung by an old *klepht* incorporated as an aria in *Marcos Botsaris*.

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STAGE

Il pellegrino di Castiglia (op scene, G. Laguidaras), Zakynthos, *c*1848–50, lost

Dante e Bice (Beatrice) (op, 3, S. Torelli), Milan, Carcano, 25 Aug 1852, music lost, pubd lib in *I-Mc*

Isabella d'Aspeno (os, 3, 'R. G. S.'), Corfu, S Giacomo, ? carn. 1854, *I-Mc**

La rediviva (tragedia lirica, prol., 3, I. Sapios), Milan, Carcano, 19 Jan 1856, *I-Mc*

Marcos Botsaris, 1857–8 (op, 4, G. Caccialupi and A. Valaoritis), Athens, 26 April 1858 (excerpts); Patras, Apollo, 30 April 1861 (complete); score reorchd from lost vs by N. Astrinidis, *c*1970, Library of the department of musical studies, Salonica: inc. pts, *Gr-Aels*

Fior di Maria, ovvero I misteri di Parigi (op, 4, Caccialupi, after E. Sue), Zakynthos, between 14 Aug and early Dec 1867, vs, *An*

I kyra Frossyni [Lady Frossyni] (op, 4, E. Martinengos and after Valaoritis), Zakynthos, 16 Nov 1868, private collection of Antonios Kokkinis, Athens

Maria Antonietta, 1873–4 (op, 4, G. Romas), Zakynthos, Foscolos, 28 Jan 1884

Despo, i irois tou Souliou [Despo, heroine of Souli], 1875 (op, 1, A. Manoussos), Patras, Apollo, 25 Dec 1882 or early Jan 1883

Romeo and Juliette, 1884 (op scene, P. Vergotis, after W. Shakespeare), Corfu Philharmonic Society, 27 Jan 1885, lost

Marathon – Salamis, 1886–8 (op, 4, A. Martzokis and A. Kapsokefalos), unperf. except 2 excerpts from act 4 in song recital, Zakynthos, 9 March 1887

O konte Spourghitis, i Lipothymies ke nevrika [Count Sparrow, or Faintings and Nervous Strains], ?1888 (comic op, 1, I. Tsakassianos); duet pubd in *Asty* [City], Athens (18 Dec 1888), lost

Projected operas, both ? after 1887, both lost: Don Pigna (Don Piña); Lambros Katsonis

OTHER VOCAL

Sacred: Orthodox liturgy, 4 male vv, Oct 1886, lost; Ina ti efryaxan ethni (Ps ii), Benakis Museum, Athens; Missa breve (Ky, Gl, Cr, San), Jesu redemptor, Veni creator, Tantum ergo: all attrib. Carrer

With orch acc.: O Demos (A. Valaoritis), 1859, O stratiotis/Asma polemou [The Soldier/War Song] (A. Manoussos), 1859, Anthi [Flowers] (G. Candianos-Romas), 1859, I anthopolitra [The Flower Girl] (G. Carvellas) by 1867, Vassilikos hymnos [Royal Anthem], 2 settings, before 22 April 1875, O psomozitis [The Old Beggar] (A. Soustos), before 22 April 1875, Lave ena rhodo agapi mou [Take a Rose, my Darling]: all Benakis Museum, Athens; Nani-nani [Lullaby], before 22 April 1875; Nyktosynavlia (Kytta ti ahno fengari) [Serenade (Look at the Pale Moon)], 1885, Philharmonic Society, Corfu; 3 songs (D. Solomos), male chorus, mandolinata: I xanthoula [The Fair Maiden], I farmakomeni [Poisoned], Pia ein' ekeini [Who is that Maiden]; Mysterion horou [The Mystery of a Ball], lost

With pf acc., mostly 1v: Una notte sul Pireo, romanza (Milan, ? before 1857); 5 songs, 1859 (Athens, 1887) I katadhiki tou Kléphti [The Condemnation of the Klepht] (I. Typaldos), Barcellona Greca/I fyghi [The Flight] (I. Tyaldos), O Demos [Old Demos] (A. Valaoritis), To Fengari: Dhiati glyko fengari mou [The Moon: Why, o Sweet Moon] (A. Manoussos), I Maria/Molis éfenge t'asteri [Maria/Just as the Star was Dawning] (I. Typaldos); O anthos ke i avgoula [The Flower and the Dawn] (Solomos), 1859 (Athens, *c*1906); O stratiotis, 1859 (Athens, n.d.), also orchd; Anthi, 1859 (Athens, n.d.), also orchd; To orfano [The Orphan] (A. Paraschos), before 22 April 1875 (Athens, n.d.); Mana ke paedhi [Mother and Child] (Athens, n.d.); Pes mou [Tell me] (Solomos) (Athens, n.d.); I anthopolitra, by 1867, also orchd; O psomozitis, before 22 April 1875, Benakis Museum, Athens, also orchd; To filima [The Kiss] (G. Zalokostas), before 22 April 1875, Benakis Museum, Athens; Hymnos pros tin patridha [Hymn to the Fatherland], Benakis Museum, Athens; Louloudhia emazoxa [I've Picked up Flowers]; The Maid of Athens (G.G. Byron), 2 frags., 1 in Benakis Museum, Athens; O koukos [The Cuckoo], doubtful, though in Carrer's hand; 7 other songs, lost; 8 solfeggi, 1857, lost

INSTRUMENTAL

Pf solo, pubd in Milan before 1857: 44 original pieces, lost except opp. 7–10, 12–15 (1851), 24 (*c*1851); 40 paraphrases and transcs., lost except Louisa Miller, quadrilles (1851), Divertimento sopra i motivi di Trovatore, pf 4 hands, op.50 (1853), La traviata, divertimento brillante, pf 4 hands, op.55 (1854), Deux pot-pourris brillants sur les meilleurs motifs des Vêpres siciliennes, pf 4 hands, op.87–8 (n.d.), Simone Boccanegra, divertimento, pf 4 hands, op.98 (n.d.)

Pf solo, after 1857: 45 pieces, 1863–73, all MSS, incl. 15 in Benakis Museum, Athens; other works, lost

Other works: Marcia funebre nell'opera La rediviva, transcr. band, after 1856; 1885: Din-don polka, insts, 1885, Benakis Museum , Athens; March, F, band; untitled work, F, band, Pot pourris greco di Paolo Careri, band pts; 2 waltzes: A 15 anni, fl, Alleati, fl, also fl, pf: both listed in Ricordi's catalogue (*c*1905); Giardino musicale: 20 fantasie sopra i migliori motivi delle opere moderne, fl, pf, op.67, collab. F. Pizzi; many other transcrs., mostly fl, pf, some pubd (Milan, n.d.), others listed in Ricordi's catalogue (*c*1905)

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GEORGE LEOTSAKOS

Carreras, José [Josep] (*b* Barcelona, 5 Dec 1946). Spanish tenor. He studied with Jaime Francisco Puig. After graduating from the Barcelona Conservatory he made his operatic début in Barcelona as Ismaele (*Nabucco*). Initially, his career was helped by support from two compatriots: Frühbeck de Burgos, who engaged him for Verdi's Requiem in Madrid in 1970, and Montserrat Caballé, with whom he sang at his sensational London début in 1971 in a concert performance of *Maria Stuarda*. After winning the Giuseppe Verdi Competition in 1972, Carreras appeared in Italy and Paris. The same year he made his American début with the New York City Opera as Pinkerton, and subsequently sang at the Hollywood Bowl (Duke of Mantua) and as Rodolfo (*La bohème*) with the San Francisco Opera in 1973. In 1974 he made his Metropolitan début as Cavaradossi and sang Alfredo at Covent Garden, where he was also greatly admired as Nemorino, Rodolfo and Stiffelio. At Salzburg he sang Don Carlos and Radames under Karajan.

In 1987, at the peak of his career, he contracted leukaemia but after extensive treatment he returned to the stage and to a demanding mixture of operatic roles and appearances for charity. The sweetness of timbre and purity of phrasing that typified his singing in the first part of his career made him one of the most popular lyric tenors of his generation. Later in his career he won acclaim beyond the opera-going public as one of the 'Three Tenors' in appearances and recordings with Pavarotti and Domingo. Carreras, though on occasion tempted to essay roles heavier than ideal for his resources, has at his best justified comparisons with Björling and the young Di Stefano. His recorded repertory is wide, and includes many roles in works by Donizetti, Verdi and Puccini, where the fervent and elegaic qualities of his singing can be heard; he has also recorded *West Side Story* with Bernstein. He has published an autobiography, *Cantar con el alma* (Barcelona, 1989; Eng. trans., 1991).

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MARTIN BERNHEIMER/ALAN BLYTH

Carrera y Lanchares, Pedro (*fl* 1786–1815). Spanish liturgist, theorist, organist and composer. A pupil of José Lidón, he served in Madrid as organist to the royal convent of his order, the Carmelitas Calzados. In 1789 his two-volume *Ritual carmelitano* appeared; it included an erudite introduction to Gregorian chant (useful for clarifying the traditional terminology of Spanish theory) and detailed information on the organ mass practice. His *Forma canendi in missis* of 1805, printed in large choirbook format, contained a series of plainsong mass propers according to the Toledan ritual; this project was apparently not continued. The same year saw the appearance of his *Rudimentos de música*, a small volume of elementary theory prepared for the pupils of the Real Seminario de Nobles in Madrid. Publication of the second part, consisting of graded melodic exercises over a bass, was delayed ten years by the Napoleonic occupation. Carrera also published two sets of psalm versets for organ, the *Salmodia orgánica* (1792) and the *Adiciones a la salmodia orgánica* (1814). Each contained 16 versets for the tones represented – ten brief versets for ordinary usage and six longer ones termed 'clásicos'. The pieces of the 1814 collection are the more substantial, but the general style in both is that of Classical piano music, despite a number of fugal movements. Carrera also left in manuscript (now in *E-Mn*) a volume of psalm settings for four voices and bass in traditional *fabordón* style.

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ALMONTE HOWELL

Carretti, Giuseppe Maria (*b* Bologna, 19 Oct 1690; *d* Bologna, 7 July 1774). Italian composer and teacher. A priest at S Petronio, he studied first plainsong and *cantus figuralis* and then, under Floriano Arresti, counterpoint. In 1717 he was received into the Accademia Filarmonica as a singer and in 1719 as a composer, serving six times as *principe* and holding other important offices. In 1740 he was named deputy *maestro di cappella* to G.A. Perti at S Petronio and in 1756, when Perti died, succeeded him, holding the post until his death. He was a highly regarded teacher and had many pupils. Carretti composed much sacred music in both the strict and concertante styles, publishing a *Credo corali*, for one and two voices and optional organ (Bologna, 1737), and some *sacre canzoni* in the anthology *La ricreazione spirituale* (Bologna, 1730). The largest collection of his manuscript works is at S Petronio (others are in *D-Dlb, Mbs, I-Bam, Bc, MOe*).

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O. Gambassi: *L'Accademia filarmonica di Bologna: Fondazione statuti e aggregazioni* (Florence, 1992)

GIUSEPPE VECCHI

Carri. *See* CANTI CARNASCIALESCHI.

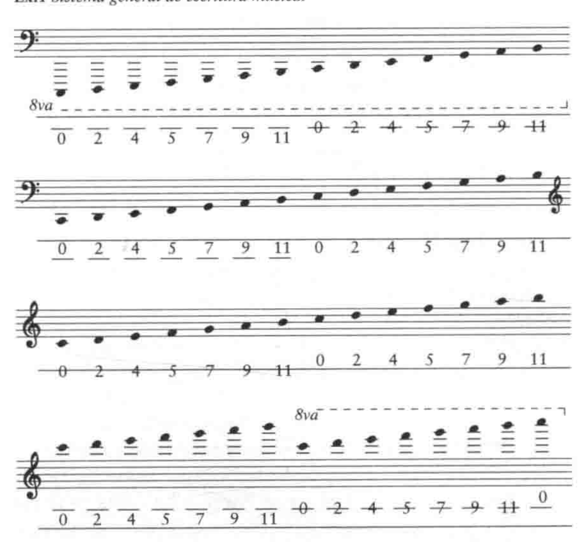
Carrillo(-Trujillo), Julián (Antonio) (*b* Ahualulco, San Luis Potosí, 28 Jan 1875; *d* San Angél, 9 Sept 1965). Mexican composer, theorist, conductor, violinist, inventor and teacher. Born to an Amerindian family during a seemingly peaceful period of Mexico's history, he received his early musical education at the National Conservatory in Mexico City, where he studied the violin with Pedro Manzano, composition with Melesio Morales and acoustics with Francisco Ortega y Fonseca. Between 1899 and 1905 he was in Europe, where he divided his time between the conservatories of Ghent and Leipzig; at Ghent he studied the violin with Albert Zimmer, and at Leipzig he was a pupil of Jadassohn (composition), Becker (violin) and Sitt (conducting), and led the Gewandhaus Orchestra under Nikisch. During these formative years he shaped his critical philosophy of the practical application and examination of all theoretical precepts. The results were revolutionary, and led him to a lifelong attempt at

effecting greater accuracy among the discrepant postulates of physicists, mathematicians and music theorists, and at helping performers to apply, or at least understand, them (see his *Pre-sonido 13*). As early as 1895, while he was experimenting on his own with the divisions of a string into multiple parts, he arrived at a 'new sound' (a note pitched in the mathematical ratio 1:1.007246), between *g* and *a* on the fourth string of his violin. Since this was the first ascending $\frac{1}{16}$-tone to break up the 'classical 12', he called it 'el sonido trece' ('the 13th sound'). This single sound came to symbolize microtonality in general for Carrillo, and the many new theoretical and musical systems derived from it: scales, melodies, harmonies, metres, rhythms, textures and instruments (see his '*Sonido 13': el infinito en las escalas y en los acordes*).

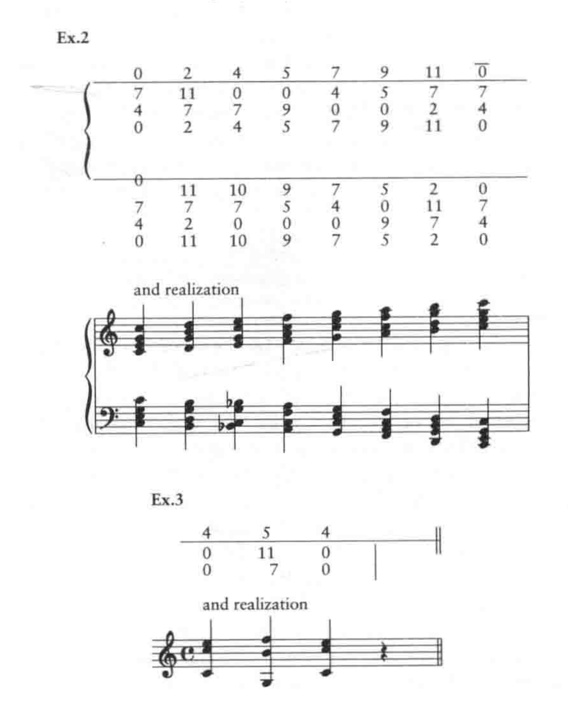
After Carrillo's triumphal return to Mexico in 1905, he attended unofficially an international congress on music in Rome (1911), where for the first time he presented his views on structural reorganization for such traditional forms as the symphony, concerto and sonata. The String Quartet in E♭ is a practical result of this and a logical development of Liszt's principle of thematic transformation. With his return to Mexico, Carrillo assumed many administrative duties, among them a professorship in composition at the National Conservatory, the post of Inspector-General of Music for Mexico City and the founder-directorship of a Beethoven Orchestra and Quartet. From 1913 to 1914 he served as director of the National Conservatory, but the many provisional governments in Mexico City could not deal with the revolutionary currents, so that in 1914 he left for New York, where he lived for four years. During that time he organized the American SO, which had a regular concert season and competed favourably with the New York PO. In 1918 the Carranza government invited Carrillo to return and appointed him director of the National SO, and in 1920 he became once again director of the National Conservatory. This was during the Obregón presidency, and Carrillo was much involved with the neo-classical revivals in art of José Vasconcelos, the guiding spirit of cultural affairs during this period. However, in 1924 Carrillo retired from his official public duties and devoted himself to working out his 'sonido 13' theories and applying them in compositions on new or adapted instruments. Many of his philosophical ideas on music education are reflected in the *Pláticas musicales*, some of which were formulated about this time. Perhaps because of his own involvement and persecution during the 1910 Revolution, Carrillo dreamt of an ideal world for artists, who would be patronized by a government but left free to develop their own ideas in an Arcadian atmosphere – Chapultapec Castle was suggested. Moreover, Carrillo favoured a liberal arts education for all creative artists, as he assumed that a broader working base would assure a more appreciative receptiveness to avant-garde ideas.

When, in 1924, Carrillo read an article in *Le ménestrel* concerning the necessity of new sounds for music's progress, he remembered his own experiments of 1895 with $\frac{1}{16}$-tones and decided to work on a suitable notational system for their expression. This was formulated in 1925 and resulted in a rectification or purification of the anarchic traditional system, as well as providing a simple expedient for exactly designating microtonal pitches. In Carrillo's new notational system (ex.1) the classical staff with many leger lines was reduced to a single absolute c'

Ex.1 *Sistema general de escritura musical*



line with numbers (the quantity dependent on the tonal or microtonal intervallic divisions in use) affixed to or relative to it, 'so that humanity ought to be able to read and write music as easily as it might write a letter or read a newspaper' (*Sistema general de escritura musical*). In an equal-tempered $\frac{1}{16}$-tone system, the numbers for a complete octave or 'cycle' would simply be expanded to 96. The numbers can be used for either tempered or non-tempered musical systems: in the former indicating musically (tuned) equidistant pitches, in the latter vibrationally equidistant pitches (what Carrillo called 'harmonic' pitches, referring to the natural overtone series). Chordal writing is achieved by relating all vertical numbers to the highest number and its position to the absolute c' line (ex.2); octave chordal displacements are effected by means of offsets to the right or left in various ways (ex.3).



In 1925 the League of Composers in New York commissioned a work from Carrillo for its concerts of new music, and he wrote his *Sonata casi-fantasía* for its Town Hall recital on 13 March. This concert marked the beginning of a long and fruitful friendship and artistic collaboration with Stokowski, who, on hearing of Carrillo's success with the *Casi-sonata*, wanted a work for the Philadelphia Orchestra. At the Carnegie Hall première of the commissioned Concertino (1926) Stokowski said: 'Luckily for America, we do not have to look to European musicians for this revolution, since everything is owed to an Indian who descends from the children of the Continent'. The work was performed to great acclaim at Carnegie Hall and later on tour with the Philadelphia Orchestra in Baltimore, Philadelphia and Washington. Carrillo had, indeed, never wanted to break absolutely with tradition and isolate himself from audiences. Stokowski persuaded him to keep the classical orchestra intact, playing tones and semitones, and to use a smaller group for the new microtones: the formal result was a resuscitation of the Baroque concerto grosso format, and one which allowed Carrillo to realize his concept of 'metamorphosis', whereby there would be a continuum of traditional and new sounds in an ever-expanding development, a movement in and out of itself while striving for a kind of Aristotelian completion, in accordance with the neo-classical revival in Mexico during the 1920s.

Carrillo continued to experiment and compose with notable success throughout the remaining 40 years of his life. In 1930 he formed a complete orchestra capable of playing exclusively in microtones. This Orquesta Sonido 13 toured throughout Mexico in the 1930s, sometimes with Stokowski as its conductor. In 1940 Carrillo patented plans for 15 metamorphosing pianos (in $\frac{1}{16}$-, $\frac{1}{15}$-, $\frac{1}{14}$-, . . . whole tones) which were ultimately built by the firm of Carl Sauter in Spaichinger Würt and exhibited at the 1958 Exposition in Brussels in the Belgian Pavilion. After this the piano manufacturer Marcel Gaveau offered his studio in Paris for another exhibition to coincide with the International Congress of Music sponsored by UNESCO. There many illustrious musicians, among them the microtone composers Hába and Vishnegradsky, saw and were impressed by the Carrillo pianos. Carrillo himself was to have more honours bestowed on him in the 1960s by his own government, and he also received yet another and final commission from Stokowski, for the Concertino for $\frac{1}{3}$-tone piano with orchestra, introduced in Houston in 1962 with his daughter Dolores as soloist and Stokowski conducting. The preceding year Carrillo had recorded 21 of his tonal and microtonal works with the Lamoureux Orchestra of Paris.

Although Carrillo never had recourse to the national materials used by Revueltas or Chávez, he considered himself to be as nationalist as the younger generation of composers and thought that the development of the '13th sound' revolution would in itself be sufficient to give universal renown to Mexico. Out of it would result a new order, less complex though providing for complexity, less constrained though providing for restraint.

WORKS

OPERAS

without microtones

La princesse Oïna (Ossian) (1, H. Albert), 1902; México en 1810 (Matilde) (4, L. Viramontes), 1909; Xulitl (3, C. d'Erzel), 1921, rev. 1947

ORCHESTRAL

with microtones

Sym. no.1 'Colombia', *c*1926; Serenata, $\frac{1}{4}$-tone vc, orch, 1926; Sym. no.2 'Colombia', 1926; Concertino, microtone group (pic, hn, hp, gui, vn, vc), orch, 1926; Nocturno (Misterioso Hudson), 1927; Capricho, chorus, orch, 1929; Sym. no.3 'Colombia', 1931; Conc., $\frac{1}{4}$- and $\frac{1}{8}$-tone vc, orch, 1945; Horizontes!, microtone group (vn, vc, hp), orch, 1947; Conc., $\frac{1}{4}$-tone vn, orch, 1949; Conc., $\frac{1}{3}$-tone pf, orch, 1958; Balbuceos, $\frac{1}{16}$-tone pf, chbr orch, 1958; Conc. no.2, $\frac{1}{4}$-tone vn, orch, 1964

without microtones

Marcha 'México', orch, band, 1895; Suite no.1 (de bagatelas), chbr orch, 1899, rev. 1932; Sym. no.1, D, 1901; Suite no.2 (Los naranjos), *c*1903; Sym. no.2, C, op.7, 1905; Marcha nupcial no.1, 14 wind insts, timp, 1909; Marcha nupcial no.2, str, org, hp, 1909; Marcha patria, 1917; Movimiento perpetuo, band, 1924; Suite no.3 (Impresiones de la Habana), 1929; Fantasía 'Impromptu' (8 de septiembre), pf, orch, 1930; Nocturnos (Xochimilco), 1935; Suite no.4 [arr. of 6 preludios, pf], 1944; Sym. no.3 (atonal) 'Heroica', 1945; Triple Conc., fl, vn, vc, orch, 1950; Trozo sinfonia atonal, 1961

VOCAL

with microtones

5 primeras composiciones nos.1–3, 5, see chbr works; I think of you, S, octavina, fl, gui, 2 va, arpa-citara, 1928; Ave Maria, S, SATB, 1929; Coro SATB, 1929; Impromptu, 2 S, tpt, arpa-citara, 1929; 6 preludios 'Europa', S octavina, fl, gui, arpa-citara, vn, 1934; La virgen morena (for film), SSAA, vn, vc, db, gui, arpa-citara, 1942; Misa a SS Juan XXIII, male chorus, 1962; Mass no.2, TBarB, 1965

without microtones

Adios! (M. Acuña), T, pf, 1895; Mass, chorus, orch, 1896; Requiem, op.1, chorus, orch, 1900; 3 romanzas (L.G. Urbina, anon., R. Sansares), 1v, pf, 1908; Canto a la bandera (R. López), 1909; TeD, SATB, orch, 1910; Misa de S Catarina, male chorus, orch, 1913, rev. 1943; Villancico al Niño Dios (trad.), vv, pf, *c*1913; Misa al Sagrado Corazón de Jesús, TTB, orch, *c*1918; Himno a la paz (B. Dávalos), 2 choruses, pf, 1944; Lamento de Sor Juana Ines de la Cruz, S, SATB, 1951; Pequeño requiem atonal, 4 SSTTBB choruses/24 solo vv, orch, 1956; Cánones atonales, 64vv in 8 choruses, *c*1964; Reviendras-tu? (M. Simounat), 1v, pf; Lo que soy para ti (J. de Ibarbourou), 1v, fl, cl, bn, str qt, db

CHAMBER

with microtones

5 primeras composiciones a base de 16avos de tono y sus compuestos, 1922–5: 1 Preludio a Colón, S, octavina, fl, gui, hp, vn, 1922; 2 Ave María, chorus, octavina, fl, gui, arpa-citara, vn, vc; 3 Tepepan 'Escena campestre', S, SATB, arpa-citara; 4 Preludio no.1, vc, str qt, db, arpa-citara; 5 Hoja de album, Mez, eng hn, vc, rev. for fl, cl, gui, arpa-citara, triangle, vc

8 str qts, *c*1924, *c*1925, *c*1925, 1926, 1926, 1962, 1964, 1964 [nos.4 and 5 known as 2 balbuceos (Meditación, En secreto), rev. as 2 bosquejos, SATB]; Sonata casi-fantasía, octavina, hn, arpa-citara, vn, va, vc, db, 1925; Lento solemne (En los montañes de mi México), octavina, hn, gui, arpa-citara, vn, vc, 1926; Serenata, $\frac{1}{4}$-tone vc, eng hn, hp, str qt, 1926; Preludio 'Ensueño', mand, mándola, gui, 1928; Fantasía 'Sonido 13', wind qnt, tpt, trbn, hps, str qt, 1930; Murmullos, str qt, db, arpa-citara, 1933; Romanza, octavina, hp, *c*1934; Preludio no.2, vc, str qt, db, arpa-citara, 1951

without microtones

Berceuse (Stella), fl, eng hn, hn, hp, vc, 1897; Str Sextet, 1900; Str Qt, E♭, 1903; Pieza de concurso, fl, pf, 1908; Pieza de concurso, va, pf, 1908; Pieza de concurso (Improvisasión), vc, pf, *c*1909; Tema con variaciones, vn, pf, 1910; Pf Qnt, E♭, 1913; Preludio (Crepuscular), vc, pf, *c*1920; Str Qt no.1 (atonal) 'Debussy', *c*1927; Str Qt no.2 (atonal), *c*1930; Str Qt no.3 (a ratos atonal a ratos politonal), 1932; Str Qt (en escala diatónica de 6 grados), 1937; Str Qt (atonal metamorfoseado) [cancrizans of Str Qt no.1], *c*1939; Str Qt (en escala 01347890), *c*1940; Str Qt no.4 (atonal) 'Beethoven', 1955

SOLO INSTRUMENTAL

with microtones

For gui: Estudio (A media noche en oriental), $\frac{1}{4}$-tone, 1931; Suite (Impromptu), $\frac{1}{4}$-tone; Sonata, $\frac{1}{4}$-tone, 1960; Estudio, $\frac{1}{3}$-tone, 1962

For arpa-citara: Estudios, $\frac{1}{3}$-tone; Preludios, $\frac{1}{16}$-tone; Sonata 'Amanecer en Berlin 13', $\frac{1}{4}$-tone, 1931, rev. 1957
For pf: Preludio '29 de septiembre', $\frac{1}{3}$-tone, 1949; Capricho, $\frac{1}{4}$-tone, 1959; Preludio, $\frac{1}{5}$-tone, 1959
For vn: 3 estudios en forma de sonatina, $\frac{1}{4}$-tone, 1927; 70 Exercises, $\frac{1}{4}$-tone; Casi-sonata no.1, $\frac{1}{4}$-tone, *c*1960; Casi-sonatas nos.2–3, $\frac{1}{4}$-tone
For va: 70 estudios, $\frac{1}{4}$-tone; Preludio, $\frac{1}{16}$-tone; Capricho, $\frac{1}{4}$-tone, 1926; 4 Casi-sonatas no.1, $\frac{1}{4}$-tone, 1961; Casi-sonatas nos.2–4, $\frac{1}{4}$-tone; Sonata, $\frac{1}{4}$-tone
For vc: 70 estudios, $\frac{1}{4}$-tone; Sonata, $\frac{1}{4}$-tone, *c*1927; Casi-sonata no.1, $\frac{1}{4}$-tone, 1959; Casi-sonatas nos.2–6, $\frac{1}{4}$-tone
For db: 70 estudios, $\frac{1}{4}$-tone, *c*1927

without microtones

For pf: Schottisch (Isabel), 1890; En el bosque, waltz, 1896; Gavota y rêverie [arr. from Suite no.1, orch], *c*1900: Suite 'Mignonette', 1902; Mazurka, 1902; 6 preludios, *c*1920; Nocturno (Penumbras en el paseo de la Reforma), 1928; 12 preludios (estudios) (en escala 01347890 en sus 12 alturas), 1964; also cadenzas for Beethoven: Pf Concs. nos.2–4
For vn: Sonata no.1 'Paganini', e, 1903; Sonata no.2, d, *c*1909; Sonata no.3; Sonata no.4, 1963; Sonatas nos.5–6
For vc: Sonatina

Principal publisher: Jobert

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Tratado sintético de canon y fuga (Jalapa, Veracruz, *c*1915)
Tratado sintético de instrumentación para orquesta sinfónica y banda militar (New York, 1916, 2/1948)
El sonido 13 (Mexico City and New York, 1924–6) [periodical]
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Tratado sintético de contrapunto: melodías simultáneas (Mexico City, 1930, 3/1948)
Genesis de la revolución musical del 'sonido 13' (San Luis Potosí, 1940)
Método racional de solfeo: entonación y medida de los sonidos musicales (Mexico City, 1941)
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GERALD R. BENJAMIN

Carrión, Jerónimo de (*b* Segovia, *c*1666; *d* Segovia, early Aug 1721). Spanish composer. He was first a choirboy and later singer at Segovia Cathedral. In October 1687 he was appointed *maestro de capilla* of Mondoñedo Cathedral and in January 1690 of Orense Cathedral; in November 1690 he obtained the same post at Segovia Cathedral, where he remained until his death. Nearly all his works are housed in Segovia Cathedral: three masses, 28 psalms, eight settings of the *Magnificat*, one requiem, 12 Lamentations for Holy Week, 14 motets and some 500 villancicos. Other villancicos are located in the cathedrals of Palencia and Valladolid, and one *Magnificat* is at Santiago Cathedral. Carrión is a typical representative of the Spanish high Baroque. His compositions range from bel canto solo writing to polychoral effects, and from *stile antico* to *stile moderno*, including a few techniques rarely employed in his time, such as the use of parody. Typical of late 17th-century Spanish style, his liturgical works, to Latin texts, make frequent use of contrapuntal devices, while his works to Spanish texts have lighter melodies. His use of instruments in a quasi-vocal manner, in groups or 'coros', is also typical of Spanish music of the time, where the singing melodies of the instruments are equal to those of the voices.

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JOSÉ LÓPEZ-CALO

Carrodus, John (Tiplady) (*b* Braithwaite, 20 Jan 1836; *d* London, 13 July 1895). English violinist. He was first taught by his father, a keen amateur, and was then sent to study with J.B. Zerbini. He had already played in public when in 1848 he became a protégé of Bernhard Molique, under whom he received an intensive training in Germany and London. Carrodus's playing made a deep impression on Spohr and also on Costa, who engaged him for Covent Garden (1861). He joined Arditi's orchestra at Her Majesty's Theatre, but when that building was destroyed (1867) he returned to Covent Garden and in 1869 succeeded Sainton as principal first violin; here he played until the night before his death. From the mid-1850s he divided his time between orchestral playing and solo work, and every year appeared at important London and provincial concerts; he also undertook extensive tours, sometimes accompanied by one of his sons. In 1876 he was appointed to the staff of the National Training School for Music, and was associated with other professional bodies. Carrodus was one of the most sought-after of Victorian musicians. His interpretations of the concertos of Beethoven, Spohr and Molique were universally admired, and he had a large repertory of shorter virtuoso pieces. He was a skilled obbligato player, and also took part in chamber music with Arabella Goddard, Piatti and others. He set himself unremittingly high standards, and

as an orchestral leader he could be implicitly depended upon; he had a fine sense of rhythm and unusual powers of memory. He did much to raise the level of string playing in English orchestras during the later 19th century. (A. Carrodus: *J.T. Carrodus, Violinist: a Life Story, 1836–1895*, London, 1897)

E.D. MACKERNESS

Carrollan [Carollini], **Turlough.** *See* CAROLAN, TURLOUGH.

Carrone, Giovanni (*fl* 1629). Italian composer. He is known only by *Il primo libro delli motetti* for one to four voices and organ continuo, op.1 (Venice, 1629). It shows a nice sense of melody and ornament and includes expressive word-painting and lilting triple rhythms. In his setting for two tenors and bass of the Song of Songs text *Anima mea liquefacta est*, Carrone paints the words 'quia amore langueo' with a startling modulation from B♭ major to B minor. He does not unify his motets with recurring material, but one four-part piece has contrasting sections for tutti and three voices.

JEROME ROCHE

Carrozza [Carozza], **Giovanni Domenico** [Dominico] (*b* Messina; *fl* 1598). Italian composer. He was one of a family of musicians from Messina (including Francesco, Geronimo and Pasquale Carrozza) active in Caltagirone and Malta at the end of the 16th century. According to the title-page of his *Primo libro de madrigali a cinque voci* (Venice, 1598, inc.), he was then *maestro di cappella* at Castroreale, near Messina. The dedication of the book to don Francesco Flaccomio describes the contents as 'these first fruits of my poor skill, cultivated under the protection of Your Reverence'. One madrigal is by Flaccomio himself; another piece is enthusiastically addressed to Ruggiero Giovannelli. Carrozza's only complete surviving work, a two-part, five-voice madrigal, appeared in the anthology *Le risa a vicenda* edited by Giovanni Pietro Flaccomio (RISM 1598[8]; ed. MRS, xii, 1993). Carrozza's two-part madrigal sets a text which is also set by eight other composers in the volume. Of the settings, Carrozza's remains truest to the restrained style of Gerolamo Lombardo's original version, which the editor had proposed as a model. Three motets by Carrozza, for five and eight voices, are lost (Azzopardi).

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Carse, Adam (von Ahn) (*b* Newcastle upon Tyne, 19 May 1878; *d* Great Missenden, 2 Nov 1958). English collector and historian of instruments and composer. He was educated in Hanover (1892) and as a Macfarren scholar at the Royal Academy of Music (1893–1902, ARAM 1902), where he studied composition with Corder. After serving as assistant music master at Winchester College (1909–22), he returned to the RAM in 1922 as professor of harmony and counterpoint, becoming a Fellow of the RAM in the same year; he held the professorship until 1940.

Carse's early compositions include an orchestral prelude to Byron's *Manfred*, a dramatic cantata, *The Lay of the Brown Rosary* and two symphonies; his later works, for student orchestras and beginners, are light, tuneful and individual, and ideally suited to their purpose as teaching material. His reputation, however, rests on his study of the history of instruments and the orchestra, and on his collection of some 350 old wind instruments, which he gave to the Horniman Museum, London, in 1947. Although not sharing the view of many specialists in his field that old instruments are better suited to the performance of old music than modern ones, he had a historian's interest in the development of instruments from their original to their modern forms. His work in this area was thorough and original, as was his study of the history of the orchestra; *The Orchestra in the 18th Century* (1940) and *The Orchestra from Beethoven to Berlioz* (1948) are classics in their field. He also edited many early Classical symphonies (by Abel, Arne, J.C. Bach, Dittersdorf, Fils, Gossec, Stamitz, among others) and published arrangements of a wide variety of music.

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LYNDESAY G. LANGWILL/ROSEMARY WILLIAMSON

Cartagenera. Song and dance form in flamenco style derived from the Andalusian fandango. *See* FLAMENCO, Table 1.

Cartagenova, Gian [Giovanni]**-Orazio** [Joao Oracio] (*b* Vicenza, 1800; *d* Vicenza, 26 Sept 1841). Italian baritone. His career began in 1823 in Milan with minor bass parts. In 1826, he joined the Italian troupe under Mirecki, singing in the Lisbon première of Mirecki's *I due forzati*. Obligations at the S Carlos continued under Mercadante, creating roles in the 1828 premières of Mercadante's *Adriano in Siria* (Osroa), *Gabriella di Vergy* (Fayel) and the expressly revised *Ipermestra* (Danao). He then sang in Cadiz, in Paer's *Agnese*, and in Madrid, in operas by Mercadante, Rossini, Bellini, Pacini and Vaccai. After considerable success on the Iberian peninsula, he returned to Italy probably in 1831.

In the 1830s Cartagenova sang regularly at La Scala, Milan, and had successes in London and Vienna. He was in demand by leading composers, and created the principal

roles in Mercadante's *I Normanni a Parigi* (1832), Bellini's *Beatrice di Tenda* (1833), Mercadante's *La gioventù di Enrico V* (1834) and many other operas. These efforts led to the pivotal role-creations in Mercadante's *Il giuramento* (1837) and Pacini's *Saffo* (1840); each role was written specifically for Cartagenova, and both show his important contribution to consolidating the vocal and psychological transition from *basso cantante* to Romantic baritone. Together with Ronconi, he helped to shape the identity of the new baritone register. He is remembered essentially as a singing actor, and he frequently moved audiences to tears.

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RICCARDO LA SPINA

Cartari, Giuliano (*b* Bologna, between 1536 and 1539; *d* Bologna, probably on 22 Dec 1613). Italian composer and singer. He was a Minorite and was of Jewish origin. He is first heard of at Padua, where documents (in *I-Pca*) show that on 2 May 1567 he was employed by the Cappella del Santo as a singer; this appointment was reconfirmed on 7 May 1569. He then moved to Bologna as *maestro di cappella* at the church of S Francesco and lived in the monastery attached to it. His presence there is sporadically documented between 1573 and 1590. A document dated 30 November 1591 registers his discharge from the monastery because 'he had taken no pleasure in his service'. It also states that during his absences from Bologna he was active at Iesi, Faenza and Ripatransone (near S Benedetto del Tronto). By 26 October 1594 he was back at Bologna, but only in 1601 did he again become *maestro di cappella*. From 1606 until his death he held the position of *maestro di musica*, together with Giannantonio da Cento, who had succeeded him as *maestro di cappella* in 1605. According to one report (*La serie de maestri di capella religiosi min. con ... di S Francesco di Bologna dall'anno 1537 sino all'anno 1777*, in *I-Bc* H 60, f.36*r*), he also resumed the post of *maestro di cappella* in 1608. Evidence as to the date of his death is contradictory: *Il necrologio della Provincia bolognese di S. Antonio dei Frati minori conventuali* by Tarcisio Strappati (in *I-Bas*) gives the actual date as 22 December 1613; and the inventory of movable possessions found in his room after his death (also in *Bas*) confirms that he was dead by 20 March 1614, but the *Libro de' partiti e de' consigli*, ii (again in *Bas*), records, probably erroneously, his attendance at an assembly on 15 May 1614. His output consists very largely of typically Counter-Reformation church music, all of it presumably composed for his order.

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all published in Venice

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Beatissimae virginis integerrimae laudes, 5–7vv (1597[5]), inc.
Motectorum, liber primus, 5, 6vv (1600), inc.
Sanctissimae virginis Mariae ... eximia praeconia ordinibus 4 discussa, una cum 12 motectis, 8vv (1601), inc.
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PIER PAOLO SCATTOLIN

Carte, Richard D'Oyly (*b* London, 3 May 1844; *d* London, 3 April 1901). English impresario and composer. The son of the flautist Richard Carte, he was educated at the University of London. Initially he determined to become a composer, but several unsuccessful essays in light opera, notably *Dr Ambrosius*, convinced him that his talents lay elsewhere. In 1870 he established an agency for musical and dramatic artists and lecturers. Among his early clients were Adelina Patti, G.M. Mario and Gounod; later, in 1881, he was to organize Oscar Wilde's American lecture tour. Carte's first undertaking in theatre management took place in 1874, when he mounted *opéra bouffe* by Serpette and Lecocq, as well as English comic opera, at the Opera Comique Theatre in London. The following year, as manager of the Royalty Theatre, he commissioned *Trial by Jury* from Gilbert and Sullivan as an afterpiece for *La Périchole*. On the basis of its success Carte incorporated a syndicate of investors as the Comedy Opera Company in 1877. He hired the Opera Comique and in November produced *The Sorcerer*, which was immediately recognized as a novel and promising form of musical theatre. *H.M.S. Pinafore* followed in May 1878; when Carte's agreement with the syndicate expired in July 1879 he succeeded in gaining control of the production, whereupon the Comedy Opera Company was dissolved. Thereafter 'Mr R. D'Oyly Carte's Opera Company', as it was known during his lifetime, was inseparable from the names of Gilbert and Sullivan.

At the Opera Comique Carte produced *The Pirates of Penzance* (1880, after the New York première) and *Patience* (1881). On 10 October 1881 *Patience* was transferred to the new Savoy Theatre, which Carte had constructed on a site in the Strand next to his offices in Beaufort Buildings. Here the remaining Gilbert and Sullivan operas (the 'Savoy operas') were profitably produced under his auspices. He commissioned operas from other composers, including Edward Solomon, Alfred Cellier, Alexander Mackenzie and André Messager, and also maintained touring companies that travelled throughout the provinces, to Europe and across North America.

Having established a home, and cultivated a demand, for English comic opera, Carte sought to do the same for native grand opera. To this end he built the Royal English Opera House in Cambridge Circus, which opened on 31 January 1891 with Sullivan's *Ivanhoe*, commissioned for the purpose. Other composers were also enlisted, but they failed to provide further operas and the plan collapsed (although *Ivanhoe* ran for half a year). The magnificent building (now the Palace Theatre) was sold soon afterwards, and for many years it was used as a variety theatre.

Carte was known as a masterful promoter, a meticulous organizer, a man of refined tastes and high principles, and a generous but firm employer. He initiated a number of theatrical reforms – the Savoy was the first public building in London to be lit entirely by electricity – and his success

helped to create an environment favourable to the development of English opera in the next century. From 1915 the D'Oyly Carte Opera Company, revived by Carte's son Rupert (1876–1948), achieved new popularity. On Rupert D'Oyly Carte's death his daughter Bridget D'Oyly Carte supervised the company until its closing in 1982. In 1988 a revival of the company was made possible largely through her bequests.

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(*selective list*)

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Marie (operetta, 1), London, Opera Comique, 26 Aug 1871
Happy Hampstead (musical pastoral, 1, F. Desprez), tour perf., 3 July 1876; London, Royalty, 13 Jan 1877

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FREDRIC WOODBRIDGE WILSON

Cartellieri, Antonio Casimir (*b* Danzig [now Gdańsk], 27 Sept 1772; *d* Liebshausen, Bohemia, 2 Sept 1807). Bohemian composer. He received a musical education at an early age from his parents: his father, an Italian tenor, Antonio Maria Gaetano, and his mother, from Riga, the singer Elisabeth Böhm, as she was known professionally at the Königliches Opernhaus in Berlin after her second marriage. His parents' unhappy marriage and subsequent divorce led to Antonio's leaving home at the age of 13. After several difficult years, he emerged in 1791 as music director and court composer to Count Oborsky. In 1792 he accompanied his employer to Berlin, where he achieved his first success as a dramatic composer. During his subsequent sojourn with the Count in Vienna, he studied counterpoint with Albrechtsberger, Seyfried and possibly Beethoven, and operatic composition with Salieri. Cartellieri's first public appearance with Beethoven was in 1795 in a concert which saw both the première of his own oratorio *Gioas re di Giuda* and Beethoven's first public performance as a pianist in Vienna. Prince Lobkowitz, who had noticed Cartellieri at Oborsky's concerts, engaged him in 1796 as Kapellmeister, singing teacher and violinist.

In addition to directing operas at the princely court, Cartellieri had to play in instrumental concerts, which sometimes included premières of works by Beethoven under the direction of the composer, for example, the Eroica Symphony and the Triple Concerto on 23 January 1805. In 1800 he married Franziska Kraft, whose father Anton gave Haydn's well-known cello concerto its première. Unlike his parents, Cartellieri had a happy marriage which produced three sons, including Joseph who succeeded to his father's post with Lobkowitz. Cartellieri died of a heart attack at the age of 35. His premature death prevented his music from becoming more widely known. Partly influenced by his great Viennese contemporaries and partly anticipating later features of Romanticism, Cartellieri's style is nonetheless unlike any other. In terms of compass and originality his works merit revival. The popular canon 'Oh come lieto in seno' from his opera *Il segreto* was formerly misattributed to Mozart.

WORKS
(*selective list*)

SACRED

Masses: B♭, 4vv, orch, *I-Fc*; C, 1806, *A-Ee*; C, SATB, orch, *KR*; C, 4vv, orch, *I-Fc*; c, 2 choruses, orch, Raudnitz, 1806, *A-Wgm**, *CZ-Pnm*, *I-Fc*; D, 4vv, orch, *CZ-Pnm*, *I-Fc*; d, *CZ-BER*; d, *CZ-Pnm*; E♭, 4vv, orch, *A-Wn*, *CZ-Pnm*, *I-Fc*; E, 4vv, orch, *Fc*; g, *CZ-Pnm*
Orats: Gioas re di Giuda (azione sacra, 2, P. Metastasio), Vienna, 1794, *A-Wgm*, *CZ-Pnm*, *I-Fc*; La purificazione di Maria Vergine (L. Prividali), Prague, 1807, *A-Wn*, *CZ-Pnm*, *I-Fc*; Per celebrare la festività del S.S. Natale (Prividali), *A-Wn*, *CZ-Pnm*, *I-Fc*
Numerous motets, offs, grads and other sacred works

SECULAR

Ops: Die Geisterbeschwörung (Spl, 2), Berlin, 1793, *CZ-Pnm*, *D-Bsb*, *I-Fc*; Angarda Regina di Boemia (op eroicomica, 2), Vienna, 1800, *CZ-Pnm*, *I-Fc*; Der Rübezahl (komische Oper, 3), 1801, *CZ-Pnm*, *I-Fc*; Il segreto (farsa per musica, 1, Hoffmann and Prividali), 1804, *CZ-Pnm*; Atalinda (op eroicomica, 2), *Pnm*, *I-Fc*; Il duello fortunato (farsa per musica, 1), *CZ-Pnm*, *I-Fc*; Il giudice nella propria causa (commedia per musica, 2), *Fc*
Cants.: Kontimar und Zora (poemetto musicale, 1), Berlin, 1792, *I-Fc*; Die Siegesfeier, Vienna, 1797, *Fc*
Numerous arias, duets, trios and qts

INSTRUMENTAL

3 syms.: c, before 1796 (Darmstadt, n.d.); E♭, before 1796, *Fc* (Darmstadt, n.d.); C, *Fc*
5 concs.: cl, B♭, *Cz-Pk*, *Pnm* (inc.); cl, E♭, *Pk*, *I-Fc*; 2 cl, B♭, *Cz-Pk*; cl, inc., *Pk*; fl, G, *D-BFb*, *DK-Kk* (Darmstadt, 1797)
3 wind divertimentos, all in F, *A-Wn*, *Wgm*, *CZ-Bm*
Türkische Musik, *Pk*; Notturno, *Pk*
Andantino con variazioni, pf, *D-MÜs* (Leipzig, n.d.)
Numerous other orch and chbr works

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D. Klöcker: 'Anton Casimir Cartellieri (1772–1807) und seine drei Wiener Bläserdivertimenti', *Oboe, Klarinette, Fagott*, vii/2 (1992), 111–16

DIETER KLÖCKER

Carter, Andrew (*b* Leicester, 13 Dec 1939). English composer, arranger and conductor. He studied at Leeds University before joining the choir of York Minster as a bass. While at York (1962–9) he founded the Chapter House Choir, for whom many of his carol, folksong and popular song arrangements were written. After further study of Scandinavian choral music and extended visits to conduct in Australia and New Zealand, he has concentrated his activities on composition. Carter's experience as a singer and practical musician informs all of his work. His idiom draws on an extensive range of 20th century English church music, including contemporaries such as Rutter and Mathias. Like Rutter, he has become one of his generation's most frequently performed and commissioned composers of choral music, both in Britain and the USA. Carter's work is characteristically crisp, incisive and energetic, making frequent use of toccata figuration in organ parts and sympathetic deployment of vocal timbres. Three larger scale compositions typify his output: the *Benedicite* (1989), inspired by carvings in the restored south transept of York Cathedral and employing children's chorus alongside adult choral and orchestral forces, the *Te Deum*, and *Musick's Jubilee*, which derives from the tradition of the Purcellian ode.

WORKS
(*selective list*)

Vocal-orch: Benedicite (Book of Common Prayer, Carter), SATB, children's chorus, chbr orch, 1989; Musick's Jubilee (A. Marvell, J. Dryden, A. Tennyson), S, Mez, SATB, chbr orch, 1993; TeD (Book of Common Prayer, St Francis of Assisi, H.W. Longfellow, St Patrick), SATB, children's chorus, chbr orch, 1996; Horizons (H.W. Clough, A. Brontë and others), S/Mez, SATB, orch, 1996; Song of Stillness (M. Ehrmann, J.E. Southall and others), Bar/T, SATB, chbr orch, 1996

Anthems: Easter Alleluia (Carter), SATB, org, 1988; The Light of the World (Bible: *Revelation, John*), SATB, org, 1988; Prayer of Peace (St Francis of Assisi), SATB, pf/org, 1990; God be in my Head (Sarum Book of Hours), SATB, pf/org, 1991; No Man is an Island (J. Donne), SATB, 1993; O Praise God in his Holiness (Ps cl), double chorus, 1993; Love one another (Bible: *First Epistle of Peter*, Gibran), SATB, org, 1994; May the Mystery of God (A. Cowley), SATB, org, 1995; Rejoice in the Lord Alway (Bible: 4 *Philippians*), SATB, org, 1999

Other choral: Galloping Godiva (Carter), nar, children's chours, pf, 1987; Wakefield Service (Magnificat and Nunc Dimittis), SATB, org, 1988; Missa brevis, SSA, org, 1988; Missa Sancti Pauli, SATB, org, 1997

Org: Trumpet Tune, 1986; Aria, 1995; Toccata on Veni Emmanuel, 1995

Arrs.: 3 English Folk Songs, SATB, 1968; Two for the Price of One, SATB, 1974; A Maiden most Gentle (Carter), carol, SATB/SSA, org/orch, 1975; 2 Spanish Carols, S, SATB, 1975; I Wonder as I Wander, carol, SATB, org, 1977; The Teddy Bear's Picnic, SATB, 1978; Angelus ad virginem, carol, SATB, org, 1980

Principal publishers: OUP, Banks (York)

MATTHEW GREENALL

Carter, Benny [Bennett Lester] (*b* New York, 8 Aug 1907). American jazz alto saxophonist, arranger, composer and bandleader. Carter received early musical training from his mother and several local teachers, but was primarily self-taught. He first played the trumpet, then tried the C-melody saxophone, and shortly after changed to alto saxophone, which became his principal instrument. He first attracted widespread attention during a year in Fletcher Henderson's big band (1930–31), to which he contributed arrangements. After leaving Henderson he succeeded Don Redman briefly as the musical director of McKinney's Cotton Pickers in Detroit, then returned to New York, where he formed his own big band in 1932. Carter disbanded his group late in 1934 and the following year moved to Europe; he settled in London, where he served as a staff arranger for the BBC Dance Orchestra (1936–8). During these years he played and recorded with local musicians in England, France and Scandinavia and led his own interracial, multinational band in the Netherlands (1937); he regularly played the alto and tenor saxophone, trumpet and clarinet, and occasionally played the piano and sang.

Carter returned to the USA in 1938 and led a big band at the Savoy Ballroom in Harlem through much of 1939 and 1940. He travelled with a new big band to the West Coast, and settled permanently in Los Angeles in 1942. There he turned increasingly to studio work, composing and writing arrangements for several major films, including portions of *Panic in the Streets* (1950) and *An American in Paris* (1951), and later, television productions, notably the series 'M Squad'. One of the first black musicians to find acceptance in the Hollywood studios, Carter was instrumental in facilitating the entry of other talented blacks, and was a leading force in the amalgamation of the local black and white Musicians' Union branches.

From 1946 Carter no longer led a regular band, though he continued to be active through tours with Jazz at the Philharmonic, occasional big-band engagements and many recordings. In the 1950s and 60s he also wrote arrangements for most of the leading singers of the time, including Sarah Vaughan, Ella Fitzgerald, Ray Charles, Peggy Lee and Louis Armstrong. Carter resumed a more active performing schedule in the 1970s: he appeared at major festivals and night clubs, made annual tours of Europe and Japan and, after a ten-year hiatus, resumed recording on a regular basis. He also began a new career as a teacher, spending several periods in residence at universities. Princeton University, where he frequently lectured, awarded him an honorary doctorate in 1974. In 1987 the American Jazz Orchestra produced a programme of Carter's music. In the same year he was presented with the Grammy lifetime achievement award, and in 1992 he received a Grammy award for the best jazz composition, *Harlem Renaissance Suite*. A film documentary, *Benny Carter: Symphony in Riffs* (1990), was directed by Harrison Engle, and in the 1990s Carter was still touring internationally and playing alto saxophone as well as ever.

As an instrumentalist, Carter is recognized, along with Johnny Hodges, as the leading creator of an alto saxophone style before Charlie Parker. Even his early solos, such as *I'd love it* (McKinney's Cotton Pickers, 1929, Vic.), show the pure tone, facility, varied dynamics and sophisticated harmonies that set his work apart from that of his contemporaries; later recordings, such as *Crazy Rhythm* (Coleman Hawkins, 1937, Swing), with their long lines, legato phrasing and understated attack, presaged future developments on this instrument.

As an arranger, Carter was an architect of the big-band swing style; his arrangement for Fletcher Henderson of *Keep a song in your soul* (1930, Col.) is often cited as a landmark in the evolution of jazz arranging. *Lonesome Nights* (1933, OK) and *Symphony in Riffs* (1933, Col.) display the innovative block-chord writing for reed instruments that marked his early scores and later became part of the stock in trade of most swing arrangers. Carter also composed the jazz standards *Blues in my Heart* and *When lights are low*. His later recordings, such as *Further Definitions* (1961, Imp.), continue to show his masterly writing for the reed section, as well as a new drive and momentum in his solo playing.

WORKS
(*selective list*)

all compositions arranged by Carter

Compositions: Keep a song in your soul (on F. Henderson, 1930, Col.); Lonesome Nights (1933, OK); Symphony in Riffs (1933, Col.); Crazy Rhythm (1937, Swing); Shoe Shiner's Drag (on L. Hampton, 1938, Vic.); More than you know (1939, Voc./OK); Sleep (1940, Voc./OK); I surrender dear (1944, Cap.); Blues in My Heart, When the Lights are Low (from Central City Sketches; 1987, Musicmasters)

Arrangements: Once upon a time (1933, OK); Honeysuckle Rose (1937, Swing); I'm in the mood for swing (on L. Hampton, 1938, Vic.); O.K. for Baby (1940, Decca); I can't escape from you (1944, Cap.); I surrender dear (1944, Cap.); Malibu (1945, Cap.)

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EDWARD BERGER

Carter, Betty [Jones, Lillie Mae; Betty Bebop; Carter, Lorraine] (*b* Flint, MI, 16 May 1930; *d* New York, 26 Sept 1998). American jazz singer. She grew up in Detroit, and as a teenager sang with Charlie Parker and other visiting bop musicians. By the time she joined Lionel Hampton's band in 1948 she was using the stage name Lorraine Carter; Hampton began calling her Betty Bebop, and hence she became known as Betty Carter. In 1951 she went with Hampton's band to New York, where she worked intermittently for the next two decades, appearing frequently at the Apollo Theater. She also performed in Ray Charles's touring show (1960–63) and visited Japan (1963), London (1964) and France (1968). In the late 1950s and early 60s Carter was associated with several recording companies, but refused to make the concessions to popular taste that they demanded of her; instead she preferred complex renditions of popular songs which captured the spirit of bop improvisation. She began to work with her own trio in 1969, and in 1971 founded her own recording company, Bet-Car Productions, for which she recorded *The Audience with Betty Carter* (1979). Her appearance in 1975 in Howard Moore's musical *Don't Call Me Man* prompted a number of club engagements, and she continued to perform with her trio throughout the 1980s. After securing a contract with a major label, Verve, in 1988 and winning a Grammy Award the following year, she achieved that long sought-after success on her own terms in the 1990s. In 1994 she recorded *Feed the Fire* and also gave concerts with the pianist Geri Allen, Dave Holland and Jack DeJohnette standing in for her regular trio. Whether she was employing lyrics or scat singing, Carter's vocal trademark was the use of idiosyncratic swoops from note to note.

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BARRY KERNFELD

Carter, Elliott (Cook) (*b* New York, 11 Dec 1908). American composer. One of the most respected composers of the second half of the 20th century, he has blended the achievements of European modernism and American 'ultra-modernism' into a unique style of surging rhythmic vitality, intense dramatic contrast and innovative facture.

1. Life. Carter was born into a prosperous New York family. Its business, founded by his grandfather, was lace importing, and much of Carter's childhood was spent in Europe; he spoke French before he learnt to read English. His parents gave little encouragement to his musical interests other than providing for early piano lessons. In 1922 he entered the Horace Mann School, and it was during his time there that he developed an interest in modern music as part of his broader exploration of modernism in literature, film and theatre. Many of the groundbreaking works of modern European music did not arrive in New York until the early 1920s; the city was therefore encountering the violent innovations of *Pierrot lunaire* and *The Rite of Spring* at a time when Europe was already reacting against these works in the direction of neo-classicism. At concerts given by Katherine Ruth Heyman in 1924 Carter heard music by Skyrabin and Ravel, and was introduced to Charles Ives. He also came to admire the music of the American 'ultra-modernists' – Cowell, Varèse, Ruth Crawford and, later, Nancarrow. Ives often invited Carter to attend concerts with him. Afterwards they would go back to Ives's home where the elder composer would parody at the piano the 'tricks' of Debussy, Stravinsky or Prokofiev; most of the new music emanating from Europe he considered only superficially modern. Ives's music, as well as his critiques of other composers, made a powerful impact on Carter, although at the time he was more an enthusiast than a composer. Interestingly, in the letter of recommendation Ives wrote in support of Carter's admission to Harvard, he mentioned the young man's interest in music and literature, his character and his sense of humour, but not his compositional talent.

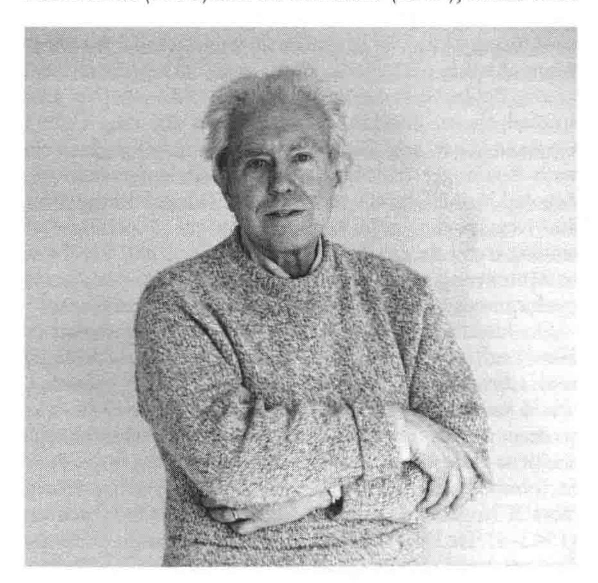
Despite Carter's contact with so much new music he felt that he lacked the technique necessary to compose. Dissatisfied with Harvard's music programme, he entered the university (1926) as a student of English literature, Greek and philosophy, at the same time receiving instruction in the piano, the oboe and *solfeggio* at the Longy School. He stayed on at Harvard to complete an MA in music in 1932, studying with Walter Piston, A.T. Davidson, Edward Burlingame Hill and Gustav Holst among others, but the course did little to advance his composing skills. This situation was mended by three years of study with Nadia Boulanger, both privately and at the Ecole Normale de Musique (1932–5). (He also studied choral conducting with Henri Expert.) Unlike Copland, however, Carter composed hardly any music with Boulanger that he thought worth preserving. He devoted himself mainly to the study of strict counterpoint and was particularly impressed by the experience of singing early choral music from Perotinus and Machaut to Monteverdi and J.S. Bach. He later cited his study and performance of the Bach cantatas as a decisive influence.

On his return to the USA in 1935, Carter settled in New York where he wrote for *Modern Music* and became music director of Ballet Caravan (until 1940). *Pocahontas*, which won the Juilliard Publication Award in 1940, was written for the company in 1936. After marrying the sculptor Helen Frost-Jones in 1939, he took a position at St John's College, Annapolis, Maryland. During World War II he worked for the Office of War Information (1943–4). He later held teaching positions at the Peabody Conservatory (1946–8), Columbia University (1948–50), Queens College, CUNY (1955–6), Yale University (1960–

62), MIT and Cornell University (from 1967). His one long-term teaching position was at the Juilliard School (1964–84). His numerous honours include two Pulitzer Prizes (1960, 1973), the Sibelius Medal (1961), the Gold Medal of the National Institute for Arts and Letters (1971), the Ernst von Siemens Prize (1985), the National Medal of the Arts (1985) and the Gold Medal of the Royal Philharmonic Society (1996). While keeping his main residences in the USA (in Manhattan and, until 1990, Waccabuc, north of New York City), Carter has spent much time in Europe with extended residencies in Rome (1953–4, 1963, 1968) and Berlin (1964).

2. EARLY WORKS. Boulanger's impact on Carter's composing is evident, perhaps negatively, in the works he wrote in the decade after he left Paris, which show no traces of the ultra-modernist music he admired in the 1920s. In a review of Ives's *Concord Sonata* written after its première in 1939, Carter turned Boulanger's notions of compositional technique on his old mentor, declaring the music 'more often original than good' and arguing that despite its unique character it fell short of its intentions because of its haphazard construction, an opinion shared by other Paris-orientated Americans such as Copland and Thomson. More positive signs of Boulanger's influence appear in the contrapuntal emphasis of Carter's early works, which often make use of a cantus firmus as the basis of polyphony, as well as fugal devices and ostinato bass designs. By the 1940s Carter seemed like a quintessential Boulanger product.

In the late 1930s Carter devoted himself mainly to writing short choral compositions. These works all set secular texts (Carter has composed no religious music) and were written mainly for the choruses of élite American colleges, such as the Harvard Glee Club. Their skilled construction, restrained emotion and erudite wit (they lack any populist or folk element) earned Carter the label of 'Harvard composer', a classification which, with its connotations of gentility, would be belied by his later music. The combative, radical Carter is more in evidence in his music criticism of the time than in the compositions. The two longest works of this period are the ballets *Pocahontas* (1936) and the *Minotaur* (1947), which were



Elliott Carter, 1981

commissioned by Carter's Harvard contemporary Lincoln Kirstein; neither work met with great success. *Pocahontas*, written in a modernist style reminiscent at times of the music of Milhaud, Honegger and Prokofiev, was first performed on the same night as Copland's *Billy the Kid*. The new simplicity and American quality of Copland's score set a pattern which many American composers, including Carter, would follow in the next decade. Carter's simplified style appears in the First Symphony (1942, rev. 1954), a work that features Benny Goodman-like clarinet solos, and the *Holiday Overture* (1944, rev. 1961), which begins like Piston and ends like Ives; typically, both works were considered difficult, despite Carter's effort to write in the populist manner. *The Minotaur* also suffered in comparison with a contemporary work, in this case Stravinksy's *Orpheus*. Carter's score demonstrated a mastery of the neo-classical style, but in its emotional intensity it pushed well beyond the aesthetic of elegant clarity usually associated with that idiom. In his next work, the Cello Sonata (1948), Carter left neo-classicism behind.

Although hints of Carter's later style can be found in the opposing voices of *Heart not so heavy as mine* (1938), the crossed accents of *Musicians Wrestle Everywhere* (1945), the evolving tempos in the first movement of the First Symphony and the explosive counterpoint of the *Holiday Overture*, the only work of this period that gives the impression of a mature manner is the Piano Sonata (1945–6). Here, for the first time, Carter derives his musical language from the nature of the instrument, in particular its range, resonance and overtones, building a large-scale design on the contrast of very slow and very fast tempos, and merging improvisational-sounding continuity with a rigorous structural underpinning. Here also for the first time Carter revealed the dramatic scale and sweep that came to characterize many of his later works. Written between the sonatas of Copland and Barber, and in a pandiatonic idiom related to theirs, Carter's Sonata gave many their first suggestion that he might be the equal of his better known contemporaries.

3. BREAKTHROUGH WORKS. With the Cello Sonata, Carter set out on a course of exploration that would gradually synthesize many of the ideas of European modernism (composers such as Debussy, Bartók and Berg) with those of the American ultra-modernists. Carter spent much time after the war editing Ives's music; he now returned for inspiration to his boyhood musical enthusiasms and expanded his notion of the European tradition beyond the limits of Boulanger's aesthetic. He has spoken of his need at this time, in response to the experience of the war, to re-examine all aspects of music in order to achieve an emancipated musical discourse; this pursuit led him to a systematic study of rhythm and a reconsideration of both European and American forms of Expressionism.

Before making this momentous turn, Carter began the Cello Sonata, composing as its first movement a jazzy scherzo clearly indebted to Debussy's Sonata. In the next movement, by contrast, he introduced proportional tempo changes and polyrhythms that stem from Cowell and Nancarrow. After pursuing these devices further in a finale, he appended a new opening movement alluding to Ives's *Concord Sonata*. In it the cello and piano often seem rhythmically independent, not only in the metric placement of rhythmic patterns, but also in implied tempo

and rhythmic style; the piano plays metronomically while the cello plays in an expressive rubato fashion. This new rhythmic texture brought with it a harmonic language in which a four-note structure heard at the very beginning of the work plays the main functional role, even though the music is not consistently atonal. This unanticipated first movement created a circular formal plan for the sonata as a whole, with a 'beginning' at the centre and an ending that leads back to the opening, as in Joyce's *Finnegans Wake*. Apart from its rhythmic and harmonic innovations, the first movement, with its huge, sweeping phrases, established in Carter's music a new emotional intensity and breadth, giving it an epic quality.

Carter pursued his new compositional techniques in a series of studies for woodwind quartet (1950) and timpani (1950–66). During a year in the Arizona desert he brought them to fruition in the String Quartet no.1 (1950–51), which, while alluding to Bartók, Berg, Ives and Nancarrow, establishes an entirely original path. Here Carter's music attained the Emersonian sublime, evoking a visionary landscape and an expanded sense of temporal experience. Rhythmic contrast, based on complex polyrhythms and frequent proportional tempo changes (dubbed 'metric modulations' by R.F. Goldman), creates an unprecedented sense of evolving motion. The central role played by transformation in the work is emphasized by two pauses in the middle of movements in the four-movement design, suggesting the evolution of each movement into the next.

Proportionally related tempos were not new. Stravinsky, for instance, used three tempos (M.M.72, 108 and 144) in a ratio of 2:3:4 in his *Symphonies d'instruments à vent*. In Carter's First Quartet, however, the scale of tempos is larger, their ratios are more complex, and, most importantly, changes in notated tempo often happen within rather than between phrases. Usually the tempo changes through the renotation of a continuous stream of notes of equal duration. Where the crotchet beat is M.M.120, for instance, quavers have the value of M.M.240. If that value is renotated as triplet quavers the tempo of the crotchet beat becomes M.M.80. Throughout the quartet constant tempo change is a symptom of a thoroughgoing rhythmic polyphony based on the superimposition of different pulse speeds presented thematically. Near the opening a number of themes are introduced, each based on a different rate of pulse. The cello first plays a theme in crotchets at the notated tempo of M.M.120, then presents a second theme based on durations of five quavers (M.M.48). The second violin doubles this pulse with a theme based on values of five semiquavers (M.M.96), after which the first violin takes up a different idea based on values of ten triplet quavers (M.M.36). Soon other themes appear as streams of even notes at speeds of M.M.300, 450, 540 and 600. The central part of the first movement (bars 138–312), a rhythmic development section, introduces yet more tempos. The original speeds return in the Coda, which superimposes four tempo-ideas heard earlier; Carter has thus assigned to tempo the structural role earlier composers gave to tonality.

Carter took the idea of a polyrhythmic format further in the Variations for Orchestra (1954–5), a work in which the traditional design of theme, variations and finale is set against patterns of interruption and recurrence created by two ritornellos that reappear in evolving tempos. Similar in prophetic tone to the String Quartet and full of allusions to Debussy, Schoenberg and Ives, the Variations comprise Carter's response to the genre of the 'great American symphony', which is here stripped of its cowboy trappings, just as American painters of the time had moved from New Deal poster art to abstract expressionism.

4. Mature style. Although the String Quartet no.1 and the Variations for Orchestra brought him honours and fame, Carter set off on a different stylistic course with the Second Quartet (1959) and the Double Concerto (1961). Perhaps under the influence of the European avant garde – he was particularly impressed with Boulez's *Le marteau sans maître* and Nono's *Il canto sospeso* – he abandoned the long phrases and cumulative textures of the First Quartet and pursued a more fragmented, unpredictable and dissonant style which nonetheless retains many elements of American ultramodernism. The Second Quartet, in its division of the ensemble into four contrasting 'characters', derives from the 'Arguments' movement of Ives's Second Quartet, while in the Double Concerto each interval is assigned a separate speed, a device proposed by Cowell in *New Musical Resources* (New York, 1930) and employed by Nancarrow in his player piano studies. Both of these works also reveal a new interest in space. In the quartet Carter instructs the players to sit as far apart as possible so that they appear to be playing different pieces simultaneously. In the concerto the two chamber orchestras and soloists are surrounded by four percussionists, who at the midpoint of the work play accelerating and retarding figures that whirl around the ensemble in both directions. These compositions also introduced structural ideas that became fundamental to all Carter's later music: the contrapuntal partitioning of harmonic intervals, the use of recurring all-interval chords which unite the opposed harmonies, and systematic contrasts of tempo framed by large-scale polyrhythmic designs. Carter expanded these ideas in the works that followed: in the Concerto for Orchestra (1969) the harmony stems from a four-fold division of the 38 possible five-note chords, while an extended polyrhythm generates the number, sequence and length of episodes for each of the four ensembles into which the orchestra is divided.

If the Concerto for Orchestra suggests a fusion of the poetic worlds of *Jeux* and the second movement of Ives's Fourth Symphony, the music has a textural complexity beyond Debussy and a coherence rarely found in Ives. From this point on Carter's music no longer evoked that of other composers, but rather set out a distinctive world of dramatic contrast, superimposition and surprising continuities. The Third Quartet (1971), Brass Quintet (1974) and *Symphony of Three Orchestras* (1976–7) use a collage technique that superimposes several layers of formal movements, so that the music unfolds in the manner of a multi-screen film. An unexpected development in Carter's music of the 1970s was his return to vocal music with three works based on American poetry, that of Elizabeth Bishop (*A Mirror on which to Dwell*), John Ashbery (*Syringa*) and Robert Lowell (*In Sleep, in Thunder*). *Syringa*, perhaps the most original of Carter's works, with its contrasting of Ashbery's surrealistic and vernacular retelling of the Orpheus story with fragments of ancient Greek, seems like the culmination of Carter's project of creating a music which was at once European and American, classical and modern. Immediately after

Syringa Carter translated its polyvocal texture of free associations into the realm of abstract music with *Night Fantasies*, a half-hour long meditation which contrasts the personalities of the four New York pianists (Paul Jacobs, Gilbert Kalish, Ursula Oppens and Charles Rosen) who commissioned it.

5. LATE WORKS. For *In Sleep, in Thunder* (1981), Carter set poems by Robert Lowell relating to his divorce, remarriage and emigration from New York to London. The subject reflected a change in Carter's position. In 1981 he changed publishers from Associated Music Publishers in New York to Boosey & Hawkes in London. While most of his music of the 1970s had been commissioned by American performers, the works of the 1980s and 90s would be written mainly for Europeans. In the USA a reaction against modernism left him increasingly isolated; in Europe, on the other hand, his reputation was secure. And while European conductors, notably Boulez, Knussen, Gielen and Holliger championed his music, it remained little played by American orchestras.

The appearance of a series of short works and an increased fluency of composition were the first symptoms of stylistic change. Beginning with *Changes* for guitar (1983), Carter produced over a dozen brief compositions for one to four instruments, creating a new, intimate and informal genre for his music comparable in some respects to Berio's *Sequenzas*. Meanwhile his accelerated production of large compositions stemmed to some extent from a decision not to create a new language for each work, but rather to focus on problems of phrasing, character and continuity. The powerful group of chamber works from the 1980s (*Triple Duo*, 1983; *Penthode*, 1985; Quartet no.4, 1986) balance Carter's habitual opposition of instrumental forces with a desire to bring them all together; all three compositions move towards rhapsodically accelerating finales that draw formerly opposed instruments into a continuous melodic line. The designs of these pieces, almost classical in comparison to the collage forms of the 1970s, suggest that Carter, who had previously placed so much emphasis on the principle of argument, had now made his peace with music. Many of his late works resolve opposition into unity and dark textures into luminous ones.

In the Oboe Concerto (1986–7), written for Holliger, Carter reconfigured the opposition of soloist and concertino to the large orchestra that had been presented in tragic terms in the earlier Piano Concerto (1963–4). Where the Piano Concerto portrayed a sensitive victim struggling against a brutal orchestral mass, the Oboe Concerto projects a divine, Orphic spirit, whose song calms the sufferings of the large ensemble. Carter achieved this shift from antagonism to unity through the use of structural polyrhythms that determine all the tempo relationships in the music, and through the increasingly important role he gave to the all-triad hexachord as a unifying harmonic device. These two techniques, as well as encouragement from conductors for the first time in his career, allowed Carter to return to orchestral composition without relying on the subdivision of forces used in the Concerto for Orchestra and *A Symphony of Three Orchestras*. Largely on the instigation of Knussen, Carter produced two orchestral trilogies. *Three Occasions* (1986–9) is a collection of independent works: an extended fanfare, a eulogy (for Paul Fromm) and a 50th anniversary offering to his wife. *Symphonia: sum fluxae pretium spei* (1994–7), inspired by a Latin verse by the metaphysical poet Richard Crashaw, similarly stemmed from three separate commissions, but was planned from the start as a single work, so that there are references in each movement to the others. Still, the fact that their movements were written so as to enable them to stand alone gives the two trilogies a non-narrative, monumental character, which is further strengthened by the brilliance of their orchestral writing. Carter has compared the *Partita*, the first movement of *Symphonia*, to a soccer match; it is a 20-minute explosion of energy. The second movement, *Adagio tenebroso*, has been likened both to a Bruckner adagio and to music by Morton Feldman. It is typical of Carter's late concern for lightness and his enduring preoccupation with the fleeting nature of musical time that he concluded the *Symphonia* with an *Allegro scorrevole*, a 'Queen Mab Scherzo', as he said, rather than a finale proper. The works which followed achieved a still greater clarity and lightness of texture, as if the worlds of the large- and small-scale pieces of the previous decade had now converged. The Quartet no.5 (1995) presents a formal design in which six short movements are surrounded by the sounds of musicians practising their parts (or is it the sound of the composer composing?). Similarly the Clarinet Concerto (1997) is built out of many short episodes that team the soloist with small groups of instruments before bringing the entire ensemble together.

The lucid manner of the quartet and the concerto was continued in *What Next?*, Carter's first completed opera, which was given its première at the Deutsche Staatsoper in September 1999. The libretto, by Paul Griffiths, was suggested by the opening of Jacques Tati's film *Traffic*. Six characters – Rose (a self-obsessed diva), the incurably maternal Mama, Stella (an astronomer), Zen (a would-be guru), Harry/Larry (an aspiring entertainer) and the junk-food hungry Kid – emerge from the wreckage of an accident and spend an hour trying to reconstruct their lives. The music is written as a seamless series of solos and ensembles, Carter portraying Griffiths's narcissistic characters with a gentle humour, or to use one of the composer's own titles 'con leggerezza pensosa'.

Although considered by many America's greatest composer after Copland's death, Carter remained a loner on the American musical scene, affiliated with no group or school and indifferent to the changing demands of fashion and the market place. He once commented that the most radical work an American composer could write would be one like Brahms's Fourth Symphony, which assumed the most highly developed musical culture in its listeners. By the time he entered his 90s, his inspiration undiminished, Carter had produced half a century of just such subversively refined masterpieces.

WORKS

STAGE

Philoctetes (incid music, Sophocles), T, Bar, male chorus, ob, perc, 1931, unpubd; Cambridge, MA, 15 March 1933

Tom and Lily (comic op, 1), 4 solo vv, mixed chorus, chbr orch, 1934, withdrawn

Mostellaria (incid music, Plautus), T, Bar, male chorus, chbr orch, 1936, unpubd; Cambridge, MA, 15 April 1936

Pocahontas (ballet legend, 1), pf, 1936, Keene, NH, 17 Aug 1936, withdrawn; orch version, 1938–9, cond. F. Kitzinger, New York, 24 May 1939

Much Ado about Nothing (incid music, W. Shakespeare), 1937, withdrawn

The Minotaur (ballet), 1947; cond. L. Barzin, New York, 26 March 1947
What next? (chbr op, 1, P. Griffiths), 1997–8; Berlin, Staatsoper, 16 Sept 1999

ORCHESTRAL

The Ball Room Guide (ballet suite), 1937, unfinished, withdrawn [Polka used in Prelude, Fanfare and Polka]
English Horn Concerto, 1937, unfinished, withdrawn
Symphony, 1937, withdrawn
Prelude, Fanfare and Polka, small orch, 1938, unpubd
Suite, 1939, rev. 1960 [from Pocahontas]
Symphony no.1, 1942; Eastman-Rochester SO, cond. H. Hanson, Rochester, NY, 27 April 1944; rev. 1954
Holiday Overture, 1944; Frankfurt SO, cond. H. Blümer, Frankfurt, 1946; rev. 1961
Suite, 1947 [from The Minotaur]
Elegy, str, 1952 [arr. of Elegy, vc, pf]; cond. D. Boekman, New York, 1 March 1953
Variations for Orchestra, 1953–5; Louisville Orchestra, cond. R. Whitney, Louisville, 21 April 1956
Double Concerto, hpd, pf, 2 chbr orch, 1961; R. Kirkpatrick, C. Rosen, cond. G. Meier, New York, 6 Sept 1961
Piano Concerto, 1964–5; Lateiner, Boston SO, cond. Leinsdorf, Boston, 6 Jan 1967
Concerto for Orchestra, 1968–9; New York PO, cond. Bernstein, New York, 5 Feb 1970
A Symphony of Three Orchestras, 1976; New York PO, cond. Boulez, New York, 17 Feb 1977
Penthode, 5 inst qts, 1984–5; Ensemble InterContemporain, cond. Boulez, London, 26 July 1985
A Celebration of Some 100 x 150 Notes, 1986 [no.1 of Three Occasions]; Houston SO, cond. S. Commissiona, Houston, 10 April 1987
Oboe Concerto, 1987; H. Holliger, Collegium Musicum, cond. J. Carewe, Zürich, 17 June 1988
Remembrance, 1988 [no.2 of Three Occasions]; Tanglewood Festival Orchestra, cond. Knussen, Tanglewood, MA, 10 Aug 1988
Anniversary, 1989 [no.3 of Three Occasions]; BBC SO, cond. Knussen, London, 5 Oct 1989
Violin Concerto, 1990; O. Böhn, San Francisco SO, cond. Blomstedt, San Francisco, 2 May 1990
Partita, 1993 [movt 1 of Symphonia]; Chicago SO, cond. Barenboim, Chicago, 17 Feb 1994
Adagio tenebroso, 1995 [movt 2 of Symphonia]; BBC SO, cond. A. Davis, London, 13 Sept 1995
Clarinet Concerto, 1996; A. Damiens, Ensemble InterContemporain, cond. Boulez, Paris, 10 Jan 1997
Allegro scorrevole, 1997 [movt 3 of Symphonia]; Cleveland Orchestra, cond. C. von Dohnanyi, Cleveland, 22 May 1997
Symphonia: sum fluxae pretium spei, 1993–7; BBC SO, cond. Knussen, Manchester, 15 April 1998

CHORAL

Tarantella (Ovid), male chorus, pf 4 hands/orch, 1936 [from Mostellaria]; Harvard Glee Club, cond. G.W. Woodworth, 29 April 1937; orch version unpubd
The Bridge (orat, H. Crane), 1937, unfinished
Harvest Home (R. Herrick), SATB, 1937; Lehman Engel Madrigal Singers, New York, 1938; rev. 1997
Let's be Gay (J. Gay), SSAA, 2 pf, 1937; Wells College Glee Club, cond. N. Nabokov, 1938
To Music (Herrick), SSAATTBB, 1937; Lehman Engel Madrigal Singers, New York, 1938
12 madrigals, 3–8vv, 1937, most withdrawn [incl. To Music]
Heart not so heavy as mine (E. Dickinson), SATB, 1938; Temple Emanu-El Choir, cond. L. Saminsky, New York, 31 March 1939
The Defense of Corinth (Rabelais), spkr, male vv, pf 4 hands, 1941; Harvard Glee Club, cond. Woodworth, Cambridge, MA, 12 March 1942
The Harmony of Morning (M. Van Doren), SSAA, small orch, 1944; Temple Emanu-El Choir, cond. Saminsky, New York, 25 Feb 1945
Musicians Wrestle Everywhere (Dickinson), SSATB, str ad lib, 1945; Randolph Singers, cond. D. Randolph, New York, 12 Feb 1946
Emblems (A. Tate), TTBB, pf, 1947; pt 2, Harvard Glee Club, cond. Woodworth, New York, 3 April 1952; complete, Colgate College Singers, 1952

SOLO VOCAL

My Love is in a Light Attire (J. Joyce), 1v, pf, 1928, unpubd; other Joyce settings, late 1920s, lost
Tell me where is fancy bred? (W. Shakespeare), A, gui, 1938
3 Poems of Robert Frost, Mez/Bar, pf, 1943: Dust of Snow, The Rose Family, The Line Gang, arr. S/T, chbr orch, 1975
Voyage (H. Crane), Mez/Bar, pf, 1943; H. Boatwright, H. Baerwald, New York, 16 March 1947; arr. with small orch, 1975, rev. 1979
Warble for Lilac-Time (W. Whitman), S/T, pf/small orch, 1943; Boatwright, Yaddo Orchestra, cond. F. Fennell, Saratoga Springs, NY, 14 Sept 1946; rev. 1954
The Difference (M. Van Doren), S, Bar, pf, 1944, unpubd
A Mirror on which to Dwell (E. Bishop), S, fl + pic + a fl, ob + eng hn, cl + E♭ cl, cl + b cl, perc, pf, vn, va, vc, db, 1975: Anaphora, Argument, Sandpiper, Insomnia, A View of the Capitol, O Breath; S. Davenny Wyner, Speculum Musicae, cond. R. Fitz, New York, 24 Feb 1976
Syringa (J. Ashbery, Ancient Gk.), Mez, B, 11 players, 1978; J. DeGaetani, T. Paul, Speculum Musicae, cond. Sollberger, New York, 10 Dec 1978
In Sleep, in Thunder (R. Lowell), T, 14 players, 1981: Dolphin, Across the Yard: La ignota, Harriet, Dies irae, Careless Night, In Genesis; M. Hill, London Sinfonietta, cond. Knussen, London, 27 Oct 1982
Of Challenge and of Love (J. Hollander), S, pf, 1994: High on our Tower, Under the Dome, Am Klavier, Quatrains from Harp Lake, End of a Chapter; L. Shelton, J. Constable, Aldeburgh, 19 June 1995

CHAMBER AND SOLO INSTRUMENTAL

Piano Sonata, late 1920s, withdrawn
String Quartet, ?c1928, withdrawn
Sonata, fl, pf, 1934, withdrawn
String Quartet, 1935, withdrawn
String Quartet, 1937, withdrawn
Musical Studies, c1938, nos.1–3 rev. as Canonic Suite; no.4, Andante espressivo, withdrawn
Canonic Suite, 4 a sax, 1939; rev. for 4 cl, 1955–6, 4 sax, 1981
Pastoral, eng hn/va/cl, pf, 1940; R. Hersh (va), Carter, New York, 1942
Elegy, vc, pf, 1943; arr. str qt, 1946, Lanier Quartet, Eliot, ME, 21 Aug 1946; arr. str orch, 1952, cond. D. Boekman, New York, 1 March 1953; arr. va, pf, 1961
Piano Sonata, 1945–6; W. Aitken, New York, broadcast 16 Feb 1947
Sonata, vc, pf, 1948; B. Greenhouse, A. Makas, New York, 27 Feb 1950
Woodwind Quintet, 1948; M. Oberstein, D. Abosch, L. Paul, P. Bobo, M. Popkin, New York, 21 Feb 1949
8 Etudes and a Fantasy, fl, ob, cl, bn, 1949–50; members of New York Woodwind Quintet, New York, 28 Oct 1952
8 Pieces, 4 timp [1 pfmr], 1950–66
String Quartet no.1, 1950–51; Walden Quartet, New York, 26 Feb 1953
Sonata, fl, ob, vc, hpd, 1952; C. Monteux, H. Shulman, B. Greenhouse, S. Marlowe, New York, 19 Nov 1953
String Quartet no.2, 1959; Juilliard Quartet, New York, 25 March 1960
Canon for 3: in memoriam Igor Stravinsky, 3 equal insts, 1971; J. Timm (ob), A. Blustein (cl), J. Stubb (tpt), New York, 23 Jan 1972
String Quartet no.3, 1971; Juilliard Quartet, New York, 23 Jan 1973
Duo, vn, pf, 1973–4; P. Zukovsky, G. Kalish, New York, 21 March 1975
A Fantasy about Purcell's 'Fantasia Upon One Note', hn, 2 tpt, 2 trbn, 1974; American Brass Quintet, New York, 13 Jan 1975
Brass Quintet, 2 tpt, hn, 2 trbn, 1974; broadcast, American Brass Quintet, BBC, 20 Oct 1974
Birthday Fanfare for Sir William Glock's 70th, 3 tpt, vib, glock, 1978; London, 3 May 1978; unpubd
Night Fantasies, pf, 1980; U. Oppens, Bath, 2 June 1980
Triple Duo, fl, cl, pf, perc, vn, vc, 1982–3; Fires of London, New York, 23 April 1983
Changes, gui, 1983; D. Starobin, New York, 11 Dec 1983
Canon for 4, Homage to William [Glock], fl, b cl, vn, vc, 1984; Bath, 8 June 1984
Esprit rude/esprit doux, fl, cl, 1984; L. Beauregard, A. Damiens, Baden-Baden, 31 March 1985
Riconoscenza per Goffredo Petrassi, vn, 1984; G. Mönch, Pontino, 15 June 1984

String Quartet no.4, 1985; Composer's Quartet, Miami, 17 Sept 1984
Birthday Flourish, 5 tpt/(2 tpt, hn, 2 trbn), 1988; tpt version, members of San Francisco SO, cond. Blomstedt, San Francisco, 26 Nov 1988
Enchanted Preludes, fl, vc, 1988; P. Spencer, A. Emelianoff, New York, 16 May 1988
Con leggerezza pensosa, cl, vn, vc, 1990; C. Scarponi, J. Risi, L. Lanzillotta, Latina, 29 Sept 1990
Scrivo in vento, fl, 1991; R. Aitken, Avignon, 20 July 1991
Quintet for Piano and Winds, ob, cl, bn, hn, pf, 1991; H. Holliger, E. Schmid, K. Thunemann, R. Vlatković, A. Schiff, Cologne, 13 Sept 1992
Trilogy, ob, hp, 1992: Bariolage, Inner Song, Immer neu; H. and U. Holliger, Pontino, 30 June 1992
Gra, cl, 1993; R. Dury, Pontino, 4 June 1993
90+, pf, 1994; G. Scotese, Pontino, 11 June 1994
Esprit rude/esprit doux II, fl, cl, mar, 1995; members of Chicago SO, Chicago, 31 March 1995
Figment, vc, 1995; T. Demenga, New York, 8 May 1995
String Quartet no.5, 1995; Arditti Quartet, Antwerp, 19 Sept 1995
A 6 Letter Letter, eng hn, 1996; Holliger, Basle, 27 April 1996
Luimen, tpt, trbn, vib, mand, gui, hp, 1997; Nieuw Ensemble, Amsterdam, 31 March 1998
Piano Quintet, 1997; Oppens, Arditti Quartet, Washington DC, 18 Nov 1998
Shard, gui, 1997; Starobin, Humlebaek, Denmark, 11 June 1997

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DAVID SCHIFF

Carter, Ernest Trow (*b* Orange, NJ, 3 Sept 1866; *d* Wallack's Point, CT, 21 June 1953). American composer and organist. He studied at Princeton University (AB 1888), where he led the Glee Club and chapel choir. After working as a lawyer (1891–2), he became the musical director of the Thacher School, Ojai, California. Two years later he moved to Berlin, where he studied composition with Wilhelm Freudenberg (1894–8) and Otis Boise (1895–7) and the organ with Arthur Egidi (1897–8). From 1897 to 1898 he was the organist at the American Church in Berlin. He returned to the USA to pursue further organ studies at Columbia University (MA 1899), where he studied with Homer N. Bartlett. After serving as organist and choirmaster at Princeton (1899–1901), he moved to New York where he worked as an arranger, conductor and composer.

Carter's opera *The White Bird*, which won the David Bispham Medal in 1924, existed in some version as early as 1916. First performed in concert at Carnegie Hall, New York (23 May 1922), with Carter conducting, it was later staged in Chicago (6 March 1924) and at the Osnabrück Landestheater (15 November 1927), the first American opera to be performed in that venue. (*Baker6*)

WORKS

Stage: The Blonde Donna (The Fiesta of Santa Barbara) (op comique, 3, Carter), 1912–31, Brooklyn, New York, Little Theater, 8 Dec 1931; The White Bird (op, 1, B. Hooker), 1916–24, concert perf.,

New York, 23 May 1922, staged, Chicago, Studebaker Theater, 6 March 1924; Namba (The Third Statue) (ballet pantomime, 1), New York, Shakespeare Theater, 22 April 1933

Vocal: Steps Song, 1894; Songs of Eastern Colleges, 1901; Carmina Princetonia, 1902–40; Mary's Little Wise Man, 1902; Thou lovs't me not (E.B. Browning), 1902; Huntin' for a Rose (F. Stanton), 1903; Rosemary (J. Dowling), 1904; Verzweiflung (T. Siemerling: *Sonne und Schatten*), 1908; anthems incl. The Lord's Prayer, Out of the Depths; qts, male vv

Inst: Andante, D, orch; Scherzo, orch; Str Qt, G; Sym. Suite, orch

BRADLEY H. SHORT

Carter, Richard (*fl* 1728–57). English violinist and composer. He was one of the original members of the Society of Musicians in 1738, and is listed among the subscribers to Festing's *Eight Concertos in Seven Parts* (1739). Active in London, he was probably the same Carter who presented a benefit concert at the York Buildings on 12 April 1728, and took a share of the receipts from concerts at Goodman's Fields Theatre (27 April 1736) and Drury Lane (20 April 1742). He also gave a joint benefit concert at Lincoln's Inn Fields Theatre (15 March 1743) with fellow Royal Society members Frederick Bosch, Thomas Collett and Thomas Gair.

Carter also taught the violin: his *Six Solos* op.1 (London), a set of competent Baroque violin sonatas, was written 'for the use of my younger scholars', and as those who subscribed to the publication included Pepusch (*d* 1752) and William Jackson of Exeter (*b* 1730) it must have appeared in about 1751. His *Six Sonatas or Chamber Airs* op.2 (London) are trio sonatas, more *galant* in style and of considerable promise; title-page advertisements suggest a date of 1756–7. There are no later compositions, and he probably died young soon afterwards. The same composer was almost certainly the Mr Carter who wrote an ode inspired by the Lisbon earthquake of 1755; it was published with a cantata sung at Ranelagh Gardens by Master Thumoth.

ROGER FISKE/RACHEL E. COWGILL

Carter, Ron(ald Levin) (*b* Ferndale, MI, 4 May 1937). American jazz double bass player. He began to play the cello at the age of ten. Four years later, his family moved to Detroit, where, encountering barriers to his career as a cellist owing to racial prejudice against him as an African American, he changed to double bass in 1954. His interest in jazz developed only gradually. He played in the Philharmonia Orchestra of the Eastman School of Music, where he gained the BM in 1959. On arriving in New York after graduating, he joined the Chico Hamilton quintet (with Eric Dolphy) and enrolled at the Manhattan School (MM 1961). He played as a freelance musician with Cannonball Adderley, Randy Weston, Thelonious Monk, Bobby Timmons and others before joining Miles Davis's quintet in 1963. He remained with Davis until 1968, participating in all his recordings (notably *E.S.P.*, 1965, Col.) and forming, with the pianist Herbie Hancock and the drummer Tony Williams, an essential part of Davis's innovatory rhythm section. He also recorded with Hancock on *Maiden Voyage* (1965, BN). Carter soon became, and has remained, one of the most prolifically recorded double bass players, making hundreds of albums with scores of jazz and soul artists. His most notable associations after Davis were with the New York Jazz Quartet (*c*1971–1976), V.S.O.P. (1976–7), the Milestone Jazz Stars (1978) and his own quartet (from 1975), in which he plays melodies on piccolo bass. He played a prominent role in the film *Round Midnight* (1986). In the 1990s he worked with several hiphop artists, notably A Tribe Called Quest and the French rapper MC Solaar.

Carter possesses a flawless technique and his playing in rhythm sections represents the zenith of improvisation in the bop and modal-jazz styles. With Hancock and Williams in particular, he creates a foundation of rhythm and harmony that is fluid and propulsive; Carter himself contributes drones, ostinatos, walking bass lines, and snippets of melody in a wondrously quick, flexible interchange with his colleagues. Many examples of his best work may be found in his recordings with Davis (particularly *My Funny Valentine*, 1964, Col.) and V.S.O.P., but none surpasses Hancock's album *Maiden Voyage*. Carter has also published a method for jazz bass playing, *Building a Jazz Bass Line* (New York, 1966, 2/1970).

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BARRY KERNFELD

Carter, (Charles) Thomas (i) (*b* Dublin, *c*1735; *d* London, 12 Oct 1804). Irish composer. According to O'Keeffe, he 'had been brought up in the choir of Christ Church Cathedral, Dublin, and was organist to Werburgh Church', just outside Dublin Castle. He was appointed to St Werburgh's on 10 December 1751 and held the post until the organ was destroyed in a fire in 1754. He resumed his position as soon as the organ had been rebuilt in 1767, having in the meantime acted as organist at St Peter's (1757–63). In 1769 he married Margaret May at St Werburgh's.

In Dublin in July 1765 Tenducci staged *Amintas*, a revision of George Rush's *The Royal Shepherd*, and Carter wrote a new overture for it. *Amintas* reached Covent Garden in December 1769 and failed, but the first act music was published and the overture includes a promising first movement. It was probably for this production that Carter resigned his organist's post and came to London hoping to work in the theatre. His undeserved failure was partly due to a lack of common sense. O'Keeffe told a story of his butting in on a rehearsal of *The Castle of Andalusia* and telling the composer, Arnold, what was wrong; to his surprise, Arnold walked straight out of the theatre. Carter was also unlucky; from one of his two full-length operas, *The Fair American*, he received no money. He sued his librettist for his share of the proceeds, but Pilon fled abroad without paying him. The score includes an aria, 'Ah cease, fond youth', that is impressive in spite of its old-fashioned da capo form.

Carter applied unsuccessfully for the post of organist at St George's, Windsor, but according to the *Gazetteer* for 16 September 1785 the anthem he submitted contained 'such an injudicious mixture of antient melody and modern bass, that it has been forbidden to be again performed'.

In 1787 the actor John Palmer built the Royalty Theatre near the Tower of London, thinking that he would not there infringe the playhouses' monopoly, but they went

to law and he was forbidden to present spoken dialogue; for the two seasons he kept going he was limited to short all-sung operas and ballets. He engaged Carter and Reeve for the music, but very little of it was published. Carter rescored Carey's *True Blue* (*Nancy*) and himself wrote several operas, but only a pastoral, *The Birthday*, survives. Its overture is remarkable for an astonishingly modern sequence of chords. But Carter's best theatre music occurs in his last opera, *Just in Time*, a full-length work with an amusing libretto. The ensembles are feeble, but as always with Carter the overture is well above average for its day, and the more lyrical airs are attractive. Again Carter was unlucky; he had planned the part of Augusta for Mrs Billington and provided her with an enormous aria of extreme difficulty, but she turned the part down at the last moment. Inevitably the opera was not a success.

'His name', says the *Thespian Dictionary* (1805), 'has often been confounded with another *Thomas Carter*, also deceased, who was likewise an eminent composer, but not of dramatic pieces'. The confusion was greatly increased in 1824 by Sainsbury's Dictionary, and it has existed ever since. Of the non-dramatic publications all those written before 1790 can be attributed to C.T. Carter. Much the most popular of the early Vauxhall Songs was *O Nanny, wilt thou fly with me*, the words from Percy's *Reliques*; reprints of it were numerous. The op.3 sonatas are of especial interest. Though described on the title-page as accompanied keyboard sonatas, the violin part is in fact essential. Unusually, the music was printed in score. In spite of his considerable talent, Carter ended his days in poverty and debt. Sainsbury said that when desperate for money he used to forge and sell 'Handel' manuscripts.

Carter's elder brother Samson graduated MusD at Dublin University in 1771. He contributed a song, *The Rhapsody*, to Dublin's *Gentlemen's and London Magazine* for June 1772.

WORKS

all printed works published in London

OPERAS WITH SPOKEN DIALOGUE

all performed in London

The Rival Candidates (H. Bate Dudley), Drury Lane, 1 Feb 1775; vs (1775)
The Milesian (I. Jackman), Drury Lane, 20 March 1777; vs (1777)
The Fair American (F. Pilon), Drury Lane, 18 May 1782; vs, op.10 (1782)
Just in Time (T. Hurlstone), Covent Garden, 10 May 1792; vs (1792)

OTHER STAGE WORKS

all performed in London

The Birthday, or Arcadian Contest (musical pastoral), Royalty, 3 July 1787; vs (1787)
True Blue (musical entertainment, H. Carey), Royalty, 1787, lost [new setting of Carey's Nancy]
The Constant Maid, or Poll of Plympton (musical entertainment, J. O'Keeffe), Royalty, 16 Jan 1788; 1 song pubd (1788)
Ov. to Amintas, Dublin, July 1765; When I was a little baby, Epilogue Song in Mrs H. Cowley's A Bold Stroke for a Husband, Covent Garden, 25 Feb 1783, pubd in score (1783)

OTHER VOCAL

A Collection of Favorite Songs sung at Vaux-Hall ... 1773 (1773)
A Collection of Favorite Songs sung at Vaux-Hall ... 1774 (1774)
A Third Collection of Favourite Songs sung at Vaux-Hall (1775)
A Favourite Collection of Songs ... 1777 (1777)
A Favourite Collection of Songs ... book 1, 1779 (1779)
Neptune and Britannia. A Favorite Cantata (1779)
8 English Canzonets, 1v, hpd, vn acc. (*c*1780)
Canons, Glees, and Catches, 2–4vv, op.12 (*c*1780)
The Days of Love in 4 Pastoral Songs, v/hpd/vn/fl (1784)
Glee, 2vv, op.11 (1785)
The Celebrated Song[s] When Henry Monarch of My Heart ..., Tell me flutt'ring Bosom tell me ..., If Tender Looks and Beauteous Smiles and ... Say Louisa can you Leave me, 1v, hpd, op.26 (1800)
Fugues and Full Pieces, org, op.37 [?27], bk 1 (*c*1800)
Numerous songs, duos, glees etc., pubd singly and in 18th-century anthologies
Hear my Prayer, anthem, 3/4vv, *GB-Ob*; also in Ten Full Anthems (London, *c*1760), and Sacred Harmony ... arranged ... by R. Willoughby (London, *c*1795)
Sing unto God, anthem; Service in C: both *GB-Ob*

KEYBOARD

6 Lessons, hpd/pf (1770)
6 Sonatas, hpd/pf, vn, vc, op.3 (1774)
12 Familiar Sonatinas, op.6 (*c*1778)
A New Invention for 1 Performer or 2 Performers, hpd/pf or 2vv (*c*1785)
2 Favourite Duets and a Sonata, hpd/pf (*c*1785)
*c*10 sets of variations, hpd/pf, incl.: Finale in ?Monsigny's Le Barbier de Séville; N. Dezède's Lison dormait; The Rose in T. Linley's Selima and Azor; When we are Married, and Lira lira la in S. Arnold's The Surrender of Calais; Anna; Gramachree Molly; La lumière; My Lodging is on the Cold Ground; Carillons de Dunquerque; Social Powers
Haydn's Symphony no.53, arr. for kbd (*c*1800)
Ovs. to Piccinni's La buona figliuola, and the anonymous ballet of 1781, Médée et Jason: both arr. hpd duet (*c*1800)
Ov. to T. Arne's Thomas and Sally, and Handel's Water Piece: both arr. in A Duett for 2 Performers, hpd/pf, nos.5, 6 (1790)
Concs for cl, orch; bn, orch; vn, orch: cited in Hogan

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ROGER FISKE

Carter, Thomas (ii) (*b* Dublin, May 1769; *d* London, 8 Nov 1800). Irish composer and singer. As a boy he showed such promise that the Earl of Inchiquin paid for him to study in Naples (*c*1788) where he was favoured by Sir William Hamilton. He went to Calcutta to be the theatre's music director but had to return to England for health reasons. In 1793 he married Miss Wells of Cookham. When he died, the *Gentleman's Magazine* (1800, p.1117) described him as 'a victim, in early life, to the fatal ravages of the liver complaint'; he had been well known for the duets he sang with 'his inseparable companion, Mr Maynard of Doctors' Commons'.

No one so far has tried to distinguish his compositions from those of (Charles) Thomas Carter (i). He can have published little or nothing before his return from India, but he certainly published thereafter; it is significant that two Carter works are identified as op.26 (one is a piano sonata, *c*1800) and probably two as op.27 (including a collection entitled *Songs, Duos, Trios, Catches, Glees and Canons*). The other Carter was latterly so hard up that he cannot have been in a position to pay for his music to be printed, yet at the end of the century several Carter works were published 'for the Composer' (that is, at his own expense). Assuming that marriage brought him money, we can perhaps allow these to the younger man, especially as three of the four include vocal duets, a type of music in which he is known to have been interested. The duet *Goodman White and Gaffer Grey* (op.24, *c*1796) and a *Canzonet* for one or two voices (op.25, *c*1799), are almost

certainly his, and a set of *Six Easy Lessons for the Harpsichord or Pianoforte* op.3 (n.d.) may also be his.

ROGER FISKE

Carter, Tim(othy) (*b* Sydney, 3 July 1954). British musicologist. He studied music with Jerome Roche at Durham University (BA 1975), and with Nigel Fortune at the University of Birmingham (PhD 1980). He was lecturer in music at the universities of Leicester (1978–9) and Lancaster (1980–87). In 1987 he was appointed lecturer at Royal Holloway and Bedford New College, University of London, then reader in music (1992–5) and professor of music (1995–). He held the positions of fellow at the Harvard Center for Italian Renaissance Studies, Florence (1984–5), and visiting fellow at the Newberry Library, Chicago (1986). From 1992 to 1998 he was co-editor of *Music & Letters* and he is also a member of the editorial boards of *Studi musicali toscani: richerche e cataloghi* (1990–) and *Cambridge Studies in Opera* (1993–). In 1996 he was joint winner of the Noah Greenberg Award of the AMS. He is a member of the councils of both the Royal Musical Association (1989–93, 1994–) and the AMS (1996–), and is also active as a broadcaster.

Carter has written extensively on 16th- and early 17th-century Italian music, in particular on music and patronage and music printing and publishing, and on early opera and song. His work firmly locates the production, transmission and reception of music within its social context, while paying due attention to the analysis of the notes themselves. His careful studies of the relationships between music and verse in the vocal works of Monteverdi and Mozart have produced valuable insights into their musical meaning.

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ROSEMARY WILLIAMSON

Carter Family, the. American country music group. Its members were Alvin Pleasant Carter (*b* Maces Spring, VA, 15 Dec 1891; *d* Maces Spring, 7 Nov 1960), his wife Sara Dougherty Carter (*b* Flat Woods, VA, 21 July 1898; *d* Lodi, CA, 8 Jan 1979) and his sister-in-law Maybelle Addington Carter (*b* nr Nickelsville, Scott Co., VA, 10 May 1909; *d* Madison, TN, 23 Oct 1978). They lived in Maces Spring, in the Clinch Mountains of Virginia, and made their first recordings in August 1927 for the Victor label; they later signed a contract with the American Record Company, with Columbia and with Decca. By 1943 they had recorded more than 300 sides, but after that year they did not perform together (though A.P. Carter and his children, Janette and Joe, made a few recordings before his death). Maybelle Carter (later known as 'Mother' Maybelle) continued performing on the 'Grand Ole Opry' with her children Helen (*b* 1927), June (*b* 1929) and Anita (*b* 1933) Carter; June Carter married JOHNNY CASH, and the four women performed on his road and television shows. June's daughter from an earlier marriage, Carlene, began her career singing with her grandmother but then moved to London and became a rock singer.

The Carter Family became the most influential and widely popular country-music singing group in the USA. Their instrumental style, usually consisting only of Maybelle's melodic line on the guitar underscored by

autoharp chords played by Sara, was immediately recognizable and, like their three-part singing, was widely copied. They built up an exceedingly large repertory of Anglo-American folksongs, religious material and sentimental parlour songs; numerous country-music songs still performed (e.g. *Wildwood Flower*, *I'm thinking tonight of my blue eyes* and *Jimmie Brown the Newsboy*) are referred to as 'Carter Family songs'. Their influence extended to urban youth who learned their songs second- or third-hand, particularly during the folk revival of the late 1950s and early 60s, when the Carter repertory was used by such singers as Joan Baez and Jack Elliott. The original members of the Carter Family group were elected to the Country Music Hall of Fame in 1970.

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BILL C. MALONE/R

Carthusian monks. The Carthusians were founded by St Bruno of Cologne, Master and Chancellor of the cathedral school of Reims. In *c*1083 Bruno and two companions went to live as hermits at Sèche-Fontaine. His companions then opted for the cenobitic rather than the eremitic life. So Bruno, with six other hermits, sought a remote mountain site near Grenoble: the Grande Chartreuse, where in 1084, assisted by St Hugh, Bishop of Grenoble, he established his colony. The cells were built round a cloister giving access to the Oratory, an arrangement perhaps symbolic of the future order, which combines the life of a hermit with that of a cenobite. The monks sing the night Office, Mass and Vespers together, but otherwise pray, work, eat and sleep in the solitude of their cells. Bruno left no Rule, but Guigo, fifth prior of the Chartreuse, compiled a set of *Consuetudines cartusiae* (1121–7). Their wisdom was such that the order has never had to be reformed. Guigo drew upon many sources: the Epistles of St Jerome, the Rule of St Benedict, and other writings 'of unquestionable authority', including, perhaps, Cassian and the *Codex regularum* of St Benedict of Aniane. In 1133 and 1137 the *Consuetudines* were approved by Innocent II. Together with subsequent rulings of General Chapters they came to form the *Statuta antiqua* (1271), the *Statuta nova* (1368), the *Tertio compilatio* (1509) and the *Nova collectio* (1581); since 1971 the order has been ruled by the *Renovata statuta*.

The first English Charterhouse was founded at Witham in 1175–6 by St Hugh of Lincoln. Thomas More was for many years associated with the London Charterhouse. At the Reformation English Carthusians were the first religious to be put to death by Henry VIII. In France the monks were disbanded at the French Revolution, reinstated in 1816 and expelled again in 1901. They finally returned to the Grande Chartreuse in 1940. The Carthusians were re-established in England in 1883.

The Carthusian liturgy contains both monastic and canonical elements. The gradual bears an affinity to Grenoble and Lyons; the antiphoner to Cluny, Vienne and Lyons, possibly via Grenoble and St-Ruf. Guigo doubtless adapted existing service books to eremitico-monastic use. He reduced the repertory, eliminating non-scriptural texts (though retaining the *Gaudeamus* introits and the great O Antiphons). The melodies were usually preserved intact, although lengthy melismas were removed from certain Matins responsories. Few hymns were preserved: one pre-1140 manuscript, *GB-PM* dd.10 olim A 33, contains six ferial hymns; four others were specified by the Second General Chapter. The tiny, beautifully chosen kyriale is a model of simplicity.

Carthusian service books have a multiplicity of vertical bars through the staves; these have been variously interpreted and today many are disregarded. As for melody, the medieval rule 'una nota supra la ...' seems to have been freely applied from earliest times.

The monks had to learn their repertory by heart – a major reason for simplification. There was a weekly choir practice. The style of performance was sober; it was a monk's duty 'to lament rather than to sing'. The *Statuta antiqua* forbade 'breaking, gushing with the voice and prolonged cadences'. Later prohibitions condemned all musical instruments, even organs and the monochord.

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MARY BERRY

Carthusiensis, Johannes. *See* GALLICUS, JOHANNES and GALLICULUS, JOHANNES.

Carthy, Eliza (Amy Forbes) (*b* Scarborough, 23 Aug 1975). English folk fiddler and singer, daughter of NORMA WATERSON and MARTIN CARTHY. She grew up in Robin Hood's Bay, Yorkshire, listening to her parents singing traditional and folk music. At 17 she turned professional, working as a soloist with fellow fiddler Nancy Kerr, with the Kings of Calicutt, with her parents as a member of Waterson:Carthy and, perhaps most importantly, with her own Eliza Carthy Band. Her own treatment of traditional music is as unconventional as her image, mixing straightforward unaccompanied vocal and fiddle work with far more experimental styles still based around traditional melodies. Her first albums were recorded with Nancy Kerr and as a member of Waterson:Carthy, and her first solo album was *Heat, Light and Sound* (1996). It was followed by *Eliza Carthy and the Kings of Calicutt*, which included echoes of calypso and jazz. Her most

experimental recordings came with the award-winning double album *Red Rice* (1998), which mixed traditional song with ambient and dub effects and an electro-percussive workout on one album, alongside more traditional folk items on the other.

ROBIN DENSELOW

Carthy, Martin (Dominic Forbes) (*b* Hatfield, 21 May 1941). English folk guitarist and folksinger. Initially an actor, he joined the Thameside Four (an electric folk band with whom he played blues material) before becoming a resident performer at the Troubadour, London's leading folk club of the early 1960s. His first recording, as part of the compilation *Hootenany in London* (1963), was followed by a recording with the Three City Four, which included the political singer Leon Rosselson. Carthy's first solo album (1965) showed a distinctive style, matching often delicate and elaborate acoustic guitar arrangements to traditional songs. He worked with the fiddler Dave Swarbrick (1966–9) then joined the folk-rock band Steeleye Span until 1973. For the next two decades he played and recorded both solo and with various bands and musicians, including the Albion Band, the Watersons (with his wife NORMA WATERSON) and Brass Monkey. During the 1990s he toured and recorded with Waterson: Carthy, which included his wife and their daughter Eliza Carthy. In 1998 he released the solo album *Signs of Life*.

His distinctive percussive acoustic guitar style has spawned its own tradition in folk revival contexts both within the British Isles and across Europe, and his interpretations of traditional songs are among the most creative of his generation. Through his influence, some have found their way into pop music: Paul Simon took Carthy's version of *Scarborough Fair* as the basis for Simon and Garfunkel's *Parsley, Sage, Rosemary and Thyme*, while Bob Dylan used the melody from Carthy's version of *Lord Franklin* in *Dream*.

ROBIN DENSELOW

Cartier, Antoine [Anthoinne] (*fl* Paris, 1552–88). French composer and organist. He is mentioned as organist of St Séverin between 1570 and 1588. Most of his surviving music was published in Paris early in his career at a time when music printers offered unusual opportunities for young and comparatively unknown local composers. Nicolas Du Chemin introduced six of his four-voice pieces in anthologies of 'chansons nouvelles' between 1552 and 1557, and in 1557 Le Roy & Ballard devoted an entire collection to his three-voice compositions. Cartier dedicated this to his pupil Loise Larcher, whose beauty and musical skill were celebrated by poets of the Pléiade; Etienne Jodelle in particular praised her voice and lute playing. The texts in the 1557 book are mostly old-fashioned; for example, *J'ay le rebours* is the second strophe of a ballade by Marot. *Toutes les nuits* (whose text is a rondel from the *Jardin de plaisance*, 1502), *L'ardant amour* and *O quel torment* follow the model of Crecquillon in dividing the text into two separate sections. Cartier also set texts already used by Janequin (*Amour vainc tout* and *Où mettra l'on un baiser*) and by Arcadelt (*L'yver sera* and *Souvent amour ne scay*). Since only the middle voice (concordant) survives, it is difficult to describe the parody technique; however, it seems to involve the reworking of recent four-voice chansons by Arcadelt, Certon, Crecquillon and others. It is possible that some works in this collection are original compositions, as are his four-voice chansons, which include more recent eight-line *épigrammes* by Bargedé, Corrozet, Tyard and others, set in alternating homophony and light imitation, with the schematic structure *AA'BCC* also found in similar pieces by Sandrin.

WORKS

Vingt et une chansons nouvellement composées, 3vv (Paris, 1557)

Chansons, 4vv: A vostre advis (N. Bargedé), 1557[9]; Amour un jour me voyant langoureux, 1554[21]; Caverneuse montagne (P. de Tyard), 1557[9]; Hommes expers vous dictes, 1552[4-5]; J'ay mis mon cueur en place si tres haute, 1557[11]; Je me plains et lamente, 1557[12]; Quand un bon pere assiste (G. Corrozet), 1552[4-5]; Si pour un autre as desir me laisser, 1557[12]

Vous qui souffrez quelque tentation, chanson spirituelle, 4vv, 1578[4]

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FRANK DOBBINS

Cartier, Jean Baptiste (*b* Avignon, 28 May 1765; *d* Paris, 1841). French violinist and composer. The son of a dancing-master, he studied with the Abbé Walraef. In 1783 he went to Paris, where he joined the select circle of students of Viotti. Two years later, Viotti recommended him for the post of accompanist to Queen Marie Antoinette. From 1791 to 1821 he was assistant leader of the Paris Opéra orchestra. In addition, he was a member of the court orchestra from 1804 to 1830, serving under both Napoleon and the Bourbon regime. He died in comparative obscurity.

In spite of his brilliant technique, Cartier did not aim to be a soloist and seemed satisfied with his career as an orchestral musician. He had many private students but never belonged to the faculty of the Paris Conservatoire, even though the Conservatoire accepted the dedication of his major work *L'art du violon* (Paris, 1798, 2/1801, enlarged 3/*c*1803/*R*). This imposing volume contained a comprehensive selection of sonatas and single movements composed by Italian, French and German masters of the 17th and 18th centuries. Cartier included both manuscripts and early editions, and he salvaged a number of masterpieces from oblivion. For example, the volume contained the first publication of Tartini's 'Devil's Trill' Sonata (after a manuscript copy owned by Baillot) and of Bach's Fugue in C major for violin solo (after a copy owned by Gaviniès). Equally important was a reprint of seven sonatas by Nardini, after an edition of 1760 (now lost), and the first complete republication of Tartini's *L'arte del arco*, consisting of 50 variations on a gavotte by Corelli. In collecting and publishing all this material, Cartier secured for himself an important place in the history of the violin.

Cartier was also the author of an *Essai historique* on the violin which has remained unpublished except for a fragment, 'Dissertation sur le violon' (*Revue musicale*, iii (1828), 103). As a composer, Cartier never achieved distinction; he published some 14 opus numbers, including sonatas, duos, potpourris and *airs variés*. One of his sonatas 'in the style of Lolli' (op.7) uses the first violin in scordatura while the accompanying second violin plays on a normally tuned instrument. A violin concerto and a string trio remained in manuscript. Fétis also mentioned several unpublished operas (including *Les fêtes de Mitylène* and *L'héritier supposé*, neither of which were performed) and symphonies. Kreisler's edition of *La*

chasse ostensibly by Cartier is obviously an original piece by Kreisler.

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BORIS SCHWARZ (with MICHELLE GARNIER-BUTEL)

Carulli. Italian firm of publishers. On 22 November 1822 Giuseppe Antonio Carulli (1762–1830), a music copyist at the Milan Conservatory, applied on behalf of his son Luigi for a licence to print music. He described himself as a native of Assago (Milan), 60 years old and with four children, among them Luigi, who had already been working as a music engraver and printer, and Benedetto, professor of clarinet at the conservatory. The licence was granted on 4 January 1823 and for several years, as 'Editore dell'Imperiale Regio Conservatorio' of Milan, G.A. Carulli issued works by conservatory teachers or former pupils and didactic material, especially vocal and keyboard tutors. In 1827 he began the *Nuovo repertorio musicale: Produzioni dei più accreditati maestri ridotte per organo e pianoforte*; 24 fascicles had appeared by 1830. In 1828, with plate number 167, his address was given as S Radegonda 984. Plate number 173 marked the beginning of the *Collezione completa di Muzio Clementi*, an edition based on Breitkopf & Härtel's.

Carulli worked with Secondo Colombo in 1829, and the next year began a new series, the *Biblioteca musicale economica per flauto, organo e pianoforte*. On his death, his son Benedetto requested transfer of the patent; this was granted on 11 June 1830, though Benedetto's activity lasted less than a year. In 1832 the Carulli list of about 300 publications was acquired by Ricordi, who entered them in his catalogue with the numbers 6113–61 and 6225–6339. Four years later another publisher, Giovanni Canti, set up in business by reprinting several Carulli editions, notably the Muzio Clementi collection.

AGOSTINA ZECCA LATERZA

Carulli, Ferdinando (M[aria?] Meinrado Francesco Pascale Rosario) (*b* Naples, 9 Feb 1770; *d* Paris, 14 Feb 1841). Italian guitarist and composer. He was born into a well-to-do family and was taught the rudiments of music by his cello teacher, a priest, though around the age of 16 his interest shifted decisively to the guitar. The leading Italian guitarist of his time, he moved to Paris some time after the birth of his son (1801) with his French-born wife Marie-Joséphine Boyer. The first indication of his presence outside Italy dates from around 1803, when Gombart of Augsburg brought out a handful of publications; other works were published in Paris and Vienna in 1806–7, principally by Leduc, Pleyel and Artaria, and in Hamburg (Böhme) and Milan (Monzino). From 1809 Carulli made Paris his permanent home, where he was at the centre of the phenomenon known as *guitaromanie*, establishing himself as a virtuoso, composer and teacher. According to contemporary music critics, Carulli was the first to reveal to Paris audiences what the guitar was capable of in terms of expressivity, timbre, harmony and virtuosity, and he brought about a change in taste and performing practice. Within a few years he also published dozens of the manuscripts which he had brought with him from Italy. The work which signalled his success more than any other was the *Méthode complette* op.27 (1810 or 1811), which was soon being reprinted repeatedly both in France and abroad, and for decades was the basic teaching work for entire generations of guitarists. For years he had practically no serious rival, except for his two fellow Italians Matteo Carcassi and Francesco Molino. His privileged position lasted at least until 1823, when Fernando Sor arrived in Paris. In 1826 he built and patented, together with the Paris instrument-maker René Lacote, an unusual, ten-string guitar, which he called a *decacordo* (popularized by Narciso Yepes in the 20th century), for which he also wrote a *Méthode complete*, op.293 (1826).

A pioneer in the evolution of the six-string guitar and its use as a solo instrument, Carulli was one of the founders of the guitar's modern expressive vocabulary. His guitar music displays elements borrowed from contemporary piano and violin writing, with virtuoso passages as unusual as they were technically demanding: rapid arpeggio figurations, rising phrases and scales in single or double lines along the entire length of the fingerboard, rapid passages in 3rds, 6ths and octaves (both broken and together), and the use of left-hand legato technique, glissandos and harmonics. Another important current in Carulli's work as a composer was his programme music on pastoral, mythological, 'mete-orological', military and political themes, e.g. the *Sonata sentimentale (Napoleone il Grande)* (1807), *La Paix, pièce historique* op.85 (1814), the divertimento *La girafe à Paris* op.306 (1827) and *La prise d'Alger* op.327 (1830). But compared with the work of other contemporary guitarist-composers the defining character of Carulli's output is the strong showing of chamber music, which accounts for more than half of his total of 366 opus numbers. It is written for a variety of instrumental combinations – duos, trios and even quartets – which evoke a clientele very different from the stereotype of the lone amateur. Various songs and arias for soprano and guitar date from this Italian period. Carulli was tireless as a teacher: in addition to his *Méthode* op.27 and its successors, his most successful educational collections include *L'utile et l'agréable* op.114 (?1817), which contains the famous 24 Preludes, the *Morceaux faciles* op.120 (1817 or 1818) and the series entitled *Un peu de tout* op.276 (1825). Carulli also published a treatise on transcription, called *L'harmonie appliquée à la guitare* (1825), a unique document in guitar literature.

Gustavo Carulli (*b* Livorno, 15 June 1801; *d* Boulogne-sur-mer, 27 Oct 1876), the son of Ferdinando, studied singing and composition with Paër and Isouard. Like his father, he was a guitarist and teacher and published a guitar *Méthode*, op.4 (Paris, 1825). He taught singing at the Paris Conservatoire, and wrote a *Méthode de chant* (Paris, 1838) dedicated to his friend Gilbert Duprez. He also made transcriptions and composed vocal and instru-mental chamber works and a *farsa* on a libretto by Gaetano Rossi, *I tre mariti* (Milan, 1825), which was performed at La Scala on 18 March 1825. After pursuing

a career as an opera composer in France with no success, he lived in London from 1845 for a few years and then retired to Boulogne, where he continued to teach singing and harmony until his death. One of his pupils was the organist Alexandre Guilmant.

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Catalogue: M. Torta: *Catalogo tematico delle opere di Ferdinando Carulli* (Lucca, 1993)
366 opuses, most published in Paris, 1807–37

PEDAGOGICAL WORKS AND TREATISES
all first published in Paris

Méthode complette, gui, 2 gui, op.27 [a] (1810 or 1811/*R*1981 in Ferdinando Carulli: Metodo per chitara
Première suite à la méthode, gui, and solo v with gui, op.61 (1812 or 1813/*R*1981 in Ferdinando Carulli: Metodo per chitarra)
Seconde suite à la méthode, gui, op.71 (*c*1814/*R*1981 in Ferdinando Carulli: Metodo per chitara)
Supplément à la méthode, gui, 2 gui, op.192 (1822/*R*1981 in Ferdinando Carulli: Metodo per chitara)
Solfèges, solo v and gui, op.195 [1] (1822)
L'anti-méthode, gui, op.272 (1825)
L'harmonie appliquée à la guitare, treatise (1825)
Méthode complète, gui, op.241 (1825/*R*)
Improvisations musicales (54 petits préludes), gui, op.265 (?1825)
Méthode complète, 10-str gui and solo v/vn with 10-str gui, op.293 (1826/*R*1981)
Solfèges et vocalises, solo v and gui, op.195 [2] (1826)
Solfège, solo v, pf, op.316 (1828)

GUITAR SOLO
171 opuses; reprints in Ferdinando Carulli: Oeuvres choisies pour guitare seule (Geneva, 1979)

*c*35 sonatas and sonatinas, incl. Sonata sentimentale (Napoleone il Grande), op.33 (Milan, 1807); L'orage, sonate sentimentale, op.2 [a] (1809); Sonate sentimentale (Gli amori d'Adone e Venus), op.16 [a] (Vienna, 1809/10); Grande sonate, op.16 [b] (1810); Grande sonate, op.83 (1815)
*c*25 divertissements, incl. sets of 24 ariettes: op.52 (1812), op.69 (?1813), op.72 (*c*1814)
Many bagatelles, fantaisies, dances and variations; character-pieces, pot-pourris
multi-str gui: Deux rondeaux, un divertissement et un thême varié, 10-str gui (decacorde), op.297 (*c*1830); Harpolyre: receuil de morceaux progressifs pour la guitare multicorde (1833–7)

OTHER WORKS

4 or more insts: Conc., gui, fl, 2 ob, 2 hn, 2vn, va, b, op.8 [a] (1809); Petit concerto de société, gui, 2 vn, va, vc obbl/(gui, pf), op.140 (1820); 2 solos, gui, vn, va, b/(gui, pf), op.207 (1823); 2 nocturnes, gui, vn, va, b or vc/(gui, pf), op.208 (1823); Variations (on H.-M. Berton's opera Aline), gui, 2 ob, 2 hn, vn, va, b obbl, db ad lib/(gui, pf), op.219 (1823/4): Petit quatuor, gui, fl, vn, vc, op.252 (1824/5): Petit quatuor, gui, vn, va, vc, op.253 (1824/5); Troisième concerto, A, gui, orch/pf (1825)
Trios: *c*20 pieces, fl, vn, gui; Nocturnes, 2vv, gui/pf; pieces for 3 gui, 2 vn, gui, and vn, va, gui
Duos: 76 opuses for 2 gui; 66 opuses, vn, gui; 2 duos, va, gui; *c*40 pieces, fl, gui; *c*45 pieces, pf, gui; 6 petits duos, hp, gui; pieces for 2 vn; 6 ariettes and 3 romances, solo v, gui; reprs. in Ferdinando Carulli: Oeuvres choisies pour deux guitares, Oeuvres choisies pour piano et guitare and Oeuvres choisies pour violon et guitare et flûte et guitare (Florence, 1982)
Pf solo: Premier pot-pourri, op.77 (*c*1814)

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MARIO TORTA

Carusio, Luigi. *See* CARUSO, LUIGI.

Caruso, Enrico (*b* Naples, 25 Feb 1873; *d* Naples, 2 Aug 1921). Italian tenor. Born of poor parents, he first sang as a child in churches. He studied with Guglielmo Vergine and made his début in Morelli's *L'amico francesco* at the Teatro Nuovo, Naples (1894). He continued to sing, not always successfully, in small theatres in southern Italy, and to study under Vincenzo Lombardi until 1897. In May that year he achieved his first real success at Palermo in *La Gioconda*. The foundations of his career were laid at appearances in Milan (Teatro Lirico), which included the premières of Cilea's *L'arlesiana* (1897) and *Adriana Lecouvreur* (1902) and Giordano's *Fedora* (1898); at his Buenos Aires début in 1899; his Rome début in Mascagni's *Iris*, also in 1899; and finally, during the 1900–01 season, when a relatively unsuccessful appearance in *La bohème* at La Scala was followed by a triumph in *L'elisir d'amore*. Caruso sang in *L'elisir* at the S Carlo, Naples, also in 1901, but after his controversial reception he resolved never to sing again in Naples.

On 14 May 1902 Caruso made his successful début in *Rigoletto* at Covent Garden, where he subsequently appeared from 1904 to 1907 and in 1913 and 1914. He also sang in Spain, Germany, Austria and France. But the theatre where he most often sang was the Metropolitan, where he made his début in *Rigoletto* on 23 November 1903. Over the next decade he performed there periodically, creating Dick Johnson in *La fanciulla del West* in 1910; from 1912 he sang there continuously. In all he gave more than 850 performances with the company in New York or on tour, comprising no fewer than 38 roles; his most frequent appearances were as Canio, Radames, Rodolfo and Cavaradossi. He returned to Italy only for benefit performances of *Pagliacci* in Rome (1914, Costanzi) and Milan (1915, Verme). He sang several times in Latin America (Havana, Mexico City, São Paulo) in 1917–20. His last public appearance was in Halévy's *La Juive*, at the Metropolitan on 24 December 1920. He died of a lung ailment.

Because of his incomplete and irregular training, Caruso began his career with certain technical deficiencies. In his early years he was ill at ease in the upper register, often using falsetto or transposing. He did not achieve security in his high notes, at least up to the high B, until about 1902. In his early years, too, his dark tone gave rise to ambiguities; his voice was often regarded as almost a baritone. This, however, became one of Caruso's resources, once he had mastered production. The exceptional appeal of his voice was, in fact, based on the fusion of a baritone's full, burnished timbre with a tenor's smooth, silken finish, by turns brilliant and affecting. This enabled him in the middle range to achieve melting sensuality, now in caressing and elegiac tones, now in outbursts of fiery, impetuous passion. The clarion brilliance of his high notes, his steadiness, his exceptional breath control and his impeccable intonation, formed a unique instrument, creating the legend of the century's greatest tenor.

The winning quality of the sound, the tender *mezza voce* (particularly in the early years) and his phrasing, based on a rare mastery of legato and portamento, enabled Caruso to sing the French and Italian lyric repertory (particularly *Faust*, *Les pêcheurs de perles*, *Manon*, *Manon Lescaut*, *La bohème* and *Tosca*), as well as such lighter operas as *L'elisir d'amore* and *Martha*. In addition, his noble, incisive declamation, his broad, generous phrasing and his vigour in dramatic outbursts made Caruso a notable interpreter of Verdi (*Rigoletto*, *Ballo*, *Forza*, *Aida*, *La Juive*, *L'Africaine*, *Samson et Dalila*). In this repertory his performances were characterized by the irresistible erotic appeal of his timbre allied to a temperament as warm and vehement as his voice. His numerous recordings, now faithfully remastered on CD, not only made him universally famous; they also did much to encourage the acceptance of recording as a medium for opera. Beginning with the famous series recorded by Fred Gaisberg in a Milan hotel in 1902, they chronicle the whole gamut of Caruso's career. It has been aptly remarked that Caruso made the gramophone and it made him.



Enrico Caruso as the Duke of Mantua in Verdi's 'Rigoletto'

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E. Caruso jr and A. Farkas: *My Father and my Family* (Portland, OR, 1991)

RODOLFO CELLETTI/ALAN BLYTH

Caruso, Giuseppe (*fl* 1634). Italian composer and organist. According to the title-page of his only surviving publication, *Sacre lodi del SS.*[mo] *sacramento concertate*, op.2, for two to six voices and continuo (Naples, 1634), he was then working in Sicily as organist and choirmaster to Don Antonio Statella e Caruso, Marquis of Spaccaforno, grand seneschal of the King of Spain. In the dedication he referred to a volume of madrigals that he had published earlier as his op.1. Some manuscript compositions that Eitner cited as his (*Resta in pace* in *D-Bsb* and ?*DS*, the remainder in *Bsb*) are in fact attributed to Luigi Caruso. Caruso's dialogue between Christ and St Rosalia, patron saint of Palermo (ed. in Noske), is unique in the sacred dialogue literature in its consistent use of variation form, in this case 13 variations on the 'pavaniglia' bass.

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JOHN WHENHAM

Caruso [Carusio], **Luigi** [Lodovico] (*b* Naples, 25 Sept 1754; *d* Perugia, 15 Nov 1823). Italian composer. He studied first with his father, Giuseppe, and then with Nicola Sala at the Conservatorio della Pietà dei Turchini, Naples. He began composing operas at an early age, achieving success both in Italy and abroad, where his works were performed almost every year. According to Gervasoni, his first opera was *Il barone di Trocchia* (Naples, Carnival 1773), but that is not certain because a work with that title by Giuseppe Gazzaniga was performed in the same year. His first opera for which there is documentary evidence was *Artaserse* (London, 1774). From 15 March 1788 he was *maestro di cappella* of Perugia Cathedral (and for several years also of the S Filippo Neri oratory), a position he held until his death, except for a brief period of leave from 16 March 1801 to 31 July 1802. The suggestion that from 1808 to 1810 he

was *maestro di cappella* at Urbino, after serving at Cingoli and Fabriano, arises from confusion with his brother Salvatore, who was dismissed after several disagreements with the chapter there. Caruso founded and directed a public music school in Perugia, where his pupils included Francesco Morlacchi. In this capacity he was responsible for preparing the soloists and chorus for a performance of Paisiello's *Passione* in 1800. He had a profound knowledge of vocal technique and contributed, along with Guglielmi, Nicolini and Zingarelli, to Anna Maria Pellegrini Celoni's *Grammatica, o siano Regole di ben cantare* (Rome, 1810, 2/1817). He travelled in Italy and to Portugal, France and Germany to supervise productions of his operas, and six were performed in Perugia. Stricken with paralysis, he was partly disabled during the last years of his life.

Caruso wrote many operas; his comic operas were sometimes reworked under different titles to satisfy the constant demand of the theatres. Their comedy always has a touch of pathos and intimacy, typical of 18th-century Neapolitan opera. Orchestral numbers and excerpts were widely distributed in contemporary manuscripts and were published in Florence, London, Paris and Rome. The librettos he set, whether by illustrious poets (Metastasio, Bertati, Rossi) or little-known writers, were always of high quality. He is notable for his extended melodies (often reminiscent of Paisiello) and for their formal construction. Although he continued to compose into the 19th century, he was unwilling to accept the innovations of Romanticism, remaining firmly linked to the older Neapolitan style. For this reason, in the last years of his life he turned his attention almost exclusively to sacred music (which contain some interesting stylistic features) and instrumental music.

WORKS

OPERAS

d – *dramma*
g – *giocosa*

Il barone di Trocchia (F. Cerlone), Naples, carn. 1773
L'innocente fortunata (g), Livorno, S Sebastiano, spr. 1774, collab. Paisiello
Artaserse (d, 3, P. Metastasio), London 1774; rev. Florence, Intrepidi, spr. 1780, *I-Bc*
La lavandaia astuta (g, P. Chiari), Livorno, S Sebastiano, carn. 1775, *MOe*; rev. as Il marchese Tulipano, Reggio nell'Emilia, Pubblico, 1777
Il padre della virtuosa (g, G. Bertati), Trieste, S Pietro, carn. 1776; rev. as La virtuosa alla moda, Bologna, Marsigli-Rossi, 19 Oct 1776; rev. as Li due amanti rivali, Venice, S Samuele, aut. 1779
La caffettiera di spirito (g), Brescia, Accademia degli Erranti, carn. 1777
Il cavaliere Magnifico (g, N. Tassi), Florence, Cocomero, Sept 1777, Act 2 finale *F-Pn*
La creduta pastorella (g, 2), Rome, Dame, carn. 1778, *I-Fc*
L'americana in Italia (Frediano), Rome, 1778
Il tutore burlato (balordo), Bologna, 1778
L'amore volubile (S. Bellini), Bologna, Zagnoni, carn. 1779
Scipione in Cartagena (d, Bellini), Venice, S Samuele, aut. 1779, Rome, Argentina, carn. 1781, *I-PS*, *Rc*, *Rsc*
L'albergatrice vivace (g, 2, G. Palomba), Venice, S Samuele, carn. 1780, *B-Bc*, *D-Bsb*, *Wa*; rev. Milan, 1788, *F-Pn*; with addns by Haydn, *H-Bn*
L'arrivo del burchiello da Padova a Venezia (2, G. Fiorio), Venice, S Giovanni Grisostomo, carn. 1780
La locanda in scompiglio (g), Florence, Pallacorda, aut. 1780
Il fanatico per la musica (g), Rome, Dame, 10 Feb 1781, *D-Rtt*, collab. C. Spontone
L'albergatrice rivale, Milan, Scala, 25 July 1781
Il marito geloso (g, 2, Bertati), Venice, S Moisè, aut. 1781, *F-Pn*, *GB-Lbl*, *I-Fc*, *Tf*
Il matrimonio in commedia (g, Palomba), Rome, Capranica, 29 Dec 1781, Milan, Scala, spr. 1782, *F-Pn*; as Gli sposi in commedia, Venice, S Samuele, carn. 1786
L'inganno (commedia, G. Gilberti), Naples, Fondo, spr. 1782
La gelosia (g), Rome, Capranica, carn. 1783
Il vecchio burlato (g, Palomba), Venice, S Samuele, aut. 1783, *Pn*
Gli amanti alla prova (g, 2, Bertati), Venice, S Moisè, 26 Dec 1783, *B-Bc*, *I-Gl*; rev. as Gli amanti dispettosi, Naples, Fondo, 1787; rev. as Il vecchio collerico, Genoa, S Agostino, spr. 1787
Gli scherzi della Fortuna (int), Rome, Capranica, carn. 1784
Le quattro stagioni (commedia, Palomba), Naples, Fondo, June 1784
Puntigli e gelosie tra moglie e marito (commedia, Palomba), Naples, Nuovo, aut. 1784
Giunio Bruto, Rome, Dame, carn. 1785
I tre amanti burlati, Ancona, Fenice, carn. 1785
Le parentele riconosciute (g), Florence, Intrepidi, aut. 1785
Le spose ricuperate (g, Bertati), Venice, S Samuele, aut. 1785, *F-Pn*; rev. as I campi Elisi, ossia Le spose ricuperate, Milan, Scala, spr. 1788
Il poeta melodrammatico in Parnaso (eroicomico), Verona, Accademia Filarmonica, carn. 1786, *I-Fc*
Le rivali in puntiglio (g, F. Livigni), Venice, S Moisè, carn. 1786
Il poeta di villa (farsetta, 2), Rome, Pallacorda, spr. 1786, *OS*
Lo studente di Bologna, Rome, Pallacorda, sum. 1786
L'impresario fallito, Palermo, S Cecilia, aut. 1786
Il servo astuto, Gallarate, Borgo, aut. 1786
L'antiquario burlato, ossia La statua matematica (Bertati), Pesaro, 1786
Alessandro nelle Indie (d, 3, Metastasio), Rome, Dame, carn. 1787, *B-Bc*
La convulsione (confusione) (Palomba), Naples, Fiorentini, carn. 1787
Il maledico confuso (g), Rome, Valle, spr. 1787
Gli amanti disperati, Naples, aut. 1787
Antigono (d, 3, Metastasio), Rome, Dame, carn. 1788, rev. 1794, *F-Pn*, *I-Mr*
Il calabrese fortunato, Cento, Sampieri, sum. 1788
La sposa volubile, ossia L'amante imprudente (int), Rome, Capranica, 7 Feb 1789, rev. Florence, 1790, *F-Pn*
Le due spose in contrasto (g), Rome, Valle, aut. 1789
La disfatta di Duntalmo, re di Theuta (Duntalamo) (d), Rome, Argentina, 1789, ov. *I-Mc*, arias *Mc*, *PAc*, *Rc*, *Rsc*
Amleto (d, F. Dorsene Aborigeno, after Ducis), Florence, Pergola, carn. 1790, aria *Rsc*
Attalo re di Bitinia (d, A. Salvi), Rome, Argentina, carn. 1790
Demetrio (Metastasio), Venice, spr. 1790
I due fanatici per la poesia (int), Florence, Intrepidi, carn. 1791, *Gl*, *PEsp*, *PS*
La locandiera astuta (G. Rossi), Rome, carn. 1792
Gli amanti ridicoli, Rome, carn. 1793
Oro non compra amore, ossia Il barone di Moscabianca (2, A. Anelli, after Bertati), Venice, S Benedetto, 26 Nov 1794, *F-Pn*, *GB-Lcm*
Il giocatore del lotto, Rome, carn. 1795
La Lodoiska (d, F.G. Ferrari), Rome, Argentina, carn. 1798
La tempesta, Naples, spr. 1798
La donna bizzarra (A. Bernardini), Rome, Valle, carn. 1799
Due nozze in un sol marito (g), Livorno, Avvalorati, spr. 1800
Le spose disperate, Rome, Valle, carn. 1801
Il trionfo di Azemiro, Rome, Dame, carn. 1802
Il principe invisibile (Carpani), St Petersburg, Imperial, spr. 1802
La ballerina raggiratrice (B. Mezzanotte), Rome, Apollo, 7 Jan 1805, *I-Rc*
L'inganno felice (G. Ciliberti), Venice, 1807, *Gl*
La fuga, Rome, 1809
Cosi si fa alle donne, ossia L'avviso ai maritati, Florence, Pergola, 23 April 1810, *Mr*
Doubtful: La villanella rapita

Miscellaneous arias and ensembles: *F-Pn*, *I-BAc(n)*, *Bc*, *BZtoggenburg*, *Fa*, *Fc*, *FEM*, *Gl*, *Mc*, *Nc*, *PAc*, *PEsp*, *PS*, *Rc*, *Ria*, *Rsc*, *Rvat*, *SPE*, *Vc*, *Vs*

OTHER SECULAR VOCAL

Una canzone per l'innalzamento dell'albero della libertà, Perugia, 1798
Minerva al Trasimeno (festa teatrale, N. Brucalassi), Perugia, 1811
6 Songs, S, vn, chit francese, *I-OS*, *PEsp*
Musica da camera vocale e strumentale, destinata a nobili dilettanti

ORATORIOS AND SACRED CANTATAS

Giuditta, Urbino, 1781
Jefte (azione sacra, A. Scarpelli), Bologna, 1785; rev., with addns by V. Benatti and L. Gatti, Perugia, 1788, Mantua, 1789, *I-OS*
S Tommaso d'Aquino, 1788
La sconfitta degli Assiri (A. Passeri), Perugia, 1790
Cantata pastorale per la festa di Natale, Perugia, 1791, *PEI*
Maria Annunziata (componimento drammatico, G.B. Agretti), Perugia, 1791
L'orgolio punito, o sia Il trionfo di Davide sopra Golia (G.B. Agretti), Assisi, 1791, rev. as Davidde, 1793
Cantata a due voci in honore della natività di Maria, Perugia, 17 Sept 1792
Musica sopra l'agonia di Gesù Cristo, 1802, *D-MÜd*
Cantata a Maria SS del Buon Consiglio (N. Brucalassi), Perugia, 1805
Cantata funebre per V. Cesarei (L. Bartoli), Perugia, 1809
Il tempo scopre la verità (L. Bartoli), Perugia, 1810
Cantata, 2vv, insts, *I-TLp*
La colpa innocente, *SPE*

OTHER SACRED

Ants, grads, hymns, Mag, masses, offs, requiem, pss, seqs: *I-Ac, Bsf, Mc, Nc, Od, PEI, PEsf, PEsl, SPd, SPE*

INSTRUMENTAL

12 dances, mand, pf, *I-PEsp*; Sinfonie, *AN, Gl, Mc, OS*; Sonata, C, org, *LUi*

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B. Brumana: *Teatro musicale e accademie a Perugia tra dominazione francese e restaurazione (1801–1830)* (Florence, 1996)

GALLIANO CILIBERTI (work-list with MARITA P. McCLYMONDS)

Carvaille, Léon. *See* CARVALHO, LÉON.

Carvalho, Caroline [Miolan, Miolan-Carvalho; née Félix-Miolan, Marie] (*b* Marseilles, 31 Dec 1827; *d* Château-Puys, nr Dieppe, 10 July 1895). French soprano. She studied first with her father, François Félix-Miolan, an oboist, and then with the tenor Duprez at the Paris Conservatoire, where she won a *premier prix* in singing. After touring France with Duprez (1848–9) she made her stage début in a benefit performance for him at the Opéra on 14 December 1849, singing in the first act of *Lucia di Lammermoor* and the trio from the second act of *La Juive*. She was immediately engaged by the Opéra-Comique. In 1853 she married Léon Carvalho (after their marriage she began to use the name Caroline Carvalho rather than Marie Miolan). From 1856 until 1867 she sang at the Théâtre Lyrique, creating four Gounod heroines: Marguerite in *Faust* (1859), Baucis in *Philémon et Baucis* (1860), Mireille (1864) and Juliette (1867). Her other successful roles at the Lyrique included Zerlina, Cherubino and Pamina.

She first appeared at Covent Garden in 1859, singing the title role in the first London performance of Meyerbeer's *Dinorah*, and won greater acclaim than any new soprano since Viardot. She returned to London each year until 1864 and again in 1871–2, singing Gilda, Mathilde (*Guillaume Tell*), Marguerite de Valois, Marguerite and Countess Almaviva, among other roles. She also appeared in Berlin and St Petersburg, and on 9 June 1885 made her farewell appearance at the Opéra-Comique as Marguerite. After her retirement she taught singing; her most famous pupil was Maria Delna.

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HAROLD ROSENTHAL/KAREN HENSON

Carvalho (Muricy), Dinorá (Gontijo) de (*b* Uberaba, 1 ?June 1904; *d* São Paulo, 28 Feb 1980). Brazilian composer, pianist and conductor. She studied at the São Paulo Conservatory with Lamberto Baldi (composition), Martin Braunwieser (harmony) and Ernst Mehlich (conducting). She also studied the piano, both at the conservatory and later in Paris with Isidore Philipp. While in Europe she undertook a concert tour, principally through Italy, and on her return home in 1926 toured Brazil. She founded and directed the Orquestra Feminina of São Paulo, the first ensemble of its kind in Latin America. Her awards include the Associação Paulista de Críticos de Arte prizes of 1969, 1971 and 1975. She was the first woman to be elected to the Academia Brasileira de Música. Her approximately 400 compositions are primarily nationalist in character, being strongly influenced by Brazilian folk music; they include ballets, theatre music, works for orchestra, chorus and chamber ensemble, songs and many piano pieces. From nationalism and traditional musical language Carvalho passed to a more modern style, embracing atonality and serialism in the last period. A catalogue of her works was published by the Ministério das Relações Exteriores (Brazil, 1977).

WORKS
(*selective list*)

Stage: Noite de São Paulo (fantasia), 1936; Escravos (ballet), 1946; O girassol ambicioso (ballet), 1952
Orch and chbr ens: Serenata da saudade, orch, 1933; Festa na vila, orch, 1936; Fantasia–Conc., pf, orch, 1937; Danças brasileiras, pf, chbr orch, perc, 1940; Contrastes, pf, chbr orch, perc, 1969; Pf Conc. no.2, 1972; Momentos festivos, fl, cel, perc, perf. 1976
Choral: Acalanto, 1933; Caramurus da Bahia, 1936; Procissão de cinzas em Pernambuco, 1936; Angorô, 1966; Credo, 1966; Missa de profundis, chorus, orch, perc, 1975
Pf: Meditação, 1930; 11 peças infantis, 1940; Valsa no.1, 1944; Festa do Santo Rei, 1949; Sonatina no.1, 1949; Suite, 1968; Sonata no.1, 1975

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IRATI ANTONIO, JOHN M. SCHECHTER

Carvalho, Eleazar (de) (*b* Iguatu, 28 July 1912; *d* São Paulo, 12 Sept 1996). Brazilian conductor and composer. He played the tuba and the double bass in the band of the Brazilian Navy and graduated from the National School of Music in 1934. From 1930 to 1940 he played the tuba in the orchestra of the Teatro Municipal in Rio de Janeiro; in 1941 he was appointed assistant conductor and in 1952 conductor of the Brazilian SO, of which he was named Conductor for Life in 1965. Carvalho went to the USA in 1946 to study with Koussevitzky, who invited him to conduct the Boston SO in 1947. After guest conducting in the USA and Europe he became music director of the St Louis SO in 1963 and its conductor emeritus in 1968. He served as conductor of the Pro Arte

SO at Hofstra University, Hempstead, New York, from 1968 to 1973; in that year he returned to Brazil where he was appointed music director of the Orquestra Sinfônica Estadual in São Paulo. In 1983 he taught at the Juilliard School and he also taught at Yale University. Carvalho conducted opera and was a notable interpreter of contemporary music. He was a champion of the works of the Second Viennese School, and these influenced his own compositions, which include operatic, symphonic, instrumental and vocal works, and at times incline toward the post-Romantic grandeur of Mahler.

SORAB MODI

Carvalho, João de Sousa (*b* Estremoz, 22 Feb 1745; *d* Alentejo, 1799/1800). Portuguese composer and teacher. On 28 October 1753 he began music studies at the Colégio dos Santos Reis in Vila Viçosa. A royal grant enabled him to enrol on 15 January 1761 at the Conservatorio di S Onofrio in Naples, where he studied with Cotumacci. In 1766 his setting of Metastasio's *La Nitteti* was performed in Rome. On returning to Portugal he joined the Irmandade de S Cecília at Lisbon on 22 November 1767. In the same year he was appointed professor of counterpoint in the Seminário da Patriarcal, where he later served as *mestre* (1769–73) and as *mestre de capela* (1773–98) and taught such noted musicians as António Leal Moreira, Marcos António Portugal and João José Baldi. In 1778 he succeeded David Perez as music teacher to the royal family. Upon retirement from the Seminário da Patriarcal he owned extensive properties in both the Algarve and Alentejo.

Carvalho was the foremost Portuguese composer of his generation, and one of the finest in the country's history. His numerous elaborate church works in the style of Jommelli display a thorough control of counterpoint and structure, with keen, assertive melodic writing in the fast movements. He is equally distinguished as a composer of *opere serie* and serenatas, of which 14 by him were performed at the royal palaces of Ajuda and Queluz. Two of his operas have enjoyed modern revivals: *L'amore industrioso* (1943, 1967) and *Testoride* (1987).

WORKS

STAGE

first performed in Lisbon unless otherwise stated; all surviving scores in P-La

La Nitteti (3, P. Metastasio), Rome, Dame, carn. 1766, lost

L'amore industrioso (dg, 3, F. Casorri), Ajuda Palace, 31 March 1769; ov. ed. in PM, ser. B, ii (Lisbon, 1960); also 2 arias in *Lc*, *Ln*

Eumene (dramma serio per musica, 3, A. Zeno), Ajuda Palace, 6 June 1773; ov. ed. A. de Almeida, *L'offrande musicale*, xix (Paris, 1965)

O monumento imortal (dramma), Sala do Tribunal da Junta de Comércio, 8 June 1775, lost

L'Angelica (serenata, 2, Metastasio, after L. Ariosto: *Orlando furioso*), Queluz Palace, 25 July 1778; also in *Ln*, *VV* (both inc.)

Perseo (serenata, 2, G. Martinelli), Queluz Palace, 5 July 1779

Testoride argonauta (dramma, 2, Martinelli), Queluz Palace, 5 July 1780; also in *VV* (inc.)

Seleuco, re di Siria (dramma, 1, Martinelli), Queluz Palace, 5 July 1781; also 3 arias in *Ln*

Everardo II, re di Lituania (dramma, 1, Martinelli), Queluz Palace, 5 July 1782

Penelope nella partenza da Sparta (dramma per musica, 1, Martinelli), Ajuda Palace, 17 Dec 1782; ov. ed. in PM, ser. B, xiv (Lisbon, 1968)

L'Endimione (dramma per musica, 1, Metastasio), Queluz Palace, 25 July 1783

Tomiri (dramma per musica, 1, Martinelli), Ajuda Palace, 17 Dec 1783

Adrasto, re degli Argivi (dramma per musica, 1, Martinelli), Queluz Palace, 5 July 1784

Nettuno ed Egle (favola pastorale, 2), Ajuda Palace, 9 June 1785

Alcione (dramma per musica, 1, Martinelli), Ajuda Palace, 25 July 1787

Numa Pompilio II, re dei romani (serenata, Martinelli), Ribeira Palace, 24 June 1789

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ROBERT STEVENSON/MANUEL CARLOS DE BRITO

Carvalho, José Jorge de (*b* Ipanema, Minas Gerais, 1 April 1950). Brazilian ethnomusicologist and anthropologist. He studied musical composition and conducting at the University of Brasília (1969–73), where he earned the bachelor's degree. He then pursued his ethnomusicological studies (1973) at the Instituto Interamericano de Etnomusicología y Folklore in Caracas, under Isabel Aretz, earning the equivalent of a master's degree. He also took the MA in social anthropology (ethnomusicology) (1977–8) at the Queen's University of Belfast, studying under John Blacking. He undertook further postgraduate studies at the same institution (1979–84) and took the doctorate with a dissertation on ritual and music of the Shango cults of Recife. Upon his return to Brazil in 1985 he was appointed as a researcher at the National Institute of Folklore in Rio de Janeiro. A year later he moved to Brasília and became a professor in the department of anthropology at the University of Brasília. Subsequently he also became a researcher of the National Council for Scientific Research (CNPq). In the 1990s he held several visiting appointments at American universities, such as Rice, Florida (Gainesville) and Wisconsin (Madison), the latter as a Tinker Professor. Carvalho's research has focussed primarily on traditional Afro-Brazilian religion and music in Recife and on contemporary issues in Brazil's popular culture and music, to which he has contributed substantially.

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GERARD BÉHAGUE

Carvalho [Carvaille], **Léon** (*b* Mauritius, 1825; *d* Paris, 29 Dec 1897). French theatre impresario and stage director. He moved to Paris at an early age and studied singing at the Conservatoire. After 1848 he assumed small baritone roles at the Opéra-Comique; there he met the soprano Marie Miolan, whom he married in 1853. She was hired by the Théâtre Lyrique in 1855, and a year later Carvalho assumed the directorship of that house – with the financial advantage that his leading singer was also his wife. Carvalho brought the Théâtre Lyrique from a rather tenuous existence to a position of prominence on the Parisian operatic scene: the most memorable works of the Second Empire, including Gounod's *Faust* and *Roméo et Juliette*, Bizet's *Les pêcheurs de perles* and Berlioz's *Les Troyens*, were first performed there (the last in a greatly abbreviated version). Over-extending himself, he also took responsibility for a fledgling operatic enterprise called the Théâtre de la Renaissance, and was forced into bankruptcy in 1868. Following a brief period as director of the Théâtre du Vaudeville, when he commissioned Bizet for the incidental music to Daudet's *L'Arlésienne*, Carvalho returned to opera as director of the Opéra-Comique from 1876 to 1887, during which time Delibes' *Lakmé* and Massenet's *Manon* had their premières. He was made to shoulder legal responsibility for a fire at the Salle Favart in May 1887. On appeal he was acquitted, and in 1891 he was reinstated as director of the Opéra-Comique. During his final years Carvalho not only continued to promote the traditional repertory of the house, but also produced works by Alfred Bruneau.

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STEVEN HUEBNER

Carver, Robert. *See* CARVOR, ROBERT.

Carvor [Carver, Carber, Arnot], **Robert** (*b* 1484–7; *d* after 1567). Scottish composer. He entered holy orders around 1503 and became a canon of the Augustinian abbey at Scone around 1511; he may have studied at the University of Leuven in 1503–4 (there was an established tradition in Scotland at this time of sending musicians to the Low Countries to train). The principal source of his works, the Carvor Choirbook (*GB-En* 5.1.15, sometimes erroneously referred to as the 'Scone Antiphonary') refers to him several times as 'Robertus Carwor alias Arnot', and he may have been related to David Arnot, Archdeacon of Lothian, who in 1501 was co-organizer (with James Abercrombie, Abbot of Scone) of the Scottish Chapel Royal at Stirling and who later became Bishop of Whithorn and the Chapel Royal. The composer is probably identifiable with the Robert Arnot who was a canon of the Chapel Royal and held various municipal offices in Stirling between 1519 and 1550; his musical activity is therefore more likely to have been centred around the Chapel Royal and the church of the Holy Rude, Stirling, than at Scone. He was a signatory to a number of documents now in the Scottish Record Office, the latest of which was drawn up at Scone on 21 August 1568.

The Carvor Choirbook is an ambitious and wide-ranging collection of vocal polyphony, including not only Scottish music but also a work by Du Fay, Netherlandish-inspired polyphony of the late 15th century and English music of the turn of the century; Carvor's own technique of composition owes something to the late medieval English decorative style of such composers as Browne, Lambe and Wilkinson as well as to the more truly Renaissance Netherlandish composers Josquin and Isaac. The choirbook is related to the Eton Choirbook (*WRec*) in repertory, and to the Lambeth Palace manuscript (*Llp*) in general scope. Both these sources are of English royal provenance and it is likely that the Carvor manuscript also belonged to a royal foundation: perhaps to the Chapel Royal, which had been reorganized during the reign of James III (1460–88) and further endowed by James IV in 1501.

Carvor's earliest dated work is *Missa 'Dum sacrum mysterium'*, dedicated 'to the honour of God and St Michael'. This mass was originally recorded as having been composed in 1511, but the date was later changed to 1506, 1508 and 1513. It is a large-scale work in the current British form of festal mass: a series of well-defined sections for various combinations of alternating triple- and duple-time rhythms decorate the cantus firmus (the *Magnificat* antiphon for the feast of the dedication of St Michael the Archangel) in free and often elaborate counterpoint. It is cyclic, using a recurring plainsong melody and a headmotif in each movement.

The date 1513 implies a further link between Carvor and the Chapel Royal. James IV was killed at the Battle of Flodden on 9 September 1513 and, according to the contemporary historian Lindsay of Pitscottie, his infant son was crowned James V 'at Stirling the twentieth day

thereafter'. That day, 29 September, is the feast of St Michael; as the Chapel Royal was dedicated to the Virgin Mary and St Michael, the mass would have been suitable for use at the coronation. The date may have been changed to 1513 in order to create the impression that a new work had been supplied at short notice for the occasion.

The six-part mass was entered into the choirbook during the same stage of copying, and so was probably completed by 1513. It is considerably less expansive than *Missa 'Dum sacrum mysterium'*, although it employs similar melodic treatment. It shows growing contrast between chordally conceived sections for all voices and more elaborate, often imitative, passages for smaller groups. *Missa 'L'homme armé'*, which may date from around 1520, is something of a technical tour de force. Here the division between full and solo sections is more pronounced; the latter are conceived in virtuoso decorative style. The famous French popular song was frequently used as a cantus firmus by late 15th- and early 16th-century continental composers, but Carvor's is the only British example. A feature of his treatment of the melody is his use of complex rhythmic and notational devices in the Netherlandish manner.

Missa 'Fera pessima' contains much sustained structural imitation in the full sections. It also includes passages of elaborate solo music, contrasting with full sections in rhythmically animated chordal style. The tenor of the mass's head-motif resembles the beginning of the *repetenda* of the Matins responsory for the third Sunday in Lent, *Videns Jacob vestimenta Joseph*. The full text of the *repetenda* is 'fera pessima devoravit filium meum Joseph' ('an evil beast hath devoured my son Joseph'), and it has been suggested that the mass may have been composed in response to the death of Carvor's son Thomas between 1541 and 1550; this could have resulted from the plague of 1548, suggesting both a date for the work and a possible alternative reading of its title as 'a pestilentia' (see Woods, 1989, p.95). Stylistic similarities between this mass and the others discussed above, on the other hand, have led others to date it as early as the 1520s (see Elliott, 1996, vii).

Missa 'Pater creator omnium', dated 1546 in the Carvor Choirbook, is a shorter mass with much syllabic setting of a drastically reduced text. By 1530 critics of church music in Scotland, such as Robert Richardinus in his *Commentary on the Rule of St Augustine* (ed. G.G. Coulton, Edinburgh, 1935), were advocating a return to a simpler style, citing that cultivated at the Chapel Royal at Stirling. This mass seems to represent an attempt to come to terms with the new harmonically inspired, chordal style of the high Renaissance. Two anonymous masses, one in the Carvor Choirbook and the other in the Dowglas-Fischear partbooks, may be attributed to Carvor on grounds of style.

Carvor's two surviving motets, *Gaude flori virginali* and *O bone Jesu*, for five and 19 voices respectively, follow the same structural pattern as his mass movements, the former including adventurous transitions within the unusual Lydian mode to such chords as A♭ and D♭, and the latter (which is distinguished by assured handling of vocal resources) illustrating in a spectacular way British composers' fondness for full sonorities. The two seem to have been entered into the Carvor Choirbook at the same copying stage as *Missa 'Dum sacrum mysterium'*, which suggests that they had been composed by 1513; later datings have also been proposed (see Elliott, 1996, p.viii).

Two documents (one in the Aberdeen Council Registers dated 31 March 1505, the other in the Aberdeen Minute Book of Sasines for 27 April 1505) refer to a presentation by James IV to Robert Carvor of lands which had been left vacant by the death of Carvor's uncle Sir Andrew Gray. In 1493 Gray had instituted the Mass for the Name of Jesus, a liturgical feast then new to Scotland, at the parish church of St Nicholas in Aberdeen where he was perpetual chaplain of the altar of St Michael. This ceremony may have been the raison d'être of *O bone Jesu*, with its constantly recurring fermata-marked settings of the word 'Jesu'.

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Missa 'Fera pessima', 5vv
Missa, 6vv
Missa 'Dum sacrum mysterium', 10vv, dated 1506/08/11/13 in *En* 5.1.15

Missa, 3vv, anon., *En* 5.1.15, probably by Carvor
Missa 'Cantate domini', 6vv, anon., *Eu* 64, probably by Carvor

MOTETS

Gaude flori virginali, 5vv
O bone Jesu, 19vv

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KENNETH ELLIOTT/R

Carwarden [Caewardine], **John** (*b* Herefordshire, early 17th century; *d* after 1660). English composer. He supported the royalist cause in the Civil War and at the Restoration petitioned Charles II for employment as a painter. He was responsible for the portrait of Christopher Simpson in the Oxford Music Faculty, and was commended by Lady Thanet in 1636 as 'an able man by reports of the country … if you shall have occasion to use a limner' (see R. Poole: 'The Oxford Music School and the Collection of Portraits Formerly Preserved There', *MA*, iv, 1912–13, 143–59). His compositions were regarded by Anthony Wood as 'harsh and difficult' (*Gb-Ob* Wood D19 [4]). The only works to survive are six pieces in Playford's *Court Ayres* (RISM, 1655[5]), seven two-part Preludes/Almains (*Och* 1006–9), 18 Almains/Corants, (*Och* 1011 (incomplete) dated 1651–4) and six other pieces (*Ob* Mus. Sch. E. 431–6). He also contributed a commendatory poem to H. Lawes *Ayres and Dialogues* (London, 1653).

NORMAN JOSEPHS/ANDREW ASHBEE

Carwithen, Doreen (*b* Haddenham, Bucks., 15 Nov 1922). English composer. She learnt the cello with Peers Coetmore before entering the RAM in 1941 where her first

study was the piano. After winning all composition prizes at the Academy she became a sub-professor of composition there from 1946 to 1948; she also lectured in music at Furzedown College, London (1946–61). She came to notice with her first orchestral work, an overture suggested by John Masefield's novel *Odtaa*, which was performed by the LPO under Adrian Boult in 1947 and later broadcast. A second overture, *Bishop Rock* (1952), and a Concerto for Piano and Strings (1946–8) confirmed her promise. She was the first composer chosen from the RAM for the J. Arthur Rank Apprenticeship Scheme in 1947 to study film music and she wrote music for over 30 films, including the official film of the Coronation and two films in which music took the place of dialogue: *The Stranger Left No Card* (1952) and *On the Twelfth Day* (1954). Among her chamber works are *Five Diversions* for wind quintet (1953), two string quartets, a violin sonata and a piano sonatina (1951). In 1961 she became amanuensis and literary secretary to the composer William Alwyn, whom she later married. After Alwyn's death in 1985 she turned again to her own music; recordings of her principal orchestral works and of her chamber music appeared in the 1990s and were well received. Drawing on British music of the 1930s, notably that of Walton, Carwithen's colourful music is characterized by its ready melody and sprightly rhythms. Some of her atmospheric orchestral works, such as the *Suffolk Suite*, use themes from her film scores.

LEWIS FOREMAN

Cary, Annie Louise (*b* Wayne, ME, 22 Oct 1841; *d* Norwalk, CT, 3 April 1921). American contralto. She studied at Boston and, from 1866, with Giovanni Corsi in Milan. Initially opposed to an operatic career, she made her début (as Azucena) in Copenhagen (1867). For two seasons she sang in Scandinavia while continuing studies with Viardot (Baden-Baden) and Maurice Strakosch and Bottesini (Paris). In August 1870 she returned to the USA with the Christine Nilsson Concert Company. Her American concert début was in New York (19 September 1870); her US operatic début, also in New York, was in *Martha* (27 October 1871).

Cary was immensely popular in opera, oratorio and concert in Europe and the USA. She performed at the first Cincinnati May Festival (1873) and sang Amneris in the American première of *Aida* in New York (26 November 1873). One of the first internationally known American singers, she spent 1875–7 in Russia. In 1877 she returned to the USA, where she toured with Maria Rozé and Clara Kellogg; she also sang with the Mapleson Company (1879–81) and in many festivals with the Thomas Orchestra. The first American woman to sing a Wagner role (Ortrud) in the USA, she also participated in the American premières of Verdi's Requiem (New York, 1874) and Bach's *Magnificat* (1875, Cincinnati) and *Christmas Oratorio* (1877, Boston). She retired at the height of her popularity after marrying in June 1882. Cary's voice was strong and rich, with a range of over three octaves; she knew 40 operatic and oratorio roles.

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DEE BAILY/KATHERINE K. PRESTON

Cary, Tristram (Ogilvie) (*b* Oxford, 14 May 1925). English composer, naturalized Australian. His academic studies were interrupted by World War II in which he served as a radar and electronics specialist in the navy. While studying formally at Trinity College of Music he began experimenting with the electronic manipulation of sound, and during the next 20 years created his own electronic studio using a mixture of commercial and home-built equipment. He became known particularly during the 1950s for accomplished and imaginative scores – using electronics and acoustic instruments – for film, theatre, radio and television. In 1967 he founded the electronic music studio at the RCM, and in 1968 participated in the first major concert in the UK of electronic music at the Queen Elizabeth Hall. From 1959 to 1973 he composed 14 concert works for the electronic medium, some additionally involving live instruments. Among these works is the cantata *Peccata mundi* which effectively combines electronics with chorus and orchestra; the libretto, written by the composer, reflects his concern for the earth's environment and the destructiveness of modern society.

In 1969 Cary set up the company Electronic Music Studios to design and market the Voltage Controlled Studio Mark 3 (VCS3, sold in the USA as the 'Putney'), one of the most successful synthesizers ever produced. In 1973 he toured Australia lecturing in electronic music, and in 1974 was appointed senior lecturer at the University of Adelaide, establishing there an extensive electronic studio. Among his later compositions are *Contours & Densities at First Hill* (1976), a work inspired by South Australia's dramatic landscapes, and *I Am Here*, a theatrical monologue (with tape) written for Jane Manning. Cary's stylistic base is eclectic, ranging from free atonality and 12-note procedures to a relaxed exploration of melodies with tonal references.

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Vocal: Peccata mundi, spkr, SATB, orch, tape, 1972, rev. 1976; Divertimento, 16 vv, jazz drummer, tape, 1973; 2 Nativity Songs, SATB, 1979; I Am Here (P. Zinovieff), S, tape, 1980; Earth Hold Songs (J. Rankin), S, pf, 1993

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WARREN BOURNE

Caryll, Ivan [Tilkin, Félix] (*b* Liège, 12 May 1861; *d* New York, 29 Nov 1921). Anglo-American composer and conductor, active in France, England and the USA. He studied at the Liège Conservatoire, then in Paris, and in 1882 settled in London, where he became a piano teacher. His first stage score was produced there in 1886. He was appointed conductor at the Lyric Theatre, where he enjoyed his first big success with *Little Christopher Columbus* (1893), and at the Gaiety Theatre, for which he wrote, with Lionel Monckton, a number of highly successful musical comedies between 1894 and 1909. In all he composed about 40 light operas and musical comedies for London, Europe and the USA (*The Ladies' Paradise*, 1901, was the first musical comedy to be presented at the Metropolitan Opera). In 1899 he became conductor of a light orchestra bearing his name; Elgar composed his *Sérénade lyrique* (1899) for it. In 1910 Caryll moved to the USA, eventually becoming a naturalized American. Most of his later works were first produced there, though he continued to divide his time between the USA, England and France, and based many of his works on French sources. He died after collapsing during rehearsals for *The Hotel Mouse* (also known as *Little Miss Raffles*).

Caryll was an extravagant character, elegantly dressed, and with a magnificent forked beard. He was a prolific composer of lilting and undemanding music who, as fashions changed, adapted his musical style at will to embrace European operetta, Victorian balladry, American plantation songs, Edwardian musical comedy and ragtime-inspired foxtrots. However, his sympathies probably lay with the expansiveness of 19th-century European operetta rather than the more direct 20th-century American styles. His most popular piece is the waltz song from *The Pink Lady* (1911).

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(*selective list*)

*c*40 light operas and musical comedies (most pubd in London or New York in vocal score at time of first production) incl.: The Lily of Léoville (2, F. Remo, A. Murray and C. Scott), Birmingham, Grand, 3 May 1886; Little Christopher Columbus (2, G.R. Sims and C. Raleigh), London, Lyric, 10 Oct 1893; The Shop Girl (2, H.J.W. Dam), London, Gaiety, 24 Nov 1894, collab. Monckton; The Gay Parisienne (2, G. Dance), London, Duke of York's, 4 April 1896; The Circus Girl (2, J.T. Tanner, W. Palings, H. Greenbank and A. Ross), London, Gaiety, 5 Dec 1896, collab. Monckton; A Runaway Girl (2, S. Hicks, H. Nicholls, A. Hopwood and Greenbank), London, Gaiety, 21 May 1898, collab. Monckton

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ANDREW LAMB

Casa, Lisa della. *See* DELLA CASA, LISA.

Casablancas (Domingo), Benet (*b* Sabadell, 2 April 1956). Spanish composer. He studied music at the Barcelona Conservatory (1973–80) and philosophy at the Autonomous University of Barcelona (graduated 1980; Doctorate 2000). His lessons with Josep Soler and Antoni Ros-Marbà (1974) influenced his early work, whose main features are instrumental textures based on melodic procedures that may be Expressionist in nature – 12-note in some of his most recent works – or contrastingly exhibit Webernian pointillism. The second period began after his studies with Cerha and Füssl in the Vienna Hochschule (1982), studies that have been the major influence on his later development. This influence can already be noted in his *Cinc interludis* (1983) for string quartet, and is seen in a dramatic change in his forms of expression, which are, nevertheless, an accentuation of certain elements found in his first period: a greater complexity in the writing, a delicacy, and the search for an extreme expressive subtlety. This new character was to develop in the direction of a greater expressive diversity, which is reflected especially in orchestral works such as *Postludi* (1991). Here, one of the main characteristics of his music stands out: structural richness starting from the complex superposition of vertical elements. Thus in *Set escenes de Hamlet* (1988–9), a progression is begun which starts from a melodic gesture, Bergian in character, and culminates in the brilliant instrumental virtuosity of *New Epigrams* (1997), where the structural complexity of the sound material has been condensed into simpler elements, including homophony, strong harmonic colouring and the circular repetition of motifs.

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AGUSTÍN CHARLES

Casadesus. French family of musicians. Luis (Louis) Casadesus (*b* Paris, 26 March 1850; *d* Paris, 19 June 1919), a printer and accountant of Catalan origin, was an amateur violinist and guitarist and published a tutor, *L'enseignement moderne de la guitare* (Paris, 1913). Of his numerous children, seven became professional musicians; in addition to (1) Francis, (2) Henri and (3) Marius (all discussed below), Robert-Guillaume (*b* Paris, 23 Jan 1878; *d* Paris, 1 June 1940) was an actor, singer and composer who wrote operettas and songs, and Marcel (Louis Lucien) (*b* Paris, 31 Oct 1882; *d* 31 Oct 1914) was a cellist and viol player, member of the Capet Quartet and of the Société des Instruments Anciens Casadesus; he was killed in World War I.

(1) **Francis** [François] **(Louis) Casadesus** (*b* Paris, 2 Dec 1870; *d* Paris, 25 June 1954). Conductor, composer and violinist. He was a pupil of César Franck. Between 1890 and 1899 he directed music in various Paris theatres and became associated with the Opéra-Comique. *Ballet des fleurs*, his first significant work, ran for 150 performances in 1898 at the Théâtre de l'Olympia. From 1907 he was music critic for *L'aurore* and other Paris journals, and he conducted many French stage works in Paris and Moscow. After war service he made a special study of Gregorian chant. He was for a time director of an American military band school in Chaumont, and from 1921 he directed the American Conservatory in Fontainebleau, which he had been largely responsible for founding. There, besides his work with students, he was much concerned with improving the lot of musicians generally, and in 1928 was made first a member, then in 1942 vice-president, of SACEM (the French copyright collection society). As a conductor he was active in radio from its early days. He wrote a considerable amount of music for the theatre, including operas in which the spectacular element is important – for example *La chanson de Paris* (1924) and *La fête des géants* (1944). His symphonic works, such as the *Symphonie scandinave* (1909) and the tone poems *Quasimodo* (1905) and *La vision d'Olivier Métra* (1932), and his chamber music, which includes the *London Sketches* (1924) for ten wind instruments and a string quartet (1950), made less impression. He was associated with his brother (2) Henri Casadesus in the publication of works purportedly by C.P.E. and J.C. Bach.

WORKS

(selective list)

Stage: Ballet des fleurs, 1898; Esterelle (ballet), 1900; Au beau jardin de France (ballet), 1918; Cachaprès (oc), 1924; La chanson de Paris (op), 1924; Bertrand de Born (op), 1925; Messie d'Amour (op), 1928; La fête des géants (op), 1944

Orch: Quasimodo, sym. poem, 1905; Symphonie scandinave, 1909; La vision d'Olivier Métra, 1932; Le chant de Mistral, 1934; Meeting 36, sym. picture, 1937

Chbr: London Sketches, 10 ww insts, 1924; Str Qt, c, 1950

(2) **Henri (Gustave) Casadesus** (*b* Paris, 30 Sept 1879; *d* Paris, 31 May 1947). Composer, viola player and viola d'amore player, brother of (1) Francis Casadesus. In 1901, in collaboration with Saint-Saëns, he founded the Société des Instruments Anciens Casadesus, which until 1939 organized concerts. Rare instruments collected by him are in the collection of the Boston SO. Besides directing the opera theatre in Liège and the Gaîté-Lyrique in Paris, he became known as a musical diplomat, especially in the USA. He was a member of the Capet Quartet. His published compositions include operettas, ballets and songs, and he wrote a treatise and studies for the viola d'amore. There were early Columbia recordings of his *Ballet divertissement*, *Jardin des amours*, *Récréations de la campagne* and *Suite florentine*. His *Hommage à Chausson*, for violin and piano, was recorded for American Columbia in the 1950s by Zino Francescatti and (4) Robert Casadesus.

Casadesus was also involved, with his brothers (1) Francis and (3) Marius, in bringing out unknown pieces purportedly by 18th-century composers, but it has long been clear from stylistic evidence that these are entirely the work of the Casadesus brothers, and that has never been denied by the family. Three works in particular have enjoyed a good deal of success: a Violin Concerto in D ('Adelaïde') ascribed to Mozart, a Cello Concerto in C minor by 'J.C. Bach', and a Viola Concerto in B minor by 'Handel'.

(3) **Marius (Robert Max) Casadesus** (*b* Paris, 24 Oct 1892; *d* Suresnes, Paris, 13 Oct 1981). Violinist, viol player, instrument maker and composer, brother of (1) Francis Casadesus. He founded and led the Marius Casadesus String Quartet and was a member of the Société des Instruments Anciens Casadesus. His compositions include *Et nunc et semper* for soloists, chorus and orchestra (1931), *Phantasma* (1939) and *La trompette du boulanger* (both for violin and orchestra), other orchestral pieces, and chamber music including a string quartet. He was associated with his brothers (1) Francis and (2) Henri in publishing works purportedly by 18th-century composers.

(4) **Robert (Marcel) Casadesus** (*b* Paris, 7 April 1899; *d* Paris, 19 Sept 1972). Pianist and composer, nephew of

(1) Francis Casadesus. He studied at the Paris Conservatoire, where he won a *premier prix* in the class of Louis Diémer in 1913. He also won a *premier prix* in the harmony class of Xavier Leroux in 1919 and the Prix Diémer in 1920. In 1922 he met Ravel, who invited him to make Duo-Art piano rolls of some of his pieces and to perform with him in concerts in France, England and Spain. He formed a notable piano duo with (5) Gaby Casadesus, whom he married in 1921. As a soloist he toured Europe, Africa, the USSR, the Middle East, Japan, South America, the USA and Canada. In 1935 he was appointed professor of piano at the American Conservatory at Fontainebleau, which he later directed. He also taught privately, his students including Monique Haas and Claude Helffer. From 1940 to 1945 his career was based in the USA, where he and his family resided during the war. His temperamentally restrained outlook and elegant, transparent sound made him an ideal interpreter of Ravel and Mozart. His recording of Ravel's complete piano works remains a model, as do several of his recordings of Mozart's concertos (conducted by George Szell) and Beethoven's sonatas for violin and piano (with Zino Francescatti). As a composer, he left a substantial legacy of works in a neo-classical, often modal idiom, including seven symphonies, eight concertos, chamber music and piano pieces.

(5) **Gaby** [Gabrielle] **Casadesus** [née L'Hôte] (*b* Marseilles, 9 Aug 1901; *d* Paris, 12 Nov 1999). Pianist, wife of (4) Robert Casadesus. She studied with Marguerite Long and Louis Diémer at the Paris Conservatoire, where she won a *premier prix* in 1918 and the Prix Pagès in 1923. The piano duo partnership with her husband became famous. As a soloist she achieved distinction especially for her performances and recordings of French music and of Mozart. She taught at the Mozarteum Summer Academy in Salzburg, the Schola Cantorum in Paris and the American Conservatory at Fontainebleau. In 1975 she helped establish the Robert Casadesus International Piano Competition in Cleveland, Ohio. She published valuable editions of piano works by Ravel and Debussy, a book on piano technique (with Philip Lasser) *Ma technique quotidienne* (Paris, 1992), and a book of recollections (with Jacqueline Muller) *Mes noces musicales* (Paris, 1989).

(6) **Jean (Michel) Casadesus** (*b* Paris, 7 July 1927; *d* Renfrew, ON, 20 Jan 1972). Pianist, son of (4) Robert and (5) Gaby Casadesus. He studied first with his parents, then at the Paris Conservatoire. In 1940 he moved with his parents to the USA, where he studied at Princeton University. In 1946 he won the Philadelphia Orchestra's competition for young soloists and made his US début playing Ravel's Concerto in G. Tours in Europe, Israel and Latin America followed, as did performances and recordings with his parents. His solo recordings include stylish accounts of music by Chabrier and Debussy. He taught at the American Conservatory in Fontainebleau and at SUNY (Binghamton). He died in a motor accident.

(7) **Jean-Claude Casadesus** (*b* Paris, 7 Dec 1935). Conductor and composer, grandson of (2) Henri Casadesus. He studied percussion at the Paris Conservatoire, and conducting with Pierre Dervaux at the Ecole Normale de Musique, Paris (1963–5), and with Pierre Boulez in Basle (1965); he began his career as a percussionist before concentrating on conducting. He was conductor of the Paris Opéra, 1969–71, joint director of the Orchestre Philharmonique des Pays de Loire, 1971–6, and founder (1976) and director of the Orchestre National de Lille. Besides his association with major Paris orchestras, he has made guest appearances throughout Europe. His wide-ranging repertory includes the Viennese classics, Mahler, Stravinsky and Prokofiev, and French music from Berlioz to Varèse. Among his recordings are Mahler symphonies and the *Kindertotenlieder*, Honegger's *Le roi David* and Debussy's *Pelléas et Mélisande*; in 1988 he resurrected and recorded Bizet's early cantata *Clovis et Clotilde*. One of several works dedicated to him is Xenakis's *Tracées*, the première of which he gave in 1987. He has also written incidental music for the theatre and for films.

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DAVID COX (1–3, 7), CHARLES TIMBRELL (4–6)

Casalbigi, Ranieri [Raniero] [de', de, da]. *See* CALZABIGI, RANIERI.

Casale, Primo (*b* Lombardy, 1904; *d* Caracas, 1981). Venezuelan composer and conductor of Italian birth. He studied the violin and composition at the Milan Conservatory and performed both as an orchestral violinist at La Scala and as a soloist. He also toured as a conductor in Italy and Germany with his own chamber orchestra. He emigrated to Venezuela in 1948, taught harmony at the Lamas School of Music and counterpoint and composition at the Conservatorio Juan José Landaeta in Caracas. He made an essential contribution to the development of opera in Venezuela, founding and directing the opera chorus in Caracas (1949) and conducting the revival of the first Venezuelan opera, José Angel Montero's *Virginia* (1969). By the time of his death, Casale was widely recognised as one of the most influential teachers in Venezuela, having taught some of the most important composers and conductors of the country, such as Alfredo del Mônaco, Federico Ruiz, María Guinand and Carmen Helena Téllez.

WORKS
(*selective list*)

Il canto del crepuscolo, str qt, db, cel, pf; Los cuentos del abuelo, brass qnt; 5 dibujos, ww qnt; 4 invenciones, orch; Motetto, male chorus; 3 movimientos corales, SATB; Ninna nanna, orch; La perla, 1v, pf; Sonata, vn, pf; Sonata concertante, vn, va, vc, pf; Str Qt

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CARMEN HELENA TÉLLEZ

Casale Monferrato. City in Italy. It was ruled by the Aleramo family before 1305 and then by the Paleologos until 1536, when the marquisate of Monferrat was annexed to the holdings of the Gonzaga family, who also

ruled Mantua. The court's residence settled at Casale Monferrato in 1435, and the city became an episcopal seat in 1474; a *cappella* was founded then with Stefano Binelli as the first *maestro di cappella*. During the Albigensian Crusade the court was a refuge for numerous troubadours including Raimbaut de Vaqeiras and Peire Vidal. Several of Gaffurius's songs from the 1470s honour Guglielmo Paleologo VIII; Galeotto del Carretto, a local poet, provided texts which Marchetto Cara and Tromboncino set to music. The court employed the lutenist Giovanni Angelo Testagrossa from 1517 to 1518 and the singer Andrea Costa from 1517 probably until 1534.

The cathedral archives are particularly rich in music sources (*see* SOURCES, MS, §IX, 17). Seven locally copied manuscripts of polyphony dating from about 1515 to about 1560 are especially important; they contain 238 sacred works by at least 37 composers, including *unica* of masses by Jean Mouton and Andreas de Silva and two motets probably by Nicolaus de Madis (*maestro di cappella*, 1534–42). The manuscripts also contain at least nine works by a cathedral canon, Francesco Cellavenia (*fl c*1536–65), a competent composer who belonged to a local family; a book of his motets, now lost, was published at Milan in 1565. Other composers whose works are included are Costanzo Festa, Jacquet of Mantua, Willaert, Maistre Jhan and Jean Lhéritier; another manuscript copied by F. Sforza at Mantua in 1594 contains works by Victoria and Wert. 12 chant books (a gradual and an antiphonal) and a missal copied in Casale Monferrato during the Renaissance are also in the archives. Prints include soprano partbooks of the *Contrapunctus* (Lyons, 1528) and of late 16th-century music by Palestrina, Asola, Giovanni Croce, Viadana and Gerolamo Boschetti as well as a madrigal collection, *Spoglia amorosa* (Venice, 1590). Later manuscripts transmit works by G.P. Colonna, G.B. Bononcini, T.A. Ingegneri and others. An Ashkenazi community lived in the city, and evidence exists of Jewish liturgical music dated about 1600; concertato works for Jewish ceremonies in 1732 survive.

Opera performances in Casale Monferrato began as early as 1611 with the first performance of G.C. Monteverdi's *Il rapimento di Proserpina* for the birthday festivities of Margherita Gonzaga, but the first theatre did not open until 1670. Pietro Guglielmi's *La locanda* (1776) and Pasquale Anfossi's *Le gelosie villane* (1779) had their premières in the Teatro Grande (or Teatro Sacchi). Much chamber music was performed during the 18th century in the houses of local nobility. A new theatre, the Teatro della Società (or Municipale), was built in 1784, and is the second largest in the Piedmont. In 1827 the Accademia Filarmonica was founded and has remained active, and in 1863 Giovanni Hugues founded the Civica Scuola di Musica (later Scuola d'Arco). The Teatro Politeama Sociale opened in 1885 with *Aida* and continues to feature international artists. The most interesting personality in Casale Monferrato during the 19th century was Count Ignazio Alessandro Cozio di Salabue, who collected string instruments by Stradivari and other makers, and carried on important correspondence with many violin makers.

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DAVID CRAWFORD

Casali, Giovanni Battista (*b* Rome, 1715; *d* Rome, 6 July 1792). Italian composer. In 1740 he was admitted to the Bologna Accademia Filarmonica. He was assistant to Girolamo Chiti, *maestro di cappella* at S Giovanni in Laterano in Rome, and in 1745 was designated his successor, taking up the post in 1759. Between 1752 and 1791 he was a member of the Congregazione di S Cecilia, serving as one of the examiners and several times holding the office of *guardiano della sezione dei maestri compositori*. From 1754 until his death he was also *maestro di cappella* at S Maria in Vallicella and was active in several other churches in Rome. He exchanged letters (now in *I-Bc*) with Martini in Bologna.

Casali wrote much in the strict contrapuntal style of the Roman school, but also used the modern concertante style with virtuoso coloratura lines and homophonic writing, and often with instrumental accompaniment. Burney, who heard his oratorio *Abigail* (1770) in Rome, called the music 'common-place, for though it could boast of no new melody or modulation, it had nothing vulgar in it'. This remark is perhaps the source of Fétis's judgment that Casali 'had little invention, but his style was very pure'. Grétry, who was Casali's pupil for two years, praised his counterpoint instruction and called him one of the most famous *maestri di cappella* in Rome. Casali's compositions, which are mainly sacred, are in church archives in large numbers, above all at S Giovanni in Laterano, Rome. His Roman oratorios followed the style of the mid-18th-century *opera seria*, which preserved the da capo aria. During his long term of office he became one of the best-known Italian composers of sacred music of his time.

WORKS

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MSS principally in I-Rsg

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STAGE

Candaspe (Campaspe) regina de' Sciti (dramma per musica, B. Vitturi), Venice, S Angelo, carn. 1740; La costanza vincitrice (dramma per musica), S Giovanni in Persiceto, Sept 1740, collab. others; Il Bajazette (op, A. Piovene), Rimini, 1741; La lavandarina (int, A. Lungi), Rome, Valle, 1746; Le furbarie di Bruscolo Trasteverino (int), Rome, Pace, carn. 1747; La finta merciaia

(tedesca) (int), Rome, 1747; L'impazzito (int, G. Aureli), Rome, Valle, carn. 1748; Antigona (dramma per musica, G. Roccaforte), Turin, Regio, carn. 1752; Arianna e Teseo, lost
Arias from Endimione (P. Metastasio)

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SIEGFRIED GMEINWIESER

Casali, Lodovico (*b* Modena, *c*1575; *d* Modena, 21 Feb 1647). Italian composer, organist and writer on music. He was a priest. In the dedication of his volume of motets (1605) he stated that these were his first compositions. In 1606 he was an organist at Scandiano, near Modena, and was still there in 1618 according to the title-page of his *Sacro cinto*. In 1620 he was an organist in Rubiera and by 1621 was organist of the Carmelite church, Modena, where he taught the choirboys singing and the organ. According to Roncaglia, in 1621 he presented to Ferdinando Gonzaga, Duke of Mantua, a manuscript treatise on music, which may have been the *Ampio theatro*. He was for one year (1638) organist at Modena Cathedral, and he may also have had connections with Ferrara, since his first publication is dedicated to a Ferrarese ecclesiastic. He was evidently a respected composer and organist. His *Generale invito* contains some interesting observations on music: he maintained that the voice ranges of soprano, alto, tenor and bass correspond respectively to summer, autumn, spring and winter; regarding the education of the young he reflected the views of the Council of Trent; and he surveyed various musical performances in Bologna, Ferrara, Florence, Mantua, Naples, Rome and Venice. (G. Roncaglia: *La cappella musicale del duomo di Modena*, Florence, 1957, pp.106–7)

WORKS

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Sacro cinto di Maria Vergine, 4–8vv, bc (org), op.3 (Venice, 1618)
4 motets, 1611[1], 1612[3], 1619[5]
2 masses, 3, 4vv; Mag, 4, 8vv: *D-Bsb*

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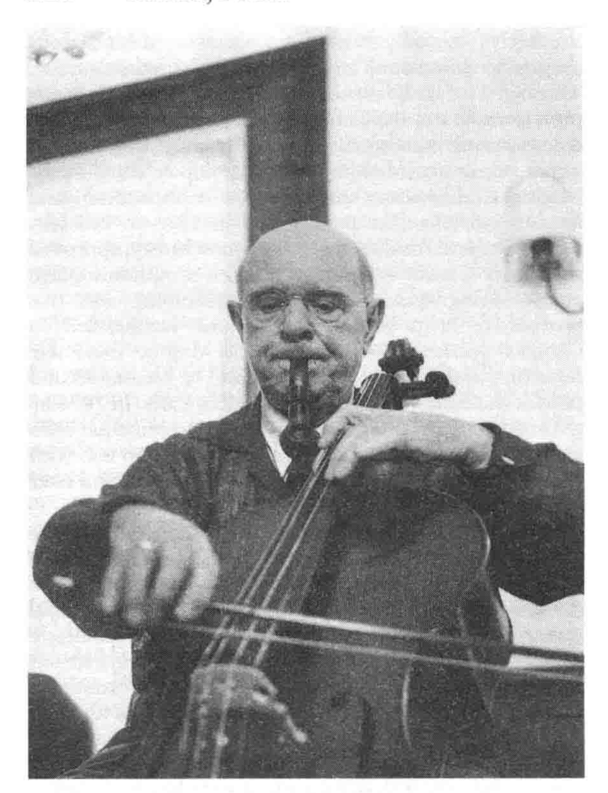
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JUDITH NAGLEY

Casals, Pablo [Pau] (*b* Vendrell, 29 Dec 1876; *d* Puerto Rico, 22 Oct 1973). Catalan cellist, conductor, pianist and composer. The son of musical parents, he was accomplished on the piano, organ and violin before first hearing a cello when he was 11. In 1887 he studied the cello with Garcia at the Barcelona Escuela Municipal de Música, and the piano and composition with Rodoreda. Technical experiments with bowing and fingering soon produced an individual style and unprecedented mastery. After his début at Barcelona on 23 February 1891, performances in cafés helped his finances; discovery of the Bach unaccompanied suites encouraged his serious approach to music and launched him on a lifetime's study. Through Albéniz he was introduced to the queen regent's private secretary, the Count de Morphy, an avid musical amateur and thenceforth Casals's patron. In 1893 the queen regent awarded him a scholarship to study at the Madrid Conservatory under Bretón (composition) and Monasterio (chamber music), and in 1895 to Brussels, where Gevaert, the director of the conservatory, approved such early Casals works as a mass, a symphonic poem and a string quartet. A misunderstanding with his prospective cello professor, Edouard Jacobs, led to Casals's decision to leave Brussels, despite inevitable forfeiture of the royal scholarship, and he became second cello at the Folies-Marigny music hall in Paris. In 1896 he returned to teach in Barcelona, becoming principal cello at the Gran Teatro de Liceo; he joined a piano trio with the Belgian violinist Crickboom and Granados, and later a string quartet led by Crickboom.

In 1899 Casals performed Lalo's Concerto at the Crystal Palace on 20 May, played to Queen Victoria at Osborne, and to Lamoureux in Paris; here he made his début with the same concerto and started his international career. Never a flamboyant performer, he sought tirelessly in practice and rehearsal for the truth and beauty he felt to be an artist's responsibility, and used his formidable powers with a simplicity and concentration that allowed no compromise. His artistry led to a new appreciation of the cello and its repertory. Usually nervous before a concert, he nonetheless gave the impression of complete control, compounded equally of fire and tenderness. His playing was memorable as much for beauty of tone as intellectual strength, qualities evident above all in his 1936 recording of the Dvořák concerto. His international reputation, which had already reached its peak by 1914, was sustained during the 1920s by further wide-ranging tours (which brought financial as well as artistic success). From 1905 Casals set new standards in the piano trio repertory with Thibaud and Cortot, entering the period of electrical recording with historic performances of Beethoven's Archduke Trio, Haydn's 'Gypsy' Trio, Mendelssohn's Trio in D minor and Schubert's in B♭. In 1919 he was associated financially and artistically with the foundation of the Ecole Normale in Paris and maintained his interest as a director. The same year he founded the Orquestra Pau Casals, a group of Barcelona musicians eventually moulded under their patient but exacting conductor into a body of players with which foremost soloists were proud to work; a series of concerts for workers was his special pride. The orchestra played Beethoven's Ninth Symphony at the birth of the Spanish Republic; Casals was again rehearsing it at the outbreak of civil war, but never fulfilled his ambition to conduct it once more in a democratic Spain.

Under threat of execution by the Franco regime, Casals moved in 1936 to Prades, a Catalan village on the French side of the Spanish border, and at first a temporary refuge. Offers of hospitality in England and the USA were declined and in 1939 Prades became Casals's home. During World War II he gave many concerts in France in aid of the Red Cross and of his Catalan fellow exiles, and physically helped to distribute aid to these refugees. Of high integrity as musician, he was of like calibre as man. Hitler's Germany and Mussolini's Italy never heard him. Nor did Franco's Spain, where he returned after the civil



Pablo Casals

war only for a relative's funeral. Admiration for British achievements under Churchill, studied closely in exile at Prades, was clouded by the realization in 1945 that no political moves would be taken against the Spanish regime. After a successful English tour Casals decided not to play publicly again. A letter from him to the *News Chronicle* was published on 18 July 1946 under the heading 'Why Franco must go'. Casals later referred to his self-imposed exile from public performance in any country that continued to recognize the Franco regime as a 'renunciation'.

He ended his silence for the Bach bicentenary of 1950, when eminent musicians gathered at Prades to make music with him. A new series of recordings was begun (including a legendary performance of Schubert's C major Quintet with, among others, Stern and Tortelier), and he directed later festivals at Perpignan and in Puerto Rico, where he finally settled in 1956. An inspired teacher, he included Suggia, Cassadó and Eisenberg among his earlier pupils; later he gave masterclasses in Siena, Zermatt and Marlboro, Vermont. In 1958 he played at the General Assembly Hall to celebrate the 13th anniversary of the United Nations; the performance was broadcast in many countries. In 1961 he played to President Kennedy at the White House, and in 1962 launched a peace campaign with worldwide performances of his oratorio *El pessebre*, first performed in 1960, and conducted by Casals at the Royal Festival Hall on 29 September 1963 – his last public appearance in Britain. Most of his compositions were unpublished during his lifetime, though the monks of Montserrat made much use of his sacred works: their style is traditional, their content simply and deeply felt, making no concession to 20th-century developments.

Between 1906 and 1912 Casals formed a liaison with his pupil, Guilhermina Suggia, who was billed as 'Mme P. Casals-Suggia'; they were not, however, married. In 1914 Casals married the American singer Susan Metcalfe, for whose recitals he played the piano accompaniments; in 1957, the Puerto Rican cellist Marta Montanez. Among his honours were the Légion d'Honneur, a doctorate at Edinburgh, the Royal Philharmonic Society's gold medal, and the United Nations Peace Prize. Works dedicated to him included Fauré's *Sérénade*, Móor's Second Cello Concerto, Schoenberg's arrangement of a harpsichord concerto by M.G. Monn and the Tovey Cello Concerto, of which he gave the première on 22 November 1934 at Edinburgh. For most of his working life Casals played a Goffriller cello; his first good instrument (presented by the Queen of Spain) was a Gagliano, and he only once offered for a Stradivari, a make he considered too characterful for comfort.

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(*selective list*)

Orch: Minuetto, str, 1892; Festivola, cobla, ?1893; La visión de Fray Martín, sym. poem, 1893; Sardana, orch of vcs, 1927; Sant Martí del Canigo, sardana del l'exili, orch/cobla, 1943

Sacred choral: Misa de gloria, SATB, org, 1892; Salve, Montserratina, TTBB/SATB, org, 1932; Rosarium beatae virginis, SATB, org/pf, 1932; O vos omnes, TTBB/SATB, ?1932; Eucaristica, SATB/3 Tr vv, org/pf, 1934; Nigra sum, 3 Tr vv/TTB, org/pf, 1942; Recordare, virgo mater, SATB, org/pf, 1942; Tota pulchra es, T ad lib, SATB, 1942; Cançó a la verge, 2 Tr vv, org/pf, 1942; El pessebre (J. Alavedra), SATB, orch, 1943–60; Oracio a la verge de Montserrat (C. Gubern), 1959; Plegaria a la virgen de la providencia (R. Montañez), 1968

Secular vocal: Cançó catalana (J. Verdaguer), S, pf, 1895; Els mesos (A. Mestres), TTBB, no.12 with str, 2 hp, 1897; La fiancée du Nil (M. Palmer), S, orch, 1899; De cara al mar (J. Llongueras), S, pf, 1935; Balada de la nova Solveig (V.G. Rovira), S, pf, 1936–7; 3 estrofas de amor (T. Blanco), S, pf, 1957; Hymn to the United Nations (W.H. Auden), SSTB, orch, 1971

Inst: Conc., vc, pf, 1892; Str Qt, 1893; 4 romanzas sin palabras, pf, 1894; Rêverie, vc, pf, 1896; Poème, vc, pf, 1935; Alla minuetto, pf, 1955; Sonata, vn, pf, ?1945–1972; El cant dels ocells, str/(vc, pf), orch of vcs (1972)

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L. Littlehales: *Pablo Casals* (London, 1929, 2/1949) [with discography]
J. Alvin: 'The Logic of Casals's Technique', *MT*, lxxi (1930), 1078–9
P. Casals: 'The Story of my Youth', *Windsor Magazine*, lxxii (1930), 717–23
R. von Tobel: *Pablo Casals* (Zürich, 1941, 2/1945)
M. Stanfield: 'Casals – and us', *The Strad*, lv (1944–5), 228 only
D. Cherniavsky: 'A Pilgrimage to Prades', *MO*, lxxii (1948–9), 289, 291 only
M. Stanfield: 'Pablo Casals at Prades', *MO*, lxxiii (1949–50), 632–3
A. Conte: *La légende de Pablo Casals* (Perpignan, 1950)
M. Stanfield: 'The Casals Festival', *MO*, lxxv (1951–2), 19, 21 only
D. Cherniavsky: 'Casals's Teaching of the Cello', *MT*, xciii (1952), 398–400
J.M. Corredor: *Conversations avec Pablo Casals: souvenirs et opinions d'un musicien* (Paris, 1955; Eng. trans., 1956)
B. Gavoty: *Pablo Casals* (Geneva, 1955; Eng. trans., 1956) [with selective discography]
E. Christen: *Pablo Casals: l'homme, l'artiste* (Geneva, 1956)
P. Moeschlin and A.J.P.Seiler: *Casals* (Olten, 1956) [with discography]
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P. Casals: *Personal Statement to the Press ... in Connection with his Acceptance to Participate in the United Nations Day Concert* (24 Oct 1958) [broadcast]; pr. in Kirk, 1974, 506 only

B. Taper: *Cellist in Exile: a Portrait of Pablo Casals* (New York, 1962)
J. Alavedra: *Pau Casals* (Barcelona, 1962, 2/1963)
A. Forsee: *Pablo Casals: Cellist for Freedom* (New York, 1965)
E. Vives de Fabregas: *Pau Casals* (Barcelona, 1966)
J.M. Corredor: *Casals: biografía ilustrada* (Barcelona, 1967)
P. Casals as told to Albert E.E. Kahn: *Joys and Sorrows* (London, 1970)
H.L. Kirk: *Pablo Casals: a Biography* (London, 1974) [with discography by T.N. Towe, and substantial but inc. list of works]
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J. Lloyd Webber, ed.: *Song of the Birds: Sayings, Stories and Impressions of Pablo Casals* (London, 1985)
R. Baldock: *Pablo Casals* (London, 1992)
H. Garza: *Pablo Casals* (New York, 1993)

ROBERT ANDERSON

Casamorata, Luigi Ferdinando (*b* Würzburg, 15 May 1807; *d* Florence, 24 Sept 1881). Italian music critic and composer. He began piano lessons with Fröhlich at Würzburg, then studied at Florence, where he had settled in 1813, with Luigi Pelleschi, at the same time as he studied law. In 1825 he won a composition prize. He wrote several ballets, one opera and sacred and chamber music. At the same time he contributed to many reviews, including the *Gazzetta musicale di Milano*, the *Rivista musicale di Firenze* and the *Nazione*. He took part in the 1847 uprisings and wrote articles on political topics in several newspapers. When the grand duke returned to power, he retired from politics and in 1849 joined the Livorno railway. Ten years later he collaborated with Basevi in founding the Istituto Musicale of Florence (later the conservatory), which was given its charter in 1862 and of which he was president until his death. He worked with Pougin on the supplement to the *Biographie universelle* of Fétis.

A versatile man – he was a lawyer, a man of letters and a mathematician, as well as an excellent organizer of music education at Florence – Casamorata was a critic of a rather old-fashioned and formalistic sort. He participated in the current controversy on religious music, taking a fairly open-minded attitude that he later belied in his critical works: he opposed Rossini's *Stabat mater* as being 'not religious'. He upheld the dignity of music in relation to the other arts, if only on the basis of old concepts such as the imitation of nature. He was one of the first reviewers of Verdi's *Macbeth*.

WRITINGS

Il R. Istituto musicale fiorentino: origini, storia, ordinamento (Florence, 1873)

Numerous essays in *Atti dell'Accademia del R. Istituto musicale di Firenze*, incl. 'Memoria sulla musica da chiesa e sugli studi speciali occorrenti di maestri che vi si danno', v (1867), 17; 'Di alcuni accorgimenti da aversi nell'ordinamento degli istituti di musicale istruzione', vii (1869), 113; 'I maestri esordienti ed il teatro melodrammatico italiano', xi (1873), 62; 'Il colore locale nel melodramma', xv (1877), 33

Numerous essays in *GMM*, incl. 'Studio biografico-bibliografico su musicisti toscani', vi (1847), vii (1848)

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R. Gandolfi: 'Luigi Ferdinando Casamorata', *Ricordi musicali fiorentini*, ii/2 (Florence, 1906–7), 1–6
A. Damerini: 'Gli albori della critica musicale italiana: Luigi Ferdinando Casamorata', *RaM*, vi (1933), 31–43
A. Della Corte: *La critica musicale e i critici* (Turin, 1961)
E. Moneta Caglio: 'Contributo del Casamorata al movimento ceciliano italiano', *RIMS*, i (1980), 18–41

SERGIO LATTES

Casanova, André (*b* Paris, 12 Oct 1919). French composer. After studying with Georges Dandelot at the Ecole Normale de Musique, he became, in 1944, the first French pupil of René Leibowitz, who introduced him to dodecaphonic and serial techniques. Since then his concern has been to ally a romantic spirit with modernity of style. He renounced the 12-note method in 1954, retaining only its chromatic benefits for harmony. After a short avant-garde period, Casanova returned to a more classical conception of both style and form. His encounters with German Romantic literature (Hölderlin, Lenau, Achim von Arnim, Kleist and others) and with Nietzsche's philosophy had a decisive effect on him.

WORKS
(*selective list*)

Stage: La clé d'argent (conte lyrique, 1, J. Moal, after Villiers de l'Isle-Adam), 1965, ORTF, 1966; Le bonheur dans le crime (op, prol, 3, B. George, after B. d'Aurevilly), 1969, Toulouse, 1973; La coupe d'or (op, 1, Moal, after L. Tieck), 1970, ORTF, 1972

Orch: Sym. no.1, 1949; Sym. no.2, 1951–2, rev. 1969; Concertino, pf, 8 insts, 1952, rev. pf, chbr orch, 1958; Ballade, cl, chbr orch, 1954–5; Notturno, 1958–9; Capriccio, ob, chbr orch, 1960; Anamorphoses, 1961; 5 impromptus, 1963; Suite, str, 1963; Vn Conc., 1964; Sym. no.3 'Dithyrambes' (F. Nietzsche), T, orch, 1964; Conc., tpt, chbr orch, 1966; Fantaisie, hn, str, perc, 1968; Strophes, 1968; Prélude, str, 1968; Conc., ob, hp, 6 brass, perc, 1968; Musique concertante, eng hn, orch, 1969; Alternances, op.41, 1971; Org Conc., op.44, 1972; Gui Conc., 1973; Pf Conc., 1981; Vc Conc., 1982; Sym. no4, 1992; Sym. no.5, 1993

Vocal: 3 mélodies (T. Tzara), S, pf, 1945; Divertimento (J. Supervielle), Mez, 7 insts, 1953; Cavalier seul (Moal), Bar, str qt, 1959, arr. Bar, str orch, 1964; Redoutes (Moal), S, Bar, orch, 1962; Le livre de la foi jurée (after La chanson de Roland), spkr, S, Bar, B, orch, 1964; Règnes (J. Moal), S, orch, 1967; 3 poèmes de Rilke, chorus, 1968; 5 mélodies (J. Joyce), T, chbr orch, 1968; 3 sonnets de Labé, op.42, S, pf, 1972; Rituels, op.46 (G. Mourgue), Bar, ens, 1972; Sur les chemins d'acanthes noires (J. Cowper-Powys, E. Montale, G. Benn, St John Perse), 1974; 4 dizains de la Délie de Scève, 1978; Deutsche Gesänge, 1980

Chbr: 3 Pf Pieces, 1944; Trio, fl, va, hn/b cl, 1946; Duo, cl, bn, 1950; 4 Bagatelles, wind qnt, 1955; Elegie, pf trio, 1956; Humoresque, fl, cl, 1957; Str Trio, 1966; Serenata, fl, ens, 1966; Str Qt, 1967; 4 Intermezzi, pf, 1967; 3 momenti, brass qnt, 1968; Qnt, ob, cl, bn, hn, pf, 1970; Pf Trio, op.43, 1972; 5 Little Pieces, op.45, vc, 1972; Str Qt no.2, 1985; Str Qt no.3, 1986; Str Qt no.4, 1990; Str Qt no.5, 1991; Str Qt no.6, 1992

Principal publishers: Billaudot, Jobert

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L.-A. Marcel: 'André Casanova', *Cahiers du sud*, nos.378–80 (1964), 288–99

JEAN-YVES BOSSEUR

Casanovas (i Puig), Josep (*b* Barcelona, 24 Oct 1924). Catalan composer and critic. At the Barcelona Conservatory he studied the violin and composition, the latter with Taltabull. He also studied law, which he practised professionally. A former member of the Falla circle (which he joined at its foundation in 1947), he has contributed articles to several newspapers and magazines, and he collaborated with Benet Casablancas on a monograph on Taltabull (Barcelona, 1992). His music began to be performed publicly towards the end of the 1940s, for example his Violin Sonata (1949) and songs to texts by Machado and Baudelaire. In 1974 he appears to have abandoned composition.

Casanovas's output consists almost entirely of chamber works for piano, voice or ensemble. He wrote in a terse,

atonal style characterized by clear textures, with a predilection for counterpoint derived from Taltabull. Nevertheless he preferred 'harmonic refinement to contrapuntal density' (Marco). In the 1960s he began to write aleatory music. One of his best-known works, *Bipolar* (1964), which has been recorded twice, is an example of his post-serial style.

WORKS
(*selective list*)

Orch: Poema de Taüll, 1959; Hemicicle, 1970; Moviments concertants, 1974

Chbr and solo insts: Sonata, vn, pf, 1949; Sonata, pf, 1950; Fantasía 54, pf, 1954; Homofonía, str, 1954; 5 improvisacions, pf, 1954; Música per a cordes, str, 1957; Sym., str, 1957; 3 peces, fl, va, 1959; Bipolar, pf, 1964; Forma 65, str, 1965; Duo concertant, cl, pf, 1967; Octet de les constel·lacions, 1976

Vocal (S, pf unless otherwise stated): Cançons (A. Machado), 1949; Homenatge a Lope de Vega, 1962; Joan Miró, 1962; Silencis, S, chbr ens, 1967

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68 compositors catalans, ed. Associacío Catalana de Compositors (Barcelona, 1989)

MANUEL VALLS/ANGEL MEDINA

Casanovas, Narciso [Casanoves, Narcís] (*b* Sabadell, nr Barcelona, 17 Feb 1747; *d* Viña-Vieja, nr Montserrat, 1 April 1799). Spanish organist and composer. According to Saldoni he became a Benedictine monk on 3 September 1763 at Montserrat, where he was active in music until his death and widely famed as an organist. His keyboard music, like that of his contemporaries, is fashioned in an idiom more suggestive of the harpsichord or piano than of the organ, even when the latter is specifically designated. A few of his pieces are liturgical, based on chant or designed for alternation with it, but the majority falls into two classes: quasi-fugal works (variously termed *paso, intento*, or *fuga*), and one-movement bipartite sonatas. The fugal pieces are light in texture, animated and sparkling, often with homophonic figurations. The sonatas range from examples still close to the style of Scarlatti and Soler, to others in which the influence of Haydn and his contemporaries is apparent. Casanovas's vocal works are set to Latin liturgical texts, often using plainsong; among them are masses, *Magnificat* settings, psalms and responsories, including a celebrated set for Holy Week. Many are scored for two four-voice choirs with continuo and orchestra. Despite operatic Italian elements, especially in the solo writing, they are not without a spirit of devotion and piety. Most of his compositions are at Montserrat, where there are some 50 manuscripts of instrumental and vocal works. Additional pieces, mostly for keyboard, are in the Biblioteca Central, Barcelona. A complete edition of his works, edited by D. Codina and I. Segarra, is published in MEM, xi–xii (1984–7).

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A. Torrellas: *Diccionario enciclopédico de la música* (Barcelona, 1947)

ALMONTE HOWELL

Casares Rodicio, (Francisco) Emilio (*b* Vega de Espinareda, province of León, 28 Feb 1943). Spanish musicologist. He studied with the Padres Paúles at Villafranca del Bierzo, and later at other houses of the Paúles order at Limpias (Cantabria), Madrid and Salamanca. In Salamanca he also studied harmony with Aníbal Sánchez Fraile. In 1971 he became a licentiate in history at Oviedo University and in 1976 gained the doctorate. He studied at the University of Glasgow in 1971 and from 1972 to 1988 taught at Oviedo University, meanwhile completing advanced musical studies at the Madrid Conservatory. Instrumental in initiating musicology as a Spanish university discipline, he became musicology professor at Oviedo in 1982 and at the Universidad Complutense, Madrid, in 1988.

The breadth and diversity of his musical knowledge are reflected in his publications; he is editor of the Barbieri papers in the Madrid National Library and author of a constant flow of research publications planned to culminate in the forthcoming *Diccionario de la música española e hispanoamericana*. Festivals of contemporary Spanish music were his speciality at Oviedo; in the 1980s he became interested in Spanish exiles during the Franco régime, visiting Mexico to gather information concerning the life and work of Adolfo Salazar. During the 1990s the 19th-century zarzuela and its supreme exponents have become his acknowledged terrain.

WRITINGS

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'Musica e musicisti della generazione del 27: elementi per un'interpretazione', *Musica/Realtà*, no.23 (1987), 181–205

'Adolfo Salazar o el espíritu regeneracionista de la música española', *Cuadernos de música* (1992), 87–109

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ROBERT STEVENSON

Casarini, Domenica (*b* Venice; *fl* 1737–58). Italian soprano. She is first reported as singing in Brno, Graz and Prague (1737–9). She sang in Crema (1742), Milan (1742–4, 1749), Venice (1743, in Lampugnani's *Ezio*), Bologna (1744) and Turin (1745). She was engaged for the King's Theatre, London (1746–8), appearing in operas by Terradellas and Paradies, and a version of Handel's *Alessandro* under the title *Rossane* (in which she took the title role), and (1747–8) in the Handel pasticcio *Lucio Vero*, Galuppi's *Enrico* and Hasse's *Didone* and *Semiramide riconosciuta*. In 1747 Handel wrote the parts of Achsah in *Joshua* and Cleopatra in *Alexander Balus* for her; she created them at Covent Garden on 9 and 23 March 1748 respectively. These two parts are long and rewarding, but narrow in compass (*d'* to *g♯''*).

Casarini sang again at Venice in the 1750s in operas by Jommelli, Cocchi, Latilla (whom she married about 1752) and others, at Turin in 1751, when she was imprisoned for sending emissaries to assault a rival singer, and at the S Carlo, Naples, in 1751–2 in operas by Traetta, Cafaro

and G. Conti. The impresario Tufarelli described her as well proportioned, with a good soprano voice and sufficient skill in music and acting. She sang at Padua in 1753 (in Latilla's *Siroe*), Genoa (1754–5) and Verona (1755). In 1758 she was engaged for Madrid, but was taken ill on arrival in April and eight days later gave birth to a daughter in Farinelli's house; this did not prevent her singing in Conforto's *La forza del genio* at Aranjuez on 30 May.

WINTON DEAN

Casati, Gasparo (*b* Pavia, *c*1610; *d* Novara, 1641). Italian composer. He may have been the son (or some other relative) of Girolamo Casati. His only known post was as *maestro di cappella* of Novara Cathedral from 15 March 1635. Much of his music, including his op.1, was posthumously published by a friend – a musician and monk called Michelangelo Turriani – and was highly regarded by its publishers (it nevertheless includes many misprints). All that survives is sacred music. The motets, which were particularly popular in their day, are in a nervous, highly charged emotional style. A number of the texts in op.1 seem less liturgical and more intimately personal in character, and even the *Pater noster* (a very rarely used text) is set as an extravagant solo motet. Op.3 includes a number of dialogues. *O Angeli*, between the devil, an angel and a man, uses the same characters and apparently the same text as a dialogue in Girolamo Casati's op.3 of 1635. Generally Casati included quite a high proportion of triple-time arioso, with sequences and melismas to shape the melodic line, and very varied, sometimes even jerky, rhythms, which are usually associated with a popular chaconne bass (the one that Monteverdi used for his duet *Zefiro torna*). Indeed the volatility of his music is reflected in his attitude to ground basses – he adopted them to give not coherence but variety (one psalm, *Laudate pueri*, has three, arranged in the order *ABCBCA*, in various keys and with other material interspersed). Ternary schemes are also found, though rather than a balanced formal symmetry what usually happens is that the opening section of a piece returns at the end after a long chain of vividly contrasted sections.

WORKS

Il terzo libro de sacri concenti, 2–4vv, bc, op.3 (Venice, 1640[3], Antwerp, 2/1644 as Sacri concentus, 2 vols.)
Sacri concenti, 1v, bc (org), op.2 (Venice, 1641)
Il primo libro de motetti, 1–4vv, bc, con una messa, 4vv, bc, op.1, ed. M. Turriani (Venice, 1643[3]) [motets also pubd as 1647[4] (1–2vv), 1647[3] (3–4vv)]
Messa e salmi concertati, 4–5vv, bc, ed. Turriani (Venice, 1644)
Scielta d'ariosi vaghi et concertati motetti, 1–4vv, bc, ed. Turriani (Venice, 1645)
Scielta d'ariosi salmi, con 2 vn, vaghi motetti, 2–4vv, bc, ed. Turriani (Venice, 1645)
Amoenum rosarium odoriferis concentuum rosis, 1–4vv, bc (org), op.5 (Antwerp, 2/1649)
20 motets in 1641[3], 1645[3], 1646[4], 1651[2], 1659[3], *GB-Lbl*, *Och*, *I-Bsp*, *S-Uu*; 3 ps in 1646[3]; 3 songs, S, bc, in Sacra partitura (Strasbourg, 1651); 1 inc. mass, *CH-E*

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J. Roche: 'Giovanni Antonio Rigatti and the Development of Venetian Church Music in the 1640s', *ML*, lvii (1976), 256–67
J. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)

JEROME ROCHE/ELIZABETH ROCHE

Casati, Girolamo [Geronimo] [Filago] (*b* Novara, *c*1590; *d* after 1657). Italian composer and organist. He may have been the father (or some other relative) of Gasparo Casati. He became a Carmelite monk at an early age and held various church posts in Lombardy: as organist of Novara Cathedral in 1609 and of the cathedral at Romanengo, near Cremona, in 1625 and as *maestro di cappella* of Como Cathedral in 1635 and at S Maria del Carmine, Pavia, in 1654. He was one of a large number of north Italian church composers who published small-scale concertato motets, psalms and masses. His *Sacrae cantiones* (1625) shows that he was one of the better minor figures among them. It contains ornate solo motets with some pleasant triple-time melodies, and four-part pieces with clearly defined sections for smaller combinations of voices. The two motets by him that appeared in 1653 show how he adapted to the stylistic changes of the second quarter of the 17th century: for example, he set the somewhat unctuous communion text *O panis angelorum* as an expressive duet for soprano and bass, alternating declamatory 4/4 writing with 3/2 sections made up of nicely balanced, sequential melodies.

WORKS

Sacrae cantiones, 1–5vv, bc (org), op.1 (Venice, 1625)
Armonicae cantiones, 1–5vv, cum missa, Mag, Lit B.M.V., unaque cum sonorum concentibus pro instrumentis, op.3 (Milan, 1635)
Messa e salmi brevi et facili …, 3–5vv, bc (org), op.5 (Milan, 1645)
Liber quintus mottetorum, 1–3vv, bc (org), op.7 (Milan, 1657)
2 motets in 1649[1] and 1653[1], 1 aria in 1609[21]
The 2 madrigals in 1605[7] are not by this Girolamo Casati, but by an earlier Girolamo Casati.

JEROME ROCHE

Casati, Teodoro (*b* *c*1625; *d* in or after 1688). Italian composer and organist. He was second organist of Milan Cathedral from 1650 to 1653 and first organist from then until 1688, when he may have died. It is not known whether he was related to Gasparo or Girolamo Casati. His output consists of two collections of *Concerti ecclesiastici* for from two to four voices and continuo (Milan, 1651 and 1668) and two motets (in *I-Md*). The four-part *Messa concertata* from the 1668 collection is in an unambitious style with little solo writing or flowing melody, much triple time and some effective word-painting in the Crucifixus. The edition of this work by G. Massenkeil (Cw, cxvi, 1972) includes an important preface.

JEROME ROCHE

Casavant Frères. Canadian firm of organ builders. It was founded in 1845 by Joseph Casavant (1807–74), a self-taught craftsman from St Hyacinthe, Quebec, who in time was joined by his sons Claver (1855–1933) and Samuel (1859–1929). On their father's death the two brothers, feeling a need to learn about European developments, went to work for Abbey in Versailles. While there, they studied the work of various other builders, particularly that of Cavaillé-Coll. On the brothers return in 1879 they founded the Casavant firm still in existence today. In 1882 they developed a successful adjustable combination action, and in 1895 a form of sliderless wind-chest. These and other mechanical innovations of the period were chiefly the work of Saluste Duval (*d* 1917), who joined the firm in 1882. In 1890 Casavant completed the first organ built in Canada with electro-pneumatic action for Notre Dame Church in Montreal. From this time the firm grew steadily, becoming for most of the 20th century one of the largest organ-building operations in North America.

The largest organ to leave the Casavant factory was installed in 1917 in Emmanuel Church, Boston. Another notable instrument, the first to have 'capture type' combination action, was built in 1930 for the Metropolitan United Church in Toronto. Claver Casavant had become president of the firm on Samuel's death in 1929, and was in turn succeeded by Samuel's son Aristide Casavant (1889–1938). Major Fred Nash Oliver (1890–1966), Samuel Casavant's son-in-law, became an officer in the firm in 1919 and president on the death of Aristide. To Oliver fell the ungrateful task of keeping the company afloat during World War II, when metals and other organ-building materials became unavailable. He achieved this by starting a furniture-making operation to keep Casavant's woodworkers employed. Oliver was succeeded in 1961 by Charles Perrault. In 1976 the firm's interests were purchased by Société Nadeau Ltée, which continued to support the organ-building operation while expanding the furniture-making department.

Casavant's tonal directors in the 20th century have included Stephen Stoot (1879–1957), a Cornishman who joined Casavant as a reed voicer in 1920, Lawrence I. Phelps (1961–72), Gerhard Brunzema (1972–9), formerly of the German firm Ahrend & Brunzema, and J.L. Coignet of Paris, appointed in 1981. From 1904 Casavant built only organs with electro-pneumatic actions until they resumed production of mechanical-action organs in 1961. Of these, those in the Choate School, Wallingford, Connecticut (1969), and the Cathedral of St Peter and St Paul, Providence, Rhode Island (1972), are among the most notable. Large organs with electro-pneumatic action continue to be built, a significant example being that in Highland Park Presbyterian Church, Dallas (1983). Several Casavant organs were exported in the later 20th century, including the instruments in Junshin Women's College, Tokyo (1989), the Victorian Arts Centre, Melbourne (1982), and the Broadway Baptist Church at Fort Worth, Texas (1996), their largest to date.

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BARBARA OWEN

Casavola, Franco (*b* Modugno, Bari, 13 July 1891; *d* Bari, 7 July 1955). Italian composer and critic. He studied in Bari, in Milan and with Respighi in Rome. In 1920 he became involved in the futurist movement, and during the next seven years he wrote (or contributed to) several manifestos, published in the Milan newspaper *L'ambrosiano* and the periodicals *NOI: rivista d'arte futurista* (Rome) and *Il futurismo: rivista sintetica illustrata* (no.10, Rome, 1924). He also wrote a futurist 'novel', *Avviamento alla pazzzzia* (Milan, 1924), futurist dramatic sketches and music employing Luigi Russolo's 'intonarumori'. His most ambitious futurist scores were the ballets (all later repudiated), among which *La danza dell'elica* (with parts for wind machine and internal combustion engine) and *Il cabaret epilettico* had scenarios by Marinetti. At the same time Casavola showed a marked interest in mixed-media experiments. After 1927 he reverted to a more traditional outlook, winning his biggest public success with the gently parodistic, mildly exotic *Il gobbo del califfo*, in which the after-effects of his futurist experience are perceptible in a restrained yet insistent piquancy in the harmony. From 1936 much of his energy was directed into film music: the side effects are all too evident in his last opera, *Salammbò*. He also worked as a music critic for newspapers in Bari and Rome. In his last years he turned to musicology, leaving a book on Traetta almost finished at his death (Bari, 1957).

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7 other ballets, incl. Il castello nel bosco, Rome, 1931; L'alba di Don Giovanni, Venice, 1932

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JOHN C.G. WATERHOUSE

Casazza [née Mari], **Elvira** (*b* Ferrara, 15 Nov 1887; *d* Milan, 26 Jan 1965). Italian mezzo-soprano. She studied in Milan, making her début at Varese in 1909. In 1911 she toured the USA with the Lombardi Opera Company and in 1916 appeared at the Teatro Colón as Amneris, Ulrica and Mistress Quickly, which became her finest role. She first appeared at La Scala as Amneris in 1916 and also sang Ortrud, Clytemnestra and the Nurse in Dukas' *Ariane et Barbe-bleue* there, as well as creating Deborah in Pizzetti's *Debora e Jaele* (1922) and La Comandante in Zandonai's *I cavalieri d'Ekebù* (1925). She sang Mistress Quickly and other roles at Covent

Garden in 1926 and 1931. After her last La Scala performance, as the Witch in *Hansel and Gretel* in 1942, she made occasional appearances until 1948, in Wolf-Ferrari's *I quatro rusteghi*. It was the fully finished quality of her stage performances that made her one of the finest and most versatile singing actresses in Italy in the inter-war years.

HAROLD ROSENTHAL/R

Cascarda (It.). A graceful, often playful figure dance of the late 16th and early 17th centuries for a couple or, more rarely, a trio (two men and a woman, or vice versa). Examples appear in the two large dance manuals of FABRITIO CAROSO (21 in *Il ballarino*, 1581, and 11 in *Nobiltà di dame*, 1600), and in Livio Lupi's *Libro di gagliarda, tordiglione, passo e mezzo, canari e passeggi* (2/1607), as a 'cascarda in duple'.

Caroso used the term to designate a discrete quick dance, normally in compound duple metre, its lively character often accentuated by dotted rhythms. Typically for many of his dance-tunes, the music is normally in two to four eight-bar strains (each of which may be repeated), built of two-bar units; sometimes a short repeated RIPRESA concludes the music. Cascarda figures are typical of Caroso's figure dances: after an opening in which the couple honour each other and progress around the dancing space, they give right and left hands round or show off to each other in alternating variations; a closing figure brings the dancers together for a bow. The music is normally played through once for each figure, with inner repeats.

The origin of the term 'cascarda' is unknown (a claim for Spanish derivation, from *cascate*, is unsubstantiated), but it may come from *cascare* ('to fall', 'to collapse'), and may thus be akin in meaning to those names for the afterdances in Caroso's variation suites that 'break up' the ordinarily duple music of the first movement into fast triple proportion: *la sciolta* (*in saltarello*) or *la rotta*. Hence 'cascarda', like these terms, may connote simultaneously mensuration, tempo and character.

The cascarda appears to be close both musically and choreographically to the SALTARELLO or *rotta*; indeed, some cascardas are identical musically with saltarellos by Caroso. The choreographic differences appear to lie in the number and types of figures: the cascarda is always a complete figure dance, with formal opening and closing figures and up to eight other figures performed by the partners either simultaneously or alternately, whereas the 14th-century saltarello (choreographies with music exist only in Caroso's books) is always a movement of a multi-movement balletto, and may be as short as one figure. The light mood, too, is common to cascardas and saltarellos. Noticeably missing in cascardas (as in Caroso's saltarellos) are the five-step patterns associated with Caroso's moderate but vigorous galliards, from which it may be concluded that he did not consider either dance to be a galliard type.

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JULIA SUTTON

Cascata (It.). *See* ORNAMENTS, §4.

Caschindorf, Stephan. *See* KASCHENDORF, STEPHAN.

Casciolini, Claudio (*b* Rome, 9 Nov 1697; *d* Rome, 18 Jan 1760). Italian composer. From April 1726 until January 1760 he was a bass singer at the church of S Lorenzo in Damaso. It is not certain that he was also *maestro di cappella* there. He also belonged to the circle of musicians of the Congregazione and the Accademia di S Cecilia in Rome, for which he composed some of his most important works (including four-part *Missa pro defunctis, Christus* and *Miserere*, and the eight-part *Zacchee festinans descende*). Casciolini belonged to the tradition of the Roman school: an excellent contrapuntist with mastery of the strict *a cappella* style, and also a skilful melodist.

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Principal sources: *A-Wn*; *D-Bsb*, *Dl*, *DS*, *LEm*, *Mbs*, *Mf*, *Mk*, *Mm*, *MÜs*, *Po*, *Rp*, *TRb*, *WS*; *I-Rc*, *Rf*, *Rsg*, *Rvat*, *Vsm*

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SIEGFRIED GMEINWIESER

Cascudo, Luiz da Câmara (*b* Natal, 30 Dec 1898; *d* Natal, 30 July 1986). Brazilian folklorist, musicologist and writer. He studied medicine in Salvador and Rio de Janeiro, and social and juridical sciences in Recife (graduated 1928). Subsequently he was a professor of history and director of the Ateneu Norte Rio Grandense (1929–30) and professor of history of music at the Natal Instituto de Música, of which he was also a founder (1933). Besides being a state deputy and a practising attorney he directed the Natal Escola Normal and the State Department of Education. His contributions to Brazilian folklore studies were of paramount importance. With others he founded the Sociedade Brasileira de Folklore (1941), over which he presided for several years; he collected numerous repertories of folksongs and tales, compiled anthologies of folklore, contributed many articles to *Revista brasileira de folclore* and wrote an authoritative dictionary of Brazilian folklore.

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GERARD BÉHAGUE

Case, John (*b* Woodstock, *c*1539; *d* 23 Jan 1600). English philosopher and writer on music. He taught at Oxford University; his extant works are all in Latin. He first discussed music in his *Sphaera civitatis* (Oxford, 1588), a work on statecraft. In pages 708–15 and 720–40 music is considered as an aid to contemplation and as a spiritual restorative conducive to virtue and to good morality in civil life. On page 712 Case recommended that those who wish to know more about music should read Boethius and 'if they are English, a learned little book recently written and printed at Oxford, which discusses the ancient dignity of music and its use in political and religious life'. This reference must be to *The Praise of Musicke*, published anonymously at Oxford in 1586, and the clear inference is that Case cannot have been the author of the work, although it has customarily been attributed to him (in spite of Madan's cogent arguments for doubting Case's authorship in 1895) since 1589, when verses by Thomas Watson were set and published by Byrd as a broadside madrigal (*A Gratification unto Mr John Case, for his Learned Book, Lately Made in the Praise of Musicke*). (In 1597 Case listed the six works he had written; *The Praise of Musicke* is not among them.)

The attribution of the work to him has always depended largely on the belief that Case's *Apologia musices*, published at Oxford in 1588 a few months after the *Sphaera civitatis*, is simply a Latin translation or version of *The Praise of Musicke*; *Apologia musices* is, however, a totally different work. In it Case expanded the remarks on the usefulness of music in civil life made in his *Sphaera civitatis*. The *Apologia musices* is in seven chapters, dealing with the praise and origin of music, what music is, the utility of music in every state of life, the power of music over the mind, the need for music in the contemplative life, the efficacy of instrumental and vocal music in religious life and music in civil life. There is an appendix defending the use of music in theatres, at public triumphs and in the home, and the work concludes with an examination of 22 'musical problems' dealing with such questions as why swans sing before their death, and why wild beasts are soothed by music. Case's particular interest was in defining and analysing the conventional categories and modes of music: these include divine, human and instrumental music, and the Doric, Phrygian and Lydian modes. He was interested above all in the power of music as an aid to virtue. He defined music as 'the melodious and harmonious proportion of all things in the universe' (p.6), and it is this theoretical aspect which interested him most. He did, however, praise contemporary composers, including Byrd, Bull, Morley and Dowland (p.44). Case's work is immensely learned. He drew on Boethius, Aristotle, Plato, Cicero, St Augustine, Thomas Aquinas, Ficino and a host of other classical, patristic, medieval and Renaissance authorities. *Apologia musices* is a brilliant and lucid synthesis of these authorities and it may be regarded as the classic exposition of music theory in 16th-century England.

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J.W. BINNS

Caseda, Diego de. *See* CASSEDA, DIEGO DE.

Casella (*b* ?Florence or Pistoia; *d* before 1300). Italian composer of 'amorous song'. None of his music survives. He is said to have written the melody ('diede el sono') for a poem by Lemmo da Pistoia, the text of which is preserved in *I-Rvat* lat.3214. His name is known primarily through a moving episode in Dante's *Commedia* (*Purgatorio* ii.76–119), in which he is represented as singing, with spellbinding sweetness, a setting (possibly his own) of a canzone by the poet, of whom he was a close friend. (F. Bisogni: 'Precisazioni sul Casella dantesco', *Quadrivium* , xii/1 (1971), 81–92)

PATRICK BOYDE

Casella, Alfredo (*b* Turin, 25 July 1883; *d* Rome, 5 March 1947). Italian composer, organizer, pianist and conductor. He was the most influentially innovative figure in Italian music between the two world wars.

1. LIFE. After studying with his mother, he showed precocious promise as a pianist, first playing in public in 1894. He also became intensely interested in science, and for a time wavered between two possible careers. Music prevailed and in 1896, following the advice of Martucci and Bazzini, his parents sent him to study at the Paris Conservatoire. The rich musical and cultural life of the French capital (which remained his base for the next 19 years) broadened his horizons and had a lasting influence on him. Before long the focus of his interests shifted from the piano to composing, and in 1900–01 he attended Fauré's composition classes. His close friends at this time included Enescu and Ravel; and he developed immense enthusiasm not only for the music of Debussy but also for that of the Russian nationalists, Strauss, Mahler and in due course Bartók, Schoenberg and Stravinsky. Revolutionary trends in the visual arts (cubism, futurism, *pittura metafisica*) also affected him strongly and, he believed, influenced his development. His taste and culture thus became both adventurous and cosmopolitan – a tendency enhanced, after he left the Conservatoire in 1902, by travels which twice took him as far afield as Russia in 1907 and 1909.

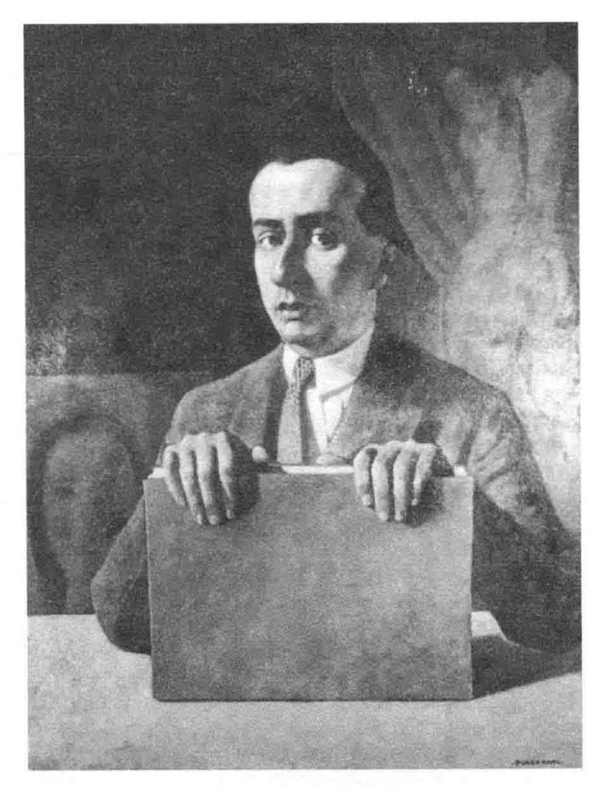
Nevertheless, Casella gradually became aware that to fulfil himself properly he had to return to Italy, to create there 'an art which could be not only Italian but also European in its position in the general cultural picture'

(1941). The decisive step (both for himself and for Italian music) was taken in 1915, when he became professor of piano at the Liceo di S Cecilia, Rome. At once he began to introduce the music of Ravel, Stravinsky and others to the ignorant, provincial Italian public; and by 1917 he had gathered around him a group of young composers who in varying degrees shared his views, among them G.F. Malipiero, Pizzetti, Respighi, Tommasini, Gui and Castelnuovo-Tedesco. With these companions-in-arms (some much more active than others) he founded the Società Nazionale di Musica, soon renamed the Società Italiana di Musica Moderna (SIMM). During the next two years this controversial group gave many concerts of modern music (both Italian and foreign) and published a lively, subversive magazine, *Ars nova*. Casella's public appearances at this time – as composer, conductor and pianist, both in the SIMM concerts and elsewhere – provoked predictably violent protests from the public. Yet the impact of the SIMM on Italian musical life was crucial and lasting, though its activities ceased in 1919.

After the war Casella again began to travel widely, as pianist and conductor, and in 1922 he resigned his post at the Liceo (by then renamed Conservatorio) di S Cecilia. Nevertheless his fight for the modernization of Italian music continued, and in 1923 he, Malipiero and Labroca, with enthusiastic encouragement from D'Annunzio, founded the Corporazione delle Nuove Musiche (CDNM). This was a somewhat different organization from the SIMM: no longer a close collaboration of young Italian musicians seeking to establish themselves but, rather, a 'window on the world', aiming to bring to Italy 'the latest expressions and the most recent researches of contemporary musical art' (1941). In keeping with this aim the CDNM became integrated, almost at once, with the Italian section of the ISCM. It continued, however, to have some autonomy until 1928, by which time it had taken such works as Schoenberg's *Pierrot lunaire* and Stravinsky's *Les noces* on tour throughout Italy.

In the 1930s Casella became a leading light in yet another Italian modern music organization: the Venice Festival Internazionale di Musica Contemporanea, which he at first (1930–34) directed in rather uneasy collaboration with Lualdi, assisted by Labroca. Meanwhile (1932) he was put in charge of the advanced class in piano at the Accademia di S Cecilia, Rome. There can be no doubt that in these years Casella, like so many other Italians of otherwise good judgment, fell under the spell of fascism: his opera *Il deserto tentato* was written in praise of Mussolini's Abyssinian campaign. But the fact that the 1937 Venice Festival, thanks entirely to Casella's initiative, still found a place for the music of Schoenberg is itself enough to prove the absurdity of claims that he became, in later life, a stalwart of narrow Italian provincialism.

In 1939, in keeping with his growing interest in early music (which had first been kindled about 1920), Casella helped to found the Settimane Senesi at the Accademia Chigiana, Siena. Soon afterwards his life entered its tragic final phase: not only was his family's position endangered by the fact that his wife was a Jew and a Frenchwoman, but in the summer of 1942 he suffered the first attack of the illness which was in due course to kill him. Not until 1944, however, did he cease to compose; and he remained active as a conductor until 1946 and as a piano accompanist up to three weeks before his death.



Alfredo Casella: portrait by Felice Casorati, c1926; Casella regarded Casorati as an important influence on his musical development

2. WORKS. Composition was only one of Casella's many activities, but his achievement in this sphere was notable if uneven. His exceptionally wide musical sympathies, his constant practical involvement with other composers' works, and his interest, characteristic of the scientist manqué, in musical techniques as such all carried with them inevitable risks of eclecticism. It was natural, therefore, that some time should have elapsed before he made a truly personal musical statement, and that he should have shown a conspicuous reluctance (except during the 1930s) to rest content with styles already attained. In Italy his creative career is customarily divided into three 'manners' (up to 1913, 1913–20 and 1920–44), but this classification is no more than a useful oversimplification.

The period of the 'first manner' can be defined more accurately as a time when heterogeneous influences converged and interacted: they range from Fauré's (obvious, for example in the ingratiating *Barcarola et scherzo* op.4) to those of the Russian nationalists and Mahler (prominent, respectively, in the First and Second Symphonies). Only towards the end of the period did Casella's growing awareness of the Italian side of his nature lead to more distinctive, consciously nationalistic results – notably in the orchestral rhapsody *Italia*, composed when he was, as he put it, 'burning with enthusiasm for Albéniz, and … determined to achieve something similar for Italy' (1931).

Then, in 1913–14, Casella confounded predictions by leaping into the extreme avant garde: the optimistic charm which had seemed to be one of his predominant characteristics was 'suddenly cancelled and overthrown by that eruption of Expressionistic lava that has been called his

second style' (Mila, 1942). For the first time the influences of Stravinsky, Bartók and even Schoenberg, as well as the later Debussy, invaded his music: the remarkable *Nove pezzi* op.24 for piano provide a useful inventory of the new manner's salient characteristics, showing how Casella had by now developed sufficient personality to transform other composers' idioms in ways of his own (e.g. his very individual use of superimposed perfect 4ths). Some of his more extended works of these and the next few years (*Notte di maggio, L'adieu à la vie, A notte alta*) are pervaded by a wan, ominous stillness, paralleling that of some of De Chirico's 'metaphysical' paintings. Others (*Pagine di guerra, Elegia eroica*) refer explicitly to the harrowing experience of the war. And a wryly humorous vein emerges in such pieces as *Pupazzetti* and the wilfully grotesque, fiercely dissonant Piano Sonatina.

About 1920, however, Casella's 'second manner' disappeared almost as suddenly as it had arrived. Certain elements from it persisted as an unobtrusive harmonic 'stiffening' in his third-period style; yet on the whole his approach changed drastically: tense, involuted chromaticism gave place to crisply dissonant diatonicism with incidental chromatic excursions; harmonic experiment gave place to linear textures, underpinned by driving motor rhythms; the sardonic humour of the Sonatina resolved itself into the easy-going bonhomie of the Serenata; Italian folk-music influences, prominent at the end of Casella's first period, returned in force in *La giara*; and, not least, for the first time in his work there appeared marked signs of the influence of pre-19th-century Italian music – the engaging *Scarlattiana*, following the example of Stravinsky's *Pulcinella*, is even based on motifs from Domenico Scarlatti's sonatas.

The more ponderous aspects of Casella's neo-classical style are well epitomized in the *Concerto romano*, in which he sought to reflect the spirit of 'the greatest Roman art' (1941) and at times succeeded to an impressive degree, notably in the slow movement. (At other times, however, he came perilously close to the rather less admirable spirit of the *passo romano*, the Roman salute and living *romanamente*.) Much of his music of the 1930s follows directly in this concerto's wake, and risks lapsing into a routine. But his only major opera, *La donna serpente*, though imperfect, exemplifies many of the best qualities of the 'third manner'. In the last years of his life Casella showed signs of further compositional developments, perhaps towards a 'fourth manner' which never fully materialized. A new, quasi-serial chromaticism seemed about to enter his language, and occasional 12-note series in the Concerto op.69 and the *Missa solemnis* suggest tantalizing, unrealized possibilities.

WORKS

STAGE

Le couvent sur l'eau (Il convento veneziano) (ballet, 2, J.-L. Vaudoyer), op.18, 1912–13, Milan, Scala, 7 Feb 1925

La giara (ballet, 1, after Pirandello), op.41, 1924, Paris, Champs-Elysées, 19 Nov 1924

La donna serpente (op fiaba, prol., 3, C.V. Lodovici, after C. Gozzi), op.50, 1928–31, Rome, Opera, 17 March 1932

La favola d'Orfeo (chbr op, 1, C. Pavolini, after A. Poliziano), op.51, 1932, Venice, Goldoni, 6 Sept 1932

Il deserto tentato (mistero, 1, Pavolini), op.60, 1936–7, Florence, Comunale, 19 May 1937

La camera dei disegni (Balletto per Fulvia) (ballet), op.64, Rome, Arti, 28 Nov 1940 [partly after 11 pezzi infantili, op.35, pf]

La rosa del sogno (ballet, 1), op.66, Rome, Opera, 16 March 1943 [partly after Paganiniana, op.65, orch]

Other ballets using existing inst scores, incl. Scarlattiana, op.44

ORCHESTRAL

Sym. no.1, b, op.5, 1905–6; Sym. no.2, c, op.12, 1908–9 (1991); Italia, op.11, 1909 [using Sicilian and Neapolitan melodies]; Suite, C, op.13, 1909–10 [middle movt after Sarabande, op.10, pf/hp]; La couvent sur l'eau, suite, op.19, 1912–13 [from ballet]; Pagine di guerra, op.25 bis, 1918 [arr. of pf duet work, with new 5th piece, subsequently arr. pf duet]; Pupazzetti, op.27 bis, 1920 [arr. of pf duet work]; Elegia eroica op.29, 1916; A notte alta, op.30 bis, pf, orch, 1921 [arr. pf work]; La giara, suite, op.41 bis, 1924 [from ballet]; Partita, op.42, pf, orch, 1924–5; Conc. romano, op.43, org, brass, timp, str, 1926

Scarlattiana, op.44, pf, small orch, 1926 [after D. Scarlatti]; La donna serpente, 2 suites, op.50 bis, op.50 ter, 1928–31 [from op]; Serenata, op.46 bis, small orch, 1930 [arr. of chbr work omitting 2nd movt]; Vn Conc., a, op.48, 1928; Marcia rustica, op.49, 1930, unpubd, ?lost; Notturno e tarantella, op.54, vc, orch, 1934 [after 2 of 3 vocalizzi, 1v, pf, 1929]; Introduzione, aria e toccata, op.55, 1933 [2nd movt partly after 1st pt of Sinfonia, op.53, 3rd movt after last movt of Conc. romano, op.43]; Triple Conc., op.56, pf trio, orch, 1933; Introduzione, corale e marcia, op.57, wind, brass, perc, 1931–5

Vc Conc., op.58, 1934–5; Conc. for Orch, op.61, 1937; Sym. [no.3], op.63, 1939–40; Divertimento per Fulvia, suite, op.64, 1940 [from ballet La camera dei disegni]; Paganiniana, op.65, 1942 [after N. Paganini]; Conc., op.69, pf, timp, perc, str, 1943 [slow movt after slow movt of Hp Sonata, op.68]

VOCAL

Vocal-orch: Notte di maggio (G. Carducci), op.20, 1v, orch, 1913; Missa solemnis 'Pro pace', op.71, S, Bar, chorus, orch, 1944

Songs (1v, pf unless otherwise stated): 5 lyriques, op.2, 1902–3, no.1 also orchd; La cloche fêlée (C. Baudelaire), op.7, 1v, pf, 1903, also orchd; 3 lyriques, op.9, 1905, 2 nos. orchd; Sonnet (P. de Ronsard), op.16, 1910; 2 canti (Carducci), op.21, 1913; 2 chansons anciennes, op.22, 1913; L'adieu à la vie (R. Tagore, trans. A. Gide), op.26, 1915, arr. 1v, 16 insts as op.26 bis, 1926; 3 canzoni trecentesche, op.36, 1923; La sera fiesolana (G. D'Annunzio), op.37, 1923; 4 favole romanesche (Trilussa), op.38, 1923; 2 liriche (R.O. Naldi), op.39, 1923; 3 vocalizzi, 1929; 3 canti sacri (Bible, liturgy), op.67, Bar, org, 1943, orchd as op.67 bis

CHAMBER AND INSTRUMENTAL

Pf: Pavane, op.1, 1902; Variations sur une chaconne, op.3, 1903; Toccata, op.6, 1904; Sarabande, op.10, 1908 [orig. for chromatic hp]; Berceuse triste, op.14, 1909 [orig. for chromatic hp]; Barcarola, op.15, 1910; A la manière de ..., opp.17, 17 bis, 1911–13 or earlier, collab. M. Ravel; 9 pezzi, op.24, 1914; Pagine di guerra, op.25, duet, 1915, orchd 1918; Pupazzetti, op.27, duet, 1915, rev. 1920, arr. 9 insts as op.27 ter, 1918, orchd as op.27 bis, 1920; Sonatina, op.28, 1916; A notte alta, op.30, 1917, arr. pf, orch as op.30 bis, 1921; 2 contrastes, op.31, 1916–18; Inezie, op.32, 1918; Prélude, valse et ragtime, op.33, pianola, 1918; Cocktails dance, 1918; Fox-Trot, 2 pf, 1920 [arr. of no.5 of op.34, str qt]; 11 pezzi infantili, op.35, 1920; 2 ricercari sul nome B–A–C–H, op.52, 1932; Sinfonia, arioso e toccata, op.59, 1936; Ricercare sul nome 'Guido M. Gatti', 1942; 6 Studies, op.70, 1942–4

Other works: Barcarola et scherzo, op.4, fl, pf, 1903; Sonata no.1, op.8, vc, pf, 1906 [printed as op.6]; Sicilienne et burlesque, op.23, fl, pf, 1914, arr. pf trio as op.23 bis, 1917; 5 pezzi, op.34, str qt, 1920; Conc., op.40, str qt, 1923–4; Sonata no.2, op.45, vc, pf, 1926; Serenata, op.46, cl, bn, tpt, vn, vc, 1927, 5 movts orchd 1930; Sinfonia, op.53, cl, tpt, pf, vc, 1932; Sonata a 3, op.62, pf trio, 1938; Sonata, hp, op.68, 1943

ARRANGEMENTS, ETC

Arr.: M.A. Balakirev: Islamey, orch, 1907; Italian folksong arrs.; realizations of works by Vivaldi and others; other arrs.

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I segreti della giara (Florence, 1941; Eng. trans., 1955 as *Music in my Time*) [autobiography]
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JOHN C.G. WATERHOUSE (bibliography with VIRGILIO BERNARDONI)

Casella [Caselli], **Pietro** (*b* Pieve, Umbria, ?1769; *d* Naples, 12 Dec 1843). Italian composer and teacher. After general studies in Spoleto and Rome he turned to music; when he was 18 he entered the conservatory of S Onofrio, Naples, where he remained until 1798, being a pupil of Insanguine. Between 1800 and 1813 he had at least eight operas performed at Naples, Rome, Florence and Milan, five of which are extant. From 1817 until his death he taught *partimento* and accompaniment at the Naples Conservatory, where Carlo Coccia was among his pupils. He was also *maestro di cappella* in many churches and monasteries of Naples and composed much church music, including masses, motets and a *Magnificat*; the autograph manuscripts of many of these, as well as three symphonies, are in the Milan Conservatory library. Casella's music was

respected for its craftsmanship, but Florimo considered it lacking in invention.

WORKS
(*selective list*)

STAGE

L'innocenza conosciuta (ob, 2, D. Piccinni), Naples, Nuovo, 1801, *I-Nc*; excerpt *Fc*, *PS*
Il cantante per amore (ob, ?2, E. Pace), Rome, Pace, carn. 1803
L'equivoco (ob, 2, G.B. Lorenzi), Naples, Fondo, 4 Jan 1804, *Nc*
Paride (os, 2), Naples, S Carlo, 12 Jan 1806, *Nc*
La donna di buon carattere (ob, 2), Rome, Valle, aut. 1806
Virginia (os, 2, L. Romanelli), Milan, Scala, 26 Dec 1811, *Mc**, excerpt *Rsc*
Maria Stuarda regina di Scozia (os, 2, F. Gonnella), Florence, Pergola, Lent 1812
Il Tamerlano (os, ?2), frag. dated 1840, *Mc**

SACRED

Messa solenne a quattro voci, G, 4vv, orch, 1797, *Mc**
Nec quisquam sumit, lectio for Good Friday, SS, org, 1824
Messa a tre voci, G, SSB, orch, 1834, *Mc**
Piccola messa, C, SSB, orch, 1836, *Mc**
Inter pugnas ferales, aria a mottetto, B, org, *Mc*
Magnificat a grande orchestra, *Mc*
Messa a tre voci, G, 3vv, org, *Mc*
Messa a tre voci, G, SSB/TTB, org, *Mc*
Servizio completo per la benedizione e processione delle Palme, g, SB, org, *Nc*

OTHER WORKS

Vocal: Cimarosa agli Elisi, sonetto (G. Schmidt), v, pf, Naples, after 1801, *Nc*, *Vc*; Cupe valli, duettino, 2vv, pf, *Nc*; Marchesina vedovella, aria buffa for N. Zingarelli: Il mercato di Monfregoso, *Nc*; Ode for the Royal Family (G. Filioli), Naples, 24 March 1811, *Nc*; Tarabulerà taralalà, cavatina with orch, *Fc*
Inst: Sinfonia per orchestra, B♭, Rome, 1802, *Mc**; Sinfonia per orchestra, D, 1834, *Mc**; Sinfonia a grande orchestra, C, 1839, *Mc*
Theoretical: Elementi musicali o sia principio di musica, after 1817, *Nc*; Solfeggi di soprano, *Mc*, *Nc*

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MARCO BEGHELLI

Casellas [Cassellas], **Jaime (de)** (*b* Valls, Tarragona, *c*8 Oct 1690; *d* Toledo, 27 April 1764). Catalan composer. In 1715, while *maestro de capilla* of Granollers, near Barcelona, he was elected to succeed Luis Serra as *maestro* of S María del Mar, Barcelona, and on 13 November 1733 to succeed Miguel de Ambiela as *maestro* of Toledo Cathedral (confirmed in his prebend 21 June 1734). He was one of the most prolific composers of his time, and in 1736 was conceded an extra 37,500 maravedís by the Toledo chapter 'because of his ability'. In 1762, after long and distinguished service as a composer, conductor and teacher, he retired because of illness.

His works from S María del Mar are lost, but others survive in various Spanish sources (*E-Bc*, *E* and *MO*; *Tc* Choirbook 24 contains four of his *a cappella* hymns for four and five voices). The bulk of his surviving music, however, consists of villancicos, *tonos*, *tonadillas*, and Latin music (masses, motets and psalms) with orchestral accompaniments in 11 volumes, each of 600–800 folios, little explored, at Toledo Cathedral. Although Casellas was a stubborn advocate of native Spanish traditions, in book 11 of this series his music is found alongside that of the immigrant Italian Francesco Corselli. Ironically, José Durán's four-voice *Madrigale* (*I-Bc*) contains a protracted interchange of 1755–7 with Casellas, who objected to the italianisms of this young Barcelona pupil of Durante. When invited to censure Antonio Soler's *Llave de la modulación* (Madrid, 1762), Casellas remarked that previously taste alone had governed modulations, commending Soler for providing scientific rules.

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ROBERT STEVENSON

Casentini, Marsilio (*b* Trieste, bap. 3 Dec 1576; *d* Gemona, 16 June 1651). Italian composer and singer, son of SILAO CASENTINI. He was also a priest. He studied with his father and then sang at Aquileia Cathedral at least from 1592 until the end of 1598. For over 50 years, from June 1600 until his death, he was *maestro di cappella* of Gemona Cathedral. He also ran a successful music school at Gemona. Although he wrote almost no monodic music, he was keenly interested in the new trends in the Italian music of his day and cautiously defended them in the dedication of his fourth book of madrigals (1609), in which he professes to steer a course midway between the 'systematic rules' of the old school and the 'modern licences' of the new. As the title of this volume proclaims, he was one of a number of progressive composers who were attracted by the dramatic scene, the 'Giuoco della cieca', and other texts from Guarini's *Il pastor fido*. This book and the 1611 volume include settings of several texts already set by Giovanni Croce in his *Quarto libro de madrigali a 5 et 6 voci* (1607): indeed in the 1611 book Casentini seems to have made use of some of Croce's music. As well as polychoral music (1608) he devoted himself at least up to 1641 to the concertato style in church music, and in his later madrigals the same style supplanted the traditional five-part medium of much of his earlier output. He included single pieces by his father in his volumes of 1609 and 1611.

WORKS

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Several other volumes lost

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NIGEL FORTUNE/JAMES CHATER

Casentini, Silao (*b* Lucca, *c*1540; *d* Portogruaro, Jan 1594). Italian composer and organist, father of MARSILIO CASENTINI. In 1561–2 he was a member of the Cappella Palatina at Lucca, whose director, Nicolo Dorati, taught him and included a madrigal by him in his third book of five-part madrigals (RISM 1561[14]). About 1570 Casentini was in the service of Archduke Ferdinand of Austria but was back in Italy as *maestro di cappella* at Capodistria by 1571. In 1576–7 he was organist at Trieste Cathedral but in 1577–8 and 1580 he was again at Capodistria. He was *maestro di cappella* at the cathedral of Cividale del Friuli (S Maria Assunta) in 1588 and was then a singer and singing teacher at Gemona from 1589 until, in April 1593, he moved to Portogruaro. It is hard to judge the quality of his music, since his only collection, of five-part madrigals (Venice, 1572), is incomplete. It displays an unremarkable style characteristic of the 1560s, as yet unenlivened by Venetian brightness of tone; it also includes a seven-part dialogue. His son Marsilio included two of his madrigals in volumes of his own (1609[19] and 1611[13]); one other madrigal was included in an anthology (1566[23]). There is also a six-part *Missa super 'Peccata mea'* in manuscript (*D-Mbs*).

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JAMES HAAR

Caserta, Antonello da. *See* ANTONELLO DA CASERTA.

Caserta, Philippus de [Philipoctus, Filipoctus] (*fl* *c*1370). Theorist and composer. He was active in Avignon *c*1370, and his residence at the Papal court there is confirmed by his ballade *Par les bons Gedeons* which pays homage to the antipope Clement VII (1378–94). The extent of his theoretical writing is disputed. Arlt has argued that the ascription of the *Tractatus figurarum* (or *Tractatus de diversis figuris*) to Egidius de Murino is incorrect; it also survives with ascriptions to Philippus de Caserta (*I-FZc*) and PHILLIPOTUS ANDREAS (*US-Cn*). The doubtful suggestion by Strohm (following Pirrotta) that the two are identical is supported by the association of Caserta with the Visconti court of Pavia, where the latter manuscript was copied. If this is correct, there are five treatises that survive with dubious ascriptions to Caserta. (Four of these treatises occur in a manuscript from the second half of the 15th century. This source is closely associated with John Hothby's teaching.)

One of the best reasons for considering the treatise on note forms as a work of Caserta is his use of the types of note described there in his compositions. Apart from the relatively recent discovery of a Credo, all pieces are ballades, if we accept Apel's suggestion that the attribution of the rondeau *Espoir* is doubtful. In spite of their complexity, they do not use the more unusual note forms found in the treatise: only the minim, the dragma and less often the semibreve with a descending tail. The *Ars nova* treatise associated with the teachings of Philippe de Vitry expounded the basic principles of the 'four prolations', ⊙, ϵ, O and C, which correspond to the modern time signatures 9/8, 6/8, 3/4 and 2/4 respectively. Caserta wanted to combine these, and his solution was to create new note forms by adding tails, flags and dots to existing notes, or by subtracting values using red ink or hollow notes. Thus the dragma, a semibreve with ascending and descending tails, may be worth two minims, while a group of three hollow minims would be worth two black minims. This meant that nine hollow minims would introduce 9/8 into a prevailing 6/8 metre, or indeed into a prevailing 3/4, and three hollow dragmas would bring 9/8 into a prevailing 2/4. The technique of *trayn* or *traynour*, involving simultaneous as apposed to successive combinations of such opposing metres, is described as producing a more striking effect than syncopation (*fortior modus quam sincopare*); extensive syncopations in the top voice are found in most of Caserta's secular works.

Of Caserta's ballades, *En atendant souffrir* was written for Bernabò Visconti, since it includes his motto 'Souffrir m'estuet' in the cantus part (see Thibault). It involves numerous cross-rhythms between all three parts, as well as the duplets which appear often in Caserta's works. Though it is often considered to be by Johannes Galiot, the ascription to Caserta in *I-MOe* is confirmed in Ciconia's *Sus un fontayne. En remirant* is noteworthy for borrowing fragments of texts by Machaut: *De triste cuer* (the opening of a ballade by him) and *Se Dieus e vous ne me prenez en cure* (the refrain of his ballade *Plourés, dames*). *De ma dolour* also indulges in this. The technique of *trayn* as described in the *Tractatus* appears in *Par les bons Gedeons*, where nine dragmas in the cantus take up the time of two semibreves in the lower parts. The composer's liking for the Dorian mode is apparent in all his secular works. Musical rhyme is also extensive, particularly in *De ma dolour*. It is a striking testimony to Caserta's achievement that three of his ballades were borrowed for both text and music of important sections of Ciconia's virelai *Sus un fontayne*.

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Rondeau, Espoir dont tu m'as fayt, 3vv, A, G [ascribed to Caserta in *F-CH* 564]

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GILBERT REANEY

Cash, Johnny [John] **(Ray)** (*b* Kingsland, AR, 26 Feb 1932). American country singer and songwriter. Cash grew up amid the hardship of the Depression and his first exposure to country music was as a young cotton-picker in the 1940s. He joined the US airforce and served for four years in Germany, where he first began to sing and write songs. Discharged in 1954, he successfully auditioned for Sun Studios in Memphis, and was soon working alongside Roy Orbison, Elvis Presley and Carl Perkins. His first record, *Hey, Porter/Cry, Cry, Cry* (1955), was a hit in the country music charts. In the following year *I walk the line* launched his career nationally. A move to Columbia Records in 1968 enabled Cash to appeal to both country and folk audiences and, like Woody Guthrie, his songwriting chronicled life at the margins, often drawn from his own experiences.

His most celebrated recordings are those made live in the late 1960s before audiences at Folsom Prison and San Quentin. These albums brought him numerous awards from a country music establishment that had largely shunned him; his marriage in 1968 to June Carter, of the influential Carter Family, further cemented Cash's relationship with the country music mainstream. *Johnny Cash at San Quentin* (1969) also gave rise to his transatlantic hit *A Boy Named Sue*. In the same year he recorded with Bob Dylan on the latter's album *Nashville Skyline* and, in the 1970s, made several film appearances. Although his popularity declined for a period, his signing to the American record label in the mid-1990s produced two powerful albums, *American Recordings* and *Unchained*. His work draws together threads of folk, country and gospel singing, reflecting a sincere passion about the human condition, delivered in his characteristic world-weary baritone.

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LIZ THOMSON

Cashian, Philip (John) (*b* Manchester, 17 Jan 1963). English composer. He studied music at the University of Cardiff (BMus 1984) and composition at the GSM with Knussen (1984–5). Subsequently he took private lessons with Bainbridge (1986–90) and attended Tanglewood in 1990, where he had contact with Foss. From 1993 to 1996 Cashian was the Northern Arts fellow-in-composition at the University of Durham (DMus 1997), after which he was appointed visiting lecturer in composition at Bath Spa University College (in 1997) and composer-in-residence at Goldsmiths College, University of London (in 1999). He is a co-founder and director of the Oxford Festival of Contemporary Music.

Cashian's work reveals a fine command of long-range dramatic form, notably in the orchestral *Nightmaze* of 1991, which won the Britten Prize of the same year. Structural control is most evident on the level of rhythm and pace. In the first part of *Dark Inventions* (1992), for instance, a slowly unfolding line is progressively overrun with decorative detail, which gives way in turn to a polymetric *perpetuum mobile*. Much of the chromatic pitch content of this work derives, typically, from post-serial procedures, the handling of which has become increasingly inventive and flexible (e.g. in the Chamber Concerto of 1995). The titles of Cashian's pieces often point to darkness and turbulence, though the sparer textures and rhythmic propulsion of *A Sea of Tales* (1998) and *The Devil's Box* (1999) are also suggestive of a more playful character.

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MICHAEL ZEV GORDON

Casimiri, Raffaele (Casimiro) (*b* Gualdo Tadino, nr Perugia, 3 Nov 1880; *d* Rome, 15 April 1943). Italian

musicologist and composer. He studied music with Bottazzo at the Nocera Umbra Seminary, Perugia, where he was ordained priest; at the age of 18 he was made director of the seminary schola cantorum. In 1901 he was invited to Rome to edit *Rassegna gregoriana* with Carlo Respighi and Angelo de Santi. He subsequently took up the position of *maestro di cappella* at Calvi and Teano (1903), Capua (1904), Perugia (1905–8), Vercelli (1909) and finally, for 30 years, at S Giovanni in Laterano, Rome (1911), where from 1912 he was professor of Gregorian chant at the seminary, and taught composition and polyphony at the Scuola Superiore di Musica Sacra (later the Pontificio Istituto di Musica Sacra), where he became professor of sacred polyphony and palaeography in 1927.

Casimiri was both a scholar and a performing musician. He was interested primarily in sacred music and its proper instruction and performance in seminaries and churches, and his research on 16th-century polyphony led him to found the Società Polifonica Romana (1919), which gave concerts in Italy and abroad (USA, Canada). He founded the periodical *Psalterium* in Perugia (1907) and it moved with him to Rome (1912); when it ceased he founded *Note d'archivio per la storia musicale* (1924), to which he contributed regularly and in which he published the complete Sistine diaries and evidence of musical activities in the principal Italian chapels. In 1929, with Dagnino, Casimiri began to publish Monumenta Polyphoniae Italicae for the Pontificio Istituto, and in 1938 he began an edition of the complete works of Palestrina, to which he brought a lifelong interest in Palestrina's music, its theory, texts and palaeography. 33 volumes were projected but only 15 were completed under Casimiri's direction.

Of Casimiri's compositions two operas, *S Pancrazio* and *S Stefano*, were produced during his years in Perugia (1905 and 1906 respectively), and others were published in *Psalterium* and his annual publication *Sacri concentus*; he set all the major liturgical texts including the Mass, Requiem, *Magnificat* and Litany. His secular works comprise 64 Italian songs, six choral works (madrigals and scherzos) and several cantatas.

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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Casimiro Júnior [Casimiro da Silva], **Joaquim** (*b* Lisbon, 30 May 1808; *d* Lisbon, 28 Dec 1862). Portuguese composer. In early youth he signed himself 'Joaquim Casimiro da Silva', but to avoid confusion with his father (1767–1860), a copyist at the S Carlos opera house whose name was the same, he substituted 'Júnior' for 'da Silva' after 1839. He began to study music with José Gomes Pincetti at Lisbon Cathedral in 1817 and studied composition (1824–31) with José de Santa Rita Marques e Silva, the royal *mestre de capela*. In 1826 he successfully competed for the post of organist of the royal chapel at Bemposta Palace (Lisbon), but lost it seven years later because of a change of sovereigns.

He first became known as a composer in 1829, when his S Luzia matins (11 January), his Mass no.2, for four soloists, chorus and orchestra, and a *Te Deum* (28 February) were mentioned in local publications as tributes to the king, Dom Miguel. After Dom Miguel was deposed in 1834, Casimiro taught privately and in 1842 began a 20-year theatrical career, while remaining active as a

sacred composer. In 1860 he was promoted from acting organist of Lisbon Cathedral to *mestre de capela*.

The 209 stage works for which he provided music range from plays by authors as diverse as Molière (*Le misanthrope*, 16 November 1852) and Almeida Garrett (*As prophecias do Bandarra*, 1859) to comic operas paralleling Spanish mid-century zarzuelas. For example, his immensely successful two-act *opera comica Batalha de Montereau* (Teatro Dom Fernando, 20 September 1850, libretto by Mendes Leal) treated the same subject as Rafael Hernando's popular zarzuela *Colegiales y soldades* (Madrid, 1849). Similarly, a new interest in magic and the fantastic in the Madrid zarzuela affected *A filha do ar* (Gymnasio, 17 June 1856, Joaquim de Oliveira). His *Um par de luvas* (Teatro de Dona Maria, 29 October 1845) is closer to Auber, as is his frequently revived *opereta Opio e champagne* (Rua dos Condes, 13 October 1854). His 17 numbers for José Romano's three-act biblical drama *Sansão, ou A destruicão dos Philisteus* (Rua dos Condes, 26 March 1855), consisting of choruses, dances, marches and orchestral pieces, approach the seriousness of his 97 Latin sacred works (including ten masses, of which two are unaccompanied, five orchestral Misereres, 12 Novenas for various saints with organ or orchestra, seven Holy Week Offices, Lamentations, litanies, *Te Deum* settings). His sacred works frequently contain highly competent vocal fugues. For variety, melodic originality and appeal both to the masses and to professionals, Vieira rated Casimiro the best native composer in 19th-century Lisbon.

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ROBERT STEVENSON

Casini, Giovanni Maria (*b* Florence, 16 Dec 1652; *d* Florence, 25 Feb 1719). Italian church musician and composer. His early studies were under Niccolò Sapiti and Francesco Nigetti, *maestro di cappella* and organist respectively at Florence Cathedral. Fétis's assertion that he continued under Matteo Simonelli and Bernardo Pasquini in Rome has not been disproved. Casini also studied philosophy with Valerio Spada and was ordained in his early 20s. He was made second organist of Florence Cathedral in 1676, first organist in 1685 and chaplain in 1699. That year he was also named chaplain to Violante Beatrice, wife of Prince Ferdinando de' Medici, and in 1708 both *maestro di cappella* to Grand Princess Violante and organist to Grand Duke Cosimo III of Tuscany. In 1703 Casini became *de facto maestro di cappella* of the cathedral, but poor health forced him to retire to teaching in 1711. Among his students were Francesco Feroci, G.N.R. Redi and F.M. Veracini.

Casini was reputed to be the greatest organist of his time in Italy and is known to have played a five-manual harpsichord invented by FRANCESCO NIGETTI. Casini wrote in a highly personal, contrapuntal, neo-Palestrinian style. The expressive chromaticism and wandering tonality of his motets, e.g. op.1, are found even in his *Canzonetti spirituali* intended for unison singing by the congregation. His *Pensieri* for organ contain fugal movements with thematically related subjects. His often striking dissonances and dramatic text-setting recall the church music of Alessandro Scarlatti who admired Casini's works. Nevertheless, Casini's reputation remained largely local.

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Masses and motets in *A-Wn*; *D-Bsb*; *I-Fc, Fd, Ls, PS*

OTHER MUSIC

Canzonette spirituali divise in tre parti (Florence, 1703)

Moduli quatuor vocibus op.1 (Rome, 1706)

Responsi della Settimana Santa a quattro voci op.2 (Florence, 1706)

Concerto degli stromenti a quattro … in accompagnamento de' responsi della Settimana Santa op.3 (Florence, 1706)

Pensieri per l'organo in partitura op.3 [4] (Florence, 1714)

2 serenades and a treatise on the harpsichord, lost

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G. Giachin: 'I "Pensieri per l'organo" di Giovanni M. Casini', *NRMI*, x (1976), 185–95

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JOHN WALTER HILL

Casio. Japanese electronic instrument manufacturer. Casio was founded in Tokyo about 1956 by Toshio Kashio as the Casio Computer Co., to make smaller electronic machines; it has been specially successful with its pocket calculators, digital watches and cash registers. Its first musical keyboard was marketed in 1980. Casio pioneered electronic keyboards designed for children. It has manufacturered organ-like home keyboards (since 1986 some models have incorporated finger-sized drum pads), electronic pianos, synthesizers, samplers, electronic percussion, two guitar controllers and the Digital Horn. Substantial quantities of Casio's instruments have been sold in non-musical outlets. *See* ELECTRONIC INSTRUMENTS, §IV, 3(iii), 5(iii), fig.6.

HUGH DAVIES

Caskel, Christoph (*b* Greifswald, 12 Jan 1932). German percussionist and teacher. From 1949 to 1953 he studied percussion under W. Pricha at the Staatliche Hochschule für Musik in Cologne (where Maurits Frank aroused his interest in contemporary music), then musicology at Cologne University (1953–5). In 1955 he began his career as a freelance concert performer, playing almost exclusively contemporary music. He was a member, while it lasted, of the Darmstadt International Chamber Ensemble. As a soloist he has appeared with Alfons and Aloys Kontarsky in Bartók's Sonata for two pianos and percussion, and in 1963 he formed a duo with the harpsichordist Franzpeter Goebels. In 1964 he joined the

Stockhausen Ensemble. He has taught at the Darmstadt summer courses from 1959, and at Cologne (1968, 1970, 1974), and Breukelen, Netherlands (1974). He was appointed to the Rheinische Musikschule, Cologne, in 1963 and to the Staatliche Hochschule für Musik Rheinland in 1973.

Caskel has contributed much towards the establishment of percussion as solo instruments. He has influenced a number of composers in their use of percussion, and has taken part in first performances of important works such as Stockhausen's *Zyklus* (1959) and *Kontakte* (which he has recorded), Lachenmann's *Intérieur* and Kagel's *Transición II*. He is also concerned with the history of his instruments: he has played in the Capella Coloniensis orchestra, has contributed on his subject to *MGG1*, and written 'Notation für Schlagzeug', *Darmstädter Beiträge zur neuen Musik*, ed. E. Thomas, ix (1965), 110.

RUDOLF LÜCK/R

Casken, John (Arthur) (*b* Barnsley, 15 July 1949). English composer. He studied composition and analysis with Joubert and Dickinson at the University of Birmingham (1967–71) and with Dobrowolski at the Warsaw Conservatory (1971–2); while in Poland he consulted with Lutosławski. In 1973 he returned to Birmingham as a lecturer. He was subsequently appointed fellow at Huddersfield Polytechnic (1980) and lecturer at the University of Durham (1981), leaving after ten years to become professor at the University of Manchester.

From the start of Casken's career, texture was both a particular interest and a talent. The early influence of his older Polish contemporaries manifested itself not only in a cautious aleatoricism, but also in the exploration of the textural possibilities of sound-mass. In *Tableaux des trois âges* (1976–7), patterns of notes are to be repeated without reference to other players, until the signal for the next section. Later, Casken's preoccupation with texture manifested itself in increasingly refined orchestration, noteworthy not so much for its originality as in its suitability for a descriptive or dramatic purpose. The microtonal string passage in his opera *Golem* (1986–8) for instance, which illustrates the creature's death, demonstrates an ability to make an imaginative use of convention which retains comprehensibility and emotional communication without sounding cliché-ridden.

The visual correlatives of musical texture and colour have also had an important influence on Casken, going beyond ties to particular visual works (as with *Tableaux des trois âges*, which is programmatically connected to paintings by Gustave Moreau). Many of his compositions embody a preoccupation with space and landscape (especially that of north-east England), and an attempt either to construct musical analogues to the abstract features of landscape, or to depict specific scenes more or less programmatically, as in the orchestral song cycle *Still Mine* (1992).

As Casken's own voice has clarified, there has come, firstly, a simplification of the working-out of the musical idea, not least in notation – in, for example, the atmospheric opening of *Sortilège* (1996), with its doublings and repeated notes and motifs. Secondly, his work has increasingly alluded to traditional forms and structures, without making such references overt. *Golem*, for instance, can be heard as a prelude and fugue, just as the tempos and moods of the four episodes of the earlier *Orion over Farne* (1984) – fast, slow, a brisk scherzo-like section and a slow ending – suggest symphonic structure.

WORKS

Stage: Golem (chbr op, Casken and P. Audi), 1986–8, London, Almeida, 28 June 1989; God's Liar (op, Casken and E. Warner, after L. Tolstoy: *Father Sergius*), 1999–2000

Orch: Ona, 1974–5; Tableaux des trois âges, 1976–7; Pf Conc., 1980–81; Erin, db, small orch, 1982–3; Orion over Farne, 1984; Maharal Dreaming, 1989; Vc Conc., 1990–91; Darting the Skiff, str, 1992–3; Bougie-wougie, 1994; Vn Conc., 1994–5; Sortilège, 1995–6; Distant Variations, sax qt, wind orch, 1996

Vocal: Ia Orana, Gauguin, S, pf, 1978; Firewhirl (G. MacBeth), S, ens, 1979–80; To fields we do not know (Bede, B. Bunting), chorus, 1983–4; The Land of Spices (G. Herbert), SATB, 1990; A Gathering (L. Andrews), SATB, 1991; Sharp Thorne (S. Townsend Warner, anon. 15th century), 4vv, 1991–2; Still Mine (Turnbull, J. Silkin, R. Pybus), Bar, orch, 1991–2; Sunrising (Townsend Warner), SATB, 1993

Chbr and solo inst: Kagura, 13 wind, 1972–3; Fluctus, vn, pf, 1973; Jadu, 2 vc, 1973; Music for the Crabbing Sun, fl, ob, vc, hpd, 1974; Visu 1, melody inst, pf, b inst, 1975; Music for a Tawny-Gold Day, a sax, b cl, va, pf, 1975–6; Arenaria, fl, hp, 9 str, pf, perc, 1976; Thymehaze, a rec, pf, 1976; Amarantos, fl + a fl, ob, cl + b cl, hn, tpt, va, vc, pf, perc, 1977–8; Ligatura, org, 1978–80; Melanos, a fl, hn, trbn, tuba, perc, pf, hp, db, 1979

Str Qt, 1981–2; Eructavit, ens, 1982; Fonteyn Fanfares, 12 brass, 1982; Masque, ob, 2 hn, str, 1982; Taerset, cl, pf, 1982–3; Clarion Sea, brass qnt, 1984–5; Vaganza, large ens, 1985; Salamandra, 2 pf, 1986; Lights and Turning Arcs, org, 1989; Pf Qt, 1989–90; Cor d'oeuvre, hn, hp, db, pf, 1993; Infanta Maria, small ens, 1993–4; Str Qt no.2, 1993–4; A Spring Cadenza, vc, 1994; Fanfare, 11 brass, 1995; Sortilège, vn, pf, 1996; Après un silence, vn, pf, 1998, arr. for vn, ens, 1998, vn, chbr orch, 1998

El-ac: A belle pavine, vn, tape, 1980; Piper's Linn, Northumbrian small-pipes, tape, 1983–4

Principal publisher: Schott

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DAVID REVILL

Casolani [Casulani], **Leonardo** (*fl c*1600). Italian composer. He was a Servite monk, and organist at Volterra Cathedral around 1600. According to Schmidl he was also *maestro di cappella* of his order's monastery in the same city. His only surviving publication, the *Sacrarum cantionum liber primus* (Venice, 1599), is dedicated to Luca Alemanno, Bishop of Volterra, and contains 16 motets and mass movements for two choirs (8, 10, 12 and 16 voices). The style is most obviously modelled on the polychoral music of Andrea and Giovanni Gabrieli, in particular the *Concerti* of 1587.

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IAIN FENLON

Casparini [Caspari]. Family of organ builders of Polish origin. They were active in the 17th and 18th centuries, living and working in Italy, Austria, Silesia, Poland, east Prussia and Lithuania. Eugen [Eugenio, Johann] Casparini [Caspar, Gasperini, Zeparini] (*b* Sorau [now Żary, Poland], 14 Feb 1623; *d* Niederwiesa, nr Greiffenberg, Silesia, 12 Sept 1706) was the son of the organ builder and mathematician Adam Caspar [Caspari] (*b c*1590; *d* after 1665). He worked for three years at the episcopal court in Regensburg before setting out for the Venetian Republic, Gorizia and Trieste in 1642 or 1643. From

about 1661 he worked in Padua. In 1672 he went to Vienna, where he worked on all the organs at the court and made a chamber organ with paper pipes for the emperor's music room. Having received the title of 'maestro d'organi di Sua Maj.' he returned to Padua. From about 1688 he lived and worked in the South Tyrol, and in 1697 he started on a journey home to build the large organ in Sts Peter und Paul at Görlitz. Casparini's own style of organ building blended the Italian and German styles, containing the undulating Fiffaro, high mutations and reeds; he also invented a new wind-chest. He built and rebuilt instruments at Trieste Cathedral (1656–9; 1668); Isola (Istria; 1660; renovation); S Giorgio Maggiore, Venice (now S Giorgio in Isola; renovation); Gradisca Cathedral (1672); the basilica of S Antonio, Padua (1674; renovation); the church of the Eremitani, Padua (1674); the S Giustina, Padua (1679; Epistle side); S Giustina, Padua (1681; Gospel side); S Maria Maggiore, Trent (1686–7; rebuilding); S Paolo in Appiano (1688); Burgeis (1690); Brixen (now Bressanone) Cathedral (choir organ, 1690); Neustift (now Novacella, nr Brixen, 1693–4); Untermais (now Meran-Untermais/Merano-Maia Bassa, 1694–7); Sts Peter und Paul, Görlitz (1697–1703; case remains). Adam Orazio Casparini (*b* Padua, 29 July 1676; *d* Breslau, 11 Aug 1745), son of Eugen, worked with his father and then established himself in Breslau (now Wrocław) after Eugen's death. Among others, he built organs in Hirschberg (now Jelenia Góra; 1706, with the help of his father); Czestochowa (1725); Wahlstatt (1731); Eleven Thousand Virgins, Breslau (1735) and St Adalbert, Breslau (1737). Adam Gottlob Casparini (*b* Breslau, 1715; *d* Königsberg, 1788), son of Adam Orazio, was organ builder to the court in Königsberg in 1742. He built numerous organs in east Prussia, Poland and Lithuania (e.g. at the Holy Spirit, Vilnius, 1776).

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GUY OLDHAM/ALFRED REICHLING

Cassa (It.). *See* DRUM.

Cassa dei bischieri (It.). *See* PEGBOX.

Cassa di legno (It.). *See* WOODBLOCK.

Cassadó (Moreu), Gaspar (*b* Barcelona, 30 Sept 1897; *d* Madrid, 24 Dec 1966). Spanish cellist and composer. A son of Joaquín Cassadó, the organist and composer, he began his studies with his father, continued at the Barcelona Conservatory, and went to Paris in 1910 for lessons with Casals. His international career began in 1918, and he showed himself a fastidious artist with a generous warmth of tone and sure technique. He gave recitals with such pianists as Bauer, Rubinstein and Iturbi and joined Menuhin and Kentner for piano trios; in the Brahms Double Concerto he was a notable partner to such players as Huberman, Szigeti and Jelly d'Arányi (for the Royal Philharmonic Society's Brahms centenary concert). Under Mengelberg he recorded the Pfitzner Cello Concerto. As a composer influenced by Falla and Ravel, Cassadó produced an oratorio (1946), a D minor Cello Concerto, *Rapsodia catalana* for orchestra (1928) and a considerable body of chamber music. He taught at the Accademia Musicale Chigiana in Siena and in 1959 married the Japanese pianist Chieko Hara.

ROBERT ANDERSON/R

Cassadó (Valls), Joaquín (*b* Matarò, Barcelona, 30 Sept 1867; *d* Barcelona, 25 May 1926). Catalan composer. He began his career as *maestro de capilla* of the Basilica of Nuestra Señora de la Merced, Barcelona. Later he was organist of S José, Barcelona, and conductor of the chorus Capilla Catalana, which he had founded in 1890. In his last years he spent much time in Paris. His compositions include a comic opera, *Lo monjo negre*, three zarzuelas (*La real mentira*; *El cortijo*; *La noche del pilar*), the *Sinfonía dramática* (1903), the *Sinfonía macarena*, concertos for violin and cello, a fantasia, *Hispania*, for piano and orchestra, *sardanas* and sacred music. Gaspar Cassadó, the cellist, was his son.

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ANTONIO RUIZ-PIPÓ

Cassagne, Joseph la. *See* LACASSAGNE, JOSEPH.

Cassani, Giuseppe (*b* Bologna; *fl* 1700–28). Italian alto castrato. He was singing at the church of S Petronio, Bologna, about 1700. He arrived in London early in 1708 and made his début in a revival of Haym's adaptation of Giovanni Bononcini's *Camilla* on 7 February, but was severely hissed and forced to withdraw after two performances. Returning two years later, he remained a member of the Queen's Theatre company until the spring of 1712, singing in *Almahide*, Mancini's *Idaspe fedele*, Bononcini's *Etearco*, Handel's *Rinaldo*, and F. Gasparini's *Antioco* and *Ambleto*. Handel composed the part of the Mago in *Rinaldo* for him; its narrow compass (*b* to *c''*) and absence of coloratura suggest that his powers were limited. Cassani sang in operas at Modena and Florence in 1718, Recanati in 1719, Bologna in 1721 and Pesaro (Orlandini's *Antigona* and *Nino*) in 1723, and at the festivities in honour of S Pellegrino at Forlì in the spring of 1728.

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WINTON DEAN

Cassa rullante (It.). Tenor drum. *See* DRUM, §II, 3.

Cassation (It. *cassazione*). A term used between 1750 and 1775 in southern Germany, Austria and Bohemia as a title of a composition or of a single movement; the soloistic cassation is stylistically related to the DIVERTIMENTO, the orchestral cassation to the SERENADE. Its etymological derivation is uncertain. In Koch's and Moser's lexicons and Abert's biography of Mozart the word is said to derive from *cassare* (Italian, 'to dismiss', 'to release'), thus meaning 'farewell music' (*Abschiedsmusik*). Wyzewa and Saint-Foix, in their biography of Mozart (i, 201), suggest a derivation from *casser* (French, 'to break'), implying that it signified a work whose movements could be played in any sequence. Riemann, in his lexicon (7/1909), derived the word from *cassa* (Italian, 'drum'). More probably the word is a slight recasting of a German expression common among musicians of the

mid-18th century, 'gassatim gehen' ('to perform in the streets'); as early as 1619 Praetorius (*Syntagma musicum*, iii, 18), used the terms 'Grassaten' and 'Gassaten' in connection with the serenade.

Pre-Classical and early Classical cassations include pieces by Aumann, Dittersdorf, Michael Haydn, Leopold Hofmann, Rosetti, Joseph Schmitt and Vanhal, as well as early works by Haydn and Mozart, although few of these works are called by this title in the sources. It is therefore difficult to establish any distinctive 'cassation style'. In Breitkopf's thematic catalogues works are entered at some points as cassations but elsewhere as divertimentos (for example Haydn's Divertimento HII:2 in the catalogues of 1765 and 1767). Similar discrepancies exist in the titles of these works, printed and manuscript. A Haydn divertimento (HII:6) appears variously in catalogues, printed editions and manuscripts as 'cassatio' or 'gassatio', 'notturno', 'divertimento', 'sonata a quattro', 'quartetto' (quatuor, quadro), 'simphonia' and 'concertino' (in some cases these inscriptions may merely indicate whether solo instruments were to be used for the performance of the piece). In contemporary usage these titles were largely interchangeable: Haydn himself listed his string quartets opp.1 and 2 in his *Entwurfkatalog* (*c*1765) as cassations, though for many of his early ones he later changed the title to 'divertimento'. He let 'cassation' stand, however, in certain works for baryton (HXIII:19), where he used the term less as a title than as a designation for movements of a light, humorous character. The term does not appear in the authentic manuscript copies but is used in the *Entwurfkatalog* and the *Elssler-Verzeichnis*.

Mozart's only use of the term occurs in a letter of 4 August 1770, where he listed the incipits of three movements: the first movements of the Serenades K63 and 99/63*a*, both of them marches, and the independent march K62 (which is now generally linked with the Serenade K100/62*a*). This may suggest that he associated the term with the traditional cyclical arrangement of the march and the serenade, and the same applies to Michael Haydn's usage. Mozart and Michael Haydn used the term exclusively for orchestral works.

By Beethoven's youth the term 'cassation' seems to have fallen into disuse. A rare modern example of its use is Sibelius's op.6 (1904).

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For further bibliography *see* DIVERTIMENTO.

HUBERT UNVERRICHT/CLIFF EISEN

Casseda [Caseda], **Diego de** (*fl* Zaragoza, 1673–94). Spanish composer. On 11 November 1673 he was appointed *maestro de capilla* of the cathedral of Nuestra Señora del Pilar, Zaragoza. Though expelled on 11 August 1688 for failing to observe decorum in the choir enclosure, he was allowed to return ten days later. Jerónimo Latorre succeeded him on 30 October 1694; by 30 June 1696 he must have died, for his widow then applied for financial aid. He composed a superb eight-voice mass in E minor, which Eslava published in Lira Sacro-hispana (*Siglo XVII*, 1st ser., i, Madrid, 1869). His *tono, Qué dulces acentos* (in *E-Mn*), is for double choir and orchestra, but his many villancicos in New World archives call for smaller groups.

His son, José de Caseda y Villamayor (*fl* 1691–1716), was *maestro de capilla* of Calahorra in 1691 when invited to Pamplona, where several villancicos with orchestra and a Latin hymn by him still survive. On 22 April 1695 he was appointed *maestro de capilla* of La Seo at Zaragoza; he continued until at least 1705. Eslava, who published a Kyrie–Gloria by him (Lira Sacro-hispana, *Siglo XVII*, 1st ser., i, Madrid, 1869), erred in referring to him as a Sevillian maestro; he was at Sigüenza in 1716.

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ROBERT STEVENSON

Cassellas, Jaime. *See* CASELLAS, JAIME.

Cassidy, Claudia (*b* Shawneetown, IL, 15 Nov 1899; *d* Chicago, 21 July 1996). American music critic. She studied drama and journalism at the University of Illinois (BA 1921), and music privately. She wrote criticism on music, drama and dance for the *Chicago Journal of Commerce* (1925–41), the *Chicago Sun* (1941–2) and the *Chicago Tribune* (1942–65); she also appeared on a weekly radio programme, 'Critic's Choice', on the Chicago radio station WFMT, and contributed to *Chicago* magazine. Her criticism is for the most part unspecialized and oriented at the performer; she wrote favourably of the work of such composers as Prokofiev, Hindemith and Bartók early in their American careers. Much of her criticism is concerned with the Lyric Opera of Chicago and the Chicago SO; three of the orchestra's conductors – Kubelík, Jean Martinon and Désiré Defauw – attributed their departures from Chicago to her unfavourable reviews. A collection of her reviews of European performances of the early 1950s was published as *Europe: on the Aisle* (New York, 1954).

THOMAS WILLIS

Cassilly, Richard (*b* Washington DC, 14 Dec 1927; *d* Boston, 30 Jan 1998). American tenor. He studied at the Peabody Conservatory, Baltimore, and made his début as a concert singer in 1954. At the end of that year he sang in Menotti's *The Saint of Bleecker Street* on Broadway, and that led to his engagement with the New York City Opera as Vakula in Tchaikovsky's *Cherevichki*. In 1959 he appeared for the first time at the Chicago Lyric Opera, as Laca in *Jenůfa*. His European début was in the title role of Sutermeister's *Raskolnikoff* at Geneva in 1965, the year he joined the Hamburg Staatsoper, where he made his début as Canio. His first appearance at Covent Garden was as Laca in 1968, and he returned as Siegmund, Florestan, Othello, Peter Grimes (an imaginative portrayal), which he also sang for Scottish Opera, and a

Tannhäuser particularly praised for its clear enunciation and total involvement in the character. In 1970 he made his débuts at the Vienna Staatsoper (Tannhäuser), Munich (Othello) and La Scala (Samson), in 1972 at the Paris Opéra (Siegmund) and in 1973 at the Metropolitan (Radames). In 1974 he sang Schoenberg's Aaron at Hamburg, and he recorded the part under Boulez. He sang his roles with intelligence and intensity, though not always with well-coordinated tone.

ALAN BLYTH

Cassiodorus [Flavius Cassiodorus Magnus Aurelius Senator] (*b* Scylacium [Scylletium; now Squillace, Calabria], *c*485 CE; *d* Vivarium [now Stalleti], nr Scylacium, *c*580 CE. Roman statesman and writer. A member of an ancient patrician family, Cassiodorus was a representative of the Roman senatorial class who worked with Ostrogothic rulers in their administration of Roman government during the 6th century CE. He spent the early part of his life trying to preserve Greco-Roman cultural traditions even though the necessary institutions were crumbling at every hand. His Roman education in the liberal arts prepared him well, for shortly after 500 he entered public life, holding office for more than a third of a century during a stormy and dangerous period. His rhetorical flair won him favour with Theodoric the Ostrogoth, and in 506 he was made *quaestor sacri palatii*; in 514 he became consul, and when Boethius fell from favour in 523, Cassiodorus was appointed *magister officiorum* in his place. In 533 Athalaric made him *praefectus praetorio*, a post he held until the fall of Italy to Byzantium between 537 and 540.

Like several other patricians of the 6th century (including his contemporary BOETHIUS), Cassiodorus was a Christian humanist committed to the cultivation of Greek and Latin learning. He had originally hoped to found a Christian university in Rome, modelled on the *Didascalia* of Alexander and the Hebrew school at Nisibis; he even discussed this idea with Pope Agapetus (535–6) but his plans never came to fruition. Thus, after the fall of Italy and the other ravages of the 6th century, he returned to his familial estate at Scylacium and founded a monastery, which he named Vivarium. There Cassiodorus assembled a community that included Christian scholars who collected and copied an extensive library of books dedicated to the preservation of Greek and Latin Christian scholarship and secular learning. Cassiodorus, who lived to the remarkable age of 95, spent the last four decades of his life teaching and writing at Vivarium.

Cassiodorus's works can be divided into three groups. During his political career he wrote a history of the Goths (now lost) and a *Chronicle*, and in 537 he edited his official correspondence in 12 books under the title *Variae*. Shortly after he left public life he wrote a *De anima*, which was followed by a compendium on ecclesiastical history and exegetical works on the *Psalms*, *Romans* and the teachings of the apostles. Finally, for the monks at Vivarium he wrote the *Institutiones divinarum et humanarum litterarum*: it consists of two books, the first concerning sacred letters, and the second the seven liberal arts of classical Roman education. In his 93rd year he wrote a *De orthographia*, which may be considered a supplement to the *Institutiones*.

Although Cassiodorus can hardly be considered an original or speculative thinker, his works always exhibit an interest in both Greek and Latin speculative thought. A letter in his *Variae* (ii.40) praises Boethius for his translations of Greek mathematical authors and contains a learned discussion of the harmony of the spheres. His *Expositio in psalterium* contains numerous erudite references to arithmetic, music and geometry; in several passages he raises music to a special place in Christian observance, for the concord expressed in human worship – particularly the singing of psalms – reflects the metaphysical harmony of the Creator.

Cassiodorus's most complete discussion of the arts is found in the second book of his *Institutiones*, where humane (secular) learning is presented within the context of the seven liberal arts. Cassiodorus, following Ammonius of Alexandria, groups music with the mathematical disciplines of arithmetic, geometry and astronomy. In the general preface to the section on mathematics he defines music as that discipline treating numerical relationships (*numerus ad aliquid*). Yet in the chapter entitled 'De musica' he fails to develop the mathematical aspect of music and even errs concerning the proportion of the 11th. He discusses the power of music, drawing on biblical passages as well as pagan legend, and divides music into three parts – *harmonica*, *rhythmica* and *metrica*. Musical instruments are also divided into three categories, which he named *percussionalia*, *tensibilia* and *inflatilia*. A brief survey of musical consonances follows, along with a discussion of the modes in the Aristoxenian fashion and a basic bibliography of Greek and Latin music theory.

In the chapter on music theory Cassiodorus cites a Latin translation of Gaudentius by Mutianus; this work, supplemented by Censorinus's *De die natali* and the lost work of Albinus, was probably the central source of the musical knowledge displayed in the *Institutiones*. He also knew and cited Augustine (*De musica*), Euclid, Ptolemy and Alypius; although he was aware of the existence of Martianus Capella's allegorical treatise on the liberal arts, he remarked that he had been unable to find a copy. While, in a letter written during his early years, Cassiodorus had cited Boethius as an authority on mathematics and Boethius's writing on music, the presence of Boethius's mathematical treatises at Vivarium remains open to question: Boethius's *De geometria* appears to be the basis for Cassiodorus's chapter on geometry, and Boethius's translation of Nicomachus's arithmetical work is cited in the chapter on arithmetic (along with the translation of Madaurensis Apuleius). No evidence is found to place Boethius's musical treatise in Cassiodorus's 6th-century library; the work is not cited in the *Institutiones*.

The manuscript tradition of the *Institutiones* during the Middle Ages shows that several versions of the text were in existence shortly after Cassiodorus's death and that the two books often circulated independently of each other. Although there is little evidence that book ii was widely read before the Carolingian renaissance, it formed the principal source for the discussion of the liberal arts in the *Etymologiae* by Isidore of Seville (*d* 636). During the reign of Charlemagne (768–814), however, one particular tradition of book ii (the Δ version; see Mynors, 1937) became one of the cornerstones for the study of the liberal arts among scholars at the Frankish court. In these manuscripts, extracts from Augustine concerning the arts, and passages from Boethius's *De arithmetica*, formed a supplement to Cassiodorus's text, and the tradition as a whole became an impressive apology for the inclusion of secular learning in Christian eduction. Cassiodorus thus

became one of the pivotal authorities in the Carolingian development of music theory; his categorizations of music and instruments were used repeatedly, and passages from his chapter on music in the *Institutiones* appear in most theoretical compilations between the 9th and the 12th centuries.

Cassiodorus's importance to the development of music theory within the context of liberal education can be summarized in three principal areas: he (along with MARTIANUS CAPELLA) was pivotal in establishing the number of arts at seven (grammar, rhetoric, dialectic, arithmetic, music, geometry, and astronomy); he (along with AUGUSTINE OF HIPPO) was one of the principal apologists for the cultivation of humane learning in Christian education; and he was among the first to articulate the relationship between music in Christian observance and classical concepts of *musica*, thereby laying the foundation for the development of a music theory rooted in classical scientific definitions yet applied to Christian musical practice.

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CALVIN BOWER

Cassirer, Fritz (*b* Breslau, 29 March 1871; *d* Berlin, 26 Nov 1926). German conductor. After studying in Munich, and in Berlin with Pfitzner and Gustav Holländer, he was successively conductor at the opera houses of Lübeck, Posen, Saarbrücken and Elberfeld (1903–5). At the latter he became particularly interested in Delius, whose music had already been played there by Cassirer's predecessor, Hans Haym. According to Thomas Beecham (*Frederick Delius*, London, 1959, 2/1975, 125ff), Cassirer had naturally good if slightly fastidious taste, and he attached himself to Delius with great devotion; he conducted the première of *Koanga* at Elberfeld in 1904, helped Delius choose the Nietzsche text for *A Mass of Life* and organized the première of *A Village Romeo and Juliet* at the new Berlin Komische Oper in 1907. He accompanied the Komische Oper company to London (where it played only Offenbach) and stayed for a time. Having refused an offer from the Manhattan Opera House, New York, he retired to Munich, devoting himself to philosophical and literary studies.

ALAN BLYTH

Casson, Thomas (*b* Liverpool, 19 Oct 1842; *d* London, 21 Sept 1910). English organ builder. He retired early from a career in banking in 1887 and first worked as an organ builder in partnership with J.R. Miller in Perth. In 1888 he established the Casson Patent Organ Co. Ltd. in Denbigh and London. This became the Positive Organ Company in 1891, specializing in small instruments 'For Country and Mission Churches', from which he resigned in 1907. His belief in the value of well-designed small organs with mechanical actions, carefully sited for optimum tonal projection, anticipated some aspects of the Organ Reform Movement. The high standard of tonal finishing in Casson's organs, particularly of 8′ foundation and string ranks, reflected the input of his manager and voicer, William Thynne, and early experiments using Roosevelt chests were carried out with the assistance of John Bellamy. Casson invented the 'pedal help' which automatically provided a pedal bass to whichever combinations of stops were in use on the manuals. His complicated pneumatic actions for deriving additional pitches through the unit system saw further development in the organs of John Compton & Co. and in the 'Norvic' Organs of Hill, Norman & Beard, but it was undoubtedly Hope-Jones who was the first and the greatest beneficiary of his innovations. In his writings, Casson concerned himself with improvements to pedal organs and stop actions, and advocated more extensive use of enclosed pipework.

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'Reform in Organ Building', *Musical Standard*, xxxiv (1888), 114, 130, 154, 162, 178; pubd separately (London, 1888)
'Development of the Resources of the Organ', *PMA*, xxxii (1905–6), 1–22
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CHRISTOPHER KENT

Cassuto, Alvaro (Leon) (*b* Oporto, 17 Nov 1938). Portuguese composer and conductor. He began his musical studies with Artur Santos and Lopes-Graça in Lisbon and continued them with Klussmann in Hamburg. He also studied conducting with Pedro de Freitas Branco. Between

1959 and 1965, when he had already had some pieces performed in Portugal, he studied conducting with Karajan and Herbert Ahlendorf in Berlin and with Ferrara in Hilversum, having obtained a grant from the Calouste Gulbenkian Foundation. In 1960 and 1961 he attended the courses at Darmstadt, where he had contact with Stockhausen, Ligeti and Messiaen. In 1965 he obtained the diploma in orchestral conducting at the Vienna Conservatory. He conducted various orchestras in Portugal and abroad, including the National Broadcasting Station SO, Lisbon, the RPO and the Orchestre de la Suisse Romande, and from 1958 to 1961 he was president of Juventude Musical Portuguesa. In 1985 he founded the Orquestra Nova Filarmonia. During his stay in the USA (1969–70) he won the Koussevitzky Prize in Tanglewood (1969).

Cassuto's double activity as a conductor and composer is reflected in his catalogue, which is almost exclusively orchestral. With his two *Sinfonias breves* (1959–60) he pioneered the technique of integral serialism in Portugal, and from the 1970s he also pioneered neo-tonal techniques with a postmodern spirit. In recent years, however, conducting has taken over from composition.

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(*selective list*)

Vocal and op: Canticum in tenebris, SATB, orch, 1968; Em nome da paz (op, N. Correia and Cassuto), 1972

Orch: Sinfonia breve no.1, 1959; Sinfonia breve no.2, 1960; Variations, 1961; Permutations, 1961; In memoriam Pedro de Freitas Branco, 1962; Círculo, 1965; Concertino, pf, str, 1965; Cro(mo-no)fonia, 20 str, 1967; Evocações, 1969; Circle, 1970; To Love and Peace, 1971; Homenagem ao Povo, wind orch, 1976; Regresso ao futuro, 1985; Paráfrase, 1986; As 4 estações, pf, orch, 1987

Chbr: Pf Sonatina, 1960; Str Sextet, 1961; Canto de solidão, fl, ob, cl, bn, hn, tpt, perc, pf, 2 vn, va, vc, db, 1970

Principal publishers: Schirmer, Tonos

SÉRGIO AZEVEDO

Castagna, Bruna (*b* Bari, 15 Oct 1905; *d* Pinamar, Argentina, 10 July 1983). Italian mezzo-soprano. She studied in Milan and made her début in 1925 at the Teatro Sociale, Mantua, as Marina in *Boris Godunov*. In the same year she made her first appearance at La Scala and remained there till 1928. She also sang at the Teatro Colón, Buenos Aires, taking part in the South American première of Rimsky-Korsakov's *Sadko*. In 1930 she returned on Toscanini's invitation to La Scala, where in 1933 she had a great success in *L'italiana in Algeri*. Opera and recital work took her to Australia and Egypt and then to the USA, where for a decade she was a leading mezzo at the Metropolitan Opera. She made her début there in 1936 as Amneris, after which Lawrence Gilman wrote of her 'remarkable voice, sensuously beautiful, voluptuous, richly expressive'. Her Carmen was considered the best for many years; she retired in this role in the 1949–50 season at Philadelphia. She then taught in Milan. She can be heard in a few recordings of live performances from the Metropolitan.

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J.B. STEANE

Castagneri [Castagnery], **Andrea** [André] (*b* Turin, 11 July 1696; *d* Paris, 5 Dec 1747). Italian violin maker, active in Paris. He moved to Paris around 1720 and received a diploma there in violin making from the fraternity of the 'maîtres facteurs d'instruments' in 1740. He was employed in the domestic staff of the Prince de Carignan, and settled at the Hôtel de Soissons, which belonged to his patron. He sold Cremonese violins and cellos, made clever restorations and good instruments. His brother-in-law, Joseph Gaffino, bought his collection after his death. Castagneri was the father of the music dealer MARIE-ANNE CASTAGNERI.

Castagneri's instruments are usually patterned after the Stradivari model but are often slightly undersized; they are arguably more Italian than French, and the attractive varnish varies from golden brown to reddish brown. The scroll is more deeply carved and the soundholes more open than the Stradivari pattern.

Possibly because his work shows a mixture of both Italian and French schools, Castagneri's name has been given to a substantial number of anonymous instruments exhibiting a similar ambivalence. However, most of these are far from his standard of craftsmanship and the attributions ought to be regarded as at best only hopeful. Castagneri's printed labels are either in French or Italian and even occasionally a combination of the two.

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JAAK LIIVOJA-LORIUS, SYLVETTE MILLIOT

Castagneri, Marie-Anne (*b* 1722; *d* Paris, 6 Oct 1787). French music dealer, daughter of ANDREA CASTAGNERI. After her father's death she bought a licence as a stationer on 27 September 1747 and settled in the rue des Prouvaires 'A la musique royale'. On 4 January 1748 she married the sculptor Pierre Hutin (*d* 1762). Her business continued to operate until 1787, handling the works of French composers of the period, including Clérambault, Daquin, Duphly, Guignon, J.M. Leclair (i), Balbastre and Grétry, as well as ballads, ariettes and musical journals.

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SYLVETTE MILLIOT

Castagnoli, Giulio (*b* Rome, 22 Nov 1958). Italian composer. In 1982 he took his diploma in piano (with M. Golia) and composition (with G. Bosco) at the Turin Conservatory, and in 1983 he graduated in humanities and philosophy from Turin University. He subsequently studied with Ferneyhough (Freiburg, 1983–6) and Donatoni (Accademia di S Cecilia, Rome, 1987). In 1984 he was appointed to teach composition at the Turin Conservatory, and from 1999 at the city university as well. He was composer in residence in Berlin, a guest of the DAAD (1998–9). He worked on music education with Sergio Liberovici whose unfinished opera *Mälzel* he orchestrated with Berio in 1995. Like Scelsi, Castagnoli employs a sophisticated style directed towards timbral inventiveness, and it was to Scelsi that Castagnoli dedicated not only his first orchestral work *Klang*, but also an analytical essay for the series Quaderni di Musica Nuova which he

founded in 1987. His anthropological conception of music, as the archetypal voice of every civilization, has drawn him towards the primitive symbols of all cultures (in *Numeri*), and has attracted him to oriental thought (*Sei Haiku*, *Tre poesie T'ang*). This conception has also had an effect on his explorations of timbre, made through unusual combinations and which includes the use of early instruments, and is the inspiration behind his rediscovery of modality. He is interested in interactions between music and visual art (*Al museo*), while his electronic pieces explore the changing state of the acoustic material (*Isole*).

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Vocal: 6 Haiku (E. Montale), S, 9 insts, 1989; A due voci (U. Saba), S, wind qnt, pf, 1992; Un quaderno di Constantinos Kavafis, 5 pt chbr suite, 1v, insts, 1994; Cantico notturno (Alcman, Navaho Indian texts, Wang-Wei), 12 vv, perc, 1997; 5 Trakl-Lieder (G. Trakl), Mez, pf, 1997; Itaca è questa (G. Badoaro), S, pf, 1998; Je reprends la plume (after A.S. Pushkin letter), Ct, str trio, 1999

Orch: Finzione II, conc., vc, orch, 1985; Klang, omaggio a Giacinto Scelsi, str, 1986; Numeri, conc., 1987; 5 madrigali, 11 str, 1990; Canti per orchestra, 1991; Cloches blanches et noires, 1992–3; Vana–evanescente–invano, 1993; 3 poesie T'ang, conc., pf, ens, 1995; Le azzurre campane della sera, double str orch, 1996; Fioriture, Qin, ens, 1996; Fioriture II, conc., va, ens, 1996–7; Costellazioni, gui, ens, 1999

3 or more insts: Uqbar, pic, b cl, perc, pf, str trio, 1984; Trio, vn, vc, pf, 1986; Trio II, fl, b cl, hp, 1986, rev. as Trio per quattro, fl, b cl, gui, pf, 1987; Doppio quintetto, fl/pic, cl/b cl, hn, gui, pf, str qnt, 1988: 4 notturni, str qt, 1990; Cloches en noir et blanc, fl, cl, hn, perc, synth, pf, vn, vc, 1991; Tre musiche a china, fl, b cl, perc, pf, 1992; 4 canti di Omar Khayyam, str sextet, 1993; Il lago notturno (Il cielo stellato), vn, vc, pf, 1996; Threnos, str trio, 1996

1–2 insts: Quasi una fantasia, sopra un finale, pf, 1983; Serenata après l'11ème Etude de Villalobos, gui, 1984; Duo, vn, 1986; 2 stanze giapponesi, trbn, 1988, rev. as 3 stanze giapponesi, 1992; Tre tanka dallo Hiakunin Isshu, fl, pf, 1990; Miles, b cl, vc, 1991; Una lettera a china, vc, pf, 1992; I toni della notte, hpd, 1995; Sciofar, bn, 1998; . . . pour vous dire . . . prep pf, 1999

El-ac: Secondo quartetto con voci (F. Kafka), S, actress, str qt, tape, 1987; Oltre lo stretto vuoto, pf, elecs, 1992–3; 4 poemetti, vc, elecs, 1993; Isole, vc, elecs, 1998

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Klang und Prozess in den 'Quattro Pezzi per orchestra' (1959) von Giacinto Scelsi (Saarbrücken, 1994)

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ANNA MARIA MORAZZONI

Castaldi, Alfonso (*b* Maddaloni, 23 April 1874; *d* Bucharest, 6 Aug 1942). Romanian composer and teacher of Italian birth. He studied with Cilea and Giordiano at the Milan Conservatory. On moving to Romania in 1896, he taught the guitar and the violin in Galaţi, then in 1904 he began to teach composition and music theory at the Bucharest Conservatory. Remaining there until his retirement, he exerted a decisive influence over his students' stylistic formation and their relationship with contemporary trends. Castaldi's symphonic works display features of French Impressionism in their superimposition of vivid tonal layers. His cultivation of a descriptively programmatic style is most evident in *Trandafirul roşu* ('The Red Rose', 1902), a work inspired by a poem by Carmen Sylva, *Thalassa* (1906) and, in particular, *Marsyas* (1907). A preoccupation with rendering colours in music informs *Il giorno: poema delle ore* (1904), while folkloric elements are apparent in *Impresii româneşti* ('Romanian Impressions', 1912).

WORKS
(*selective list*)

Orch: Trandafirul roşu [The Red Rose], sym. poem after Carmen Sylva [Queen Elizabeth of Romania], 1902; Il giorno: poema delle ore, sym. triptych, 1904; Thalassa, sym. poem, 1906; Marsyas, sym. poem, 1907; Impresii româneşti [Romanian Impressions], sym. suite, 1912; Sym. no.1, e, 1916; Sym. no.2 'L'eroe senza glorie', 1925

Choral: La arme! [To Arms!] (St O. Iosif), 1913

Other works, incl. several ops, vocal-orch works, choral pieces, chbr works and other vocal pieces, arrs.

Principal publishers: Calace, Gebauer, Ricordi

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V. Cosma: *Muzicieni din România* (Bucharest, 1989)

VIOREL COSMA

Castaldi, Bellerofonte (*b* Collegara, nr Modena, 1580; *d* Modena, 27 Sept 1649). Italian composer, theorbo player, lutenist, guitarist and poet. He was one of the most colourful musicians of his day. Outspoken and independent, his satirical writings frequently resulted in imprisonment or banishment, and he was no stranger to the violence of his times. He participated in the killing of the murderer of one of his brothers and was permanently maimed by a bullet wound to his left foot. As a young man his restless spirit and frequent altercations led him to travel widely to Germany and throughout Italy. While in the service of Cardinal Alessandro d'Este in 1619, Castaldi resided in Rome, and he lived there again in 1630. The rest of his time was spent mainly in his beloved Modena and in Venice, where he was most at home with his small circle of friends – musicians, artists and writers, among them the controversial poets Fulvio Testi and Alessandro Tassoni. Castaldi was generous in his praise of his fellow theorbo player J.H. Kapsberger. He was also one of the early commentators to recognize the genius of his friend Monteverdi. Much of this information is revealed in Castaldi's long verse autobiography, letters and poems.

Castaldi's eccentric personality and virtuoso technique are reflected in his two volumes of music. His sophisticated solo theorbo compositions are among the most demanding, yet refined, in the repertory. Notated in Italian lute tablature, they are contained in the *Capricci* of 1622, which he engraved himself (see illustration). The solos are mostly dances (correntes and galliards); some are fantasias and others are in free form with



Bellerofonte Castaldi: self-portrait from 'Capricci a 2 stromenti' (Modena, 1622)

imaginative titles such as *Un bocconcino di fantasia* ('A Morsel of Fantasia'). These pieces exhibit rhythmic incisiveness, imitative counterpoint, free dissonance and a blend of modality and tonality typical of early 17th-century Italian music. The nine duos for 'tiorba e tiorbino' among the *Capricci* are rare examples of music written for the tiorbino, a small theorbo tuned an octave above the standard instrument and retaining its re-entrant tuning and single courses. The *Capricci* also include six songs with tablature accompaniments and bass lines that provide a valuble insight into how figured basses were realized at the time.

Castaldi's other printed volume, *Primo mazzetto di fiori* (1623), contains 19 strophic arias, three madrigals and four strophic variations for one to three voices, accompanied by an unfigured bass line. Several of the arias are examples of the dance-song, bearing the indications 'corrente' or 'gagliarda'. 15 songs are settings of Castaldi's own poems. Caffagni reported that six of the 13 songs marked 'b.c.' in the Biblioteca Estense, Modena, MS Mus.G.239 are from Castaldi's 1623 book, and concludes that the other seven are Castaldi's as well. In publishing his work, Castaldi flouted convention by specifying three features rare at that time: that the vocal parts should be in the tenor clef (except three, in the alto clef), since it seemed laughable to him that a man address his beloved in falsetto or in a feminine voice; that all verses of strophic songs be printed between the staves for the convenience of the singers; and that the pages of his work should not be disfigured by the 'pedantry' of the guitar *alfabeto*.

WORKS

Capricci a 2 stromenti cioè tiorba e tiorbino e per sonar solo varie sorti di balli e fantasticarie (Modena, 1622/*R*)

Primo mazzetto di fiori musicalmente colti dal giardino bellerofonteo, 1–3vv, bc (Venice, 1623/*R*)

13 or more songs, 1v, bc, *I-MOe* Mus.G.239; 6 from Primo mazzetto (1623)

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K.B. Mason: *The Chitarrone and its Repertoire in Early Seventeenth-Century Italy* (Aberystwyth, 1989)

NIGEL FORTUNE/DAVID DOLATA

Castaldi, Paolo (*b* Milan, 9 Sept 1930). Italian composer and writer on music. He studied at the Milan Conservatory, and received diplomas in composition (1956), vocal composition (1958) and conducting (1959), studying with Votto and Giulini. He also studied engineering at the polytechnic, and he attended composition classes at the Accademia Musicale Chigiana, Siena (1957–8) and at the Darmstadt summer courses (1960–63). From 1968 to 1977 he taught at the Parma Conservatory, and in 1977 he began to teach at the conservatory in Milan.

Since his student years Castaldi has retained a keen interest in the music of Debussy, Ravel and Stravinsky, which he has discussed in a number of essays. Castaldi's own aesthetic emerged clearly in the first half of the 1960s, taking its point of departure from Cage's philosophy of freedom from restriction, and including the use of consonant material, forbidden by the European avant garde. This move did not represent a conciliatory return to the past: following the literary example of Kafka, Castaldi instead tried to demonstrate the sense of disquiet that can be aroused by the well-known and familiar. Fundamental to Castaldi's idiom is the way in which he incongruously juxtaposes heterogeneous materials. In *Anfrage*, for example, there is a collage of pre-existent music which is taken from the most varied sources; while in *Moll* the 'found' music consists of a single page of Clementi's *Gradus ad Parnassum*, with the addition of a number of instructions to the performer which bear no relation to Clementi's music. Often Castaldi writes his own stylistic fragments – *Left*, for instance consists of a montage of accompaniment figures, without the melody line, drawn from the Classical-Romantic piano repertory. Such collages may also on occasion draw on sources other than from the concert hall, as in *Boulevard Promenade* – a kind of portrait in sound of a big city – in which there are echoes of military fanfares, children's games, Viennese waltzes, church music and other sounds.

In Castaldi's 'play' with music history, notation itself may be involved, ranging from medieval neumes to modernist rhythmic complexities and graphic notation. Nevertheless his historicizing does not intend irony or sacrilege; rather, according to the composer, it is an

attempt, in words that echo the neo-classical Stravinsky, to salvage 'the remains of the wreckage of European culture' (Castaldi, 1978), binding the elements together by means of procedures which have nothing in common with traditional musical grammar.

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(*selective list*)

Stage: Il caso Schreber (ballet), 1975–84; Descrizione di una battaglia (chbr theatre, 1), 1982; Con Martina (ballet), 1983; Lieb! (chbr theatre 1, P. Castaldi), 1985; 9 ritratti, dal Novecento storico, in forma di variazioni su un tema elisabettiano (ballet), 1995

Vocal: 5 liriche greche (Sappho), female v, 7 insts, 1953; Tendre, 1 instrumentalist + vocalist (22 insts), 1962; Allegretto, female v, pf, 1968–78; L'oro, 1v, orch, 1968; 10 discanti, male chorus, 10 insts, 1969; Cardini, solfeggio parlante, 1v, 1973; Vexilla regis, SATB, 1982; Veni creator spiritus, SATB, 1982; Ubi caritas et amor, SATB, 1982; Jesu redemptor, children's chorus, 1983; Sequentia aurea, SATB, 1983; Epifania (6 songs, M.B. Castaldi), female v, orch, 1996–7; Commiato di Paolo, male v, chbr orch, 1993

Orch: Schoenberg A–B–C, 1967; L'oro, Doktor Faust, 2 hn, trbn, b drum, pf, str, 1969; Invenzione, pf, orch, 1969 [version for solo pf]; K.522, str, 1970–79; L'esercizio, pf, orch, 1973; Clap, cl, orch, 1982; Nana, fl, orch, 1983; Seven Slogans, 1985–6; Boulevard Promenade, 1989–92; 4 ritratti, 1994; 7 ritratti, 1994

Chbr: Sonata, 2 vn, 1952; Clausola, fl, vn, pf, 1961–8; Conc. d'organo, org, 1967; Monotone, str qt, 1961–8; Sunday Morning, kbd, perc, fl, opt. v, opt. insts, 1975; Idem, fl, opt. insts, 1976; Simile, any 3 insts, 1976; Battente, gui, opt. insts, 1976–7; Nana, fl, pf, 1979; Clap, cl, pf, 1982; Litania Mariae, org, 1982; Sonata di Elisa, vl, pf, 1989; Cadenze d'inganno, fl, 1992; Hammersmith, fl, ob, cl, hn, bn, 1996

Pf: Sonatina, 1952; Anfrage, 2 pf, 1963; Moll, 1964; Elisa, 1964–7; Grid, 1969; Definizione di Grid, 1969; Scale, 1970; Left, 1971; Studio, 1971; Romanza, 1971–4; Notturno, 1971; Esercizio, 1971; Finale, 1971–3; Caro babbo, 1972; Innere Stimme, pf 4 hands, 1974; Es, 1975; Moderato, 1976; Link, 1995; Canoni armonici, 2 pf, 1997

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'Di Tendre, di Elisa', *Marcatrè*, nos.34–6 (1967), 98–101 [incl. pages from *Tendre* and *Elisa*; second part of article repr. in *Collage*, no.8 (1968), 24 only]

'Venti proposizioni', *Musica minima*, ii/5 (1967), 7–17; repr. in *Marcatrè*, nos.43–5 (1968), 58–63

'Caro Sylvano', *Marcatrè*, nos.41–2 (1968), 138–42

'Take Care', *Collage*, no.8 (1968), 19–24; repr. in *NRMI*, viii (1974), 213–26

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'Architettura per musica', *Casabella*, no.73 (1981), 53–6

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TONI GERACI

Castañeda, José (*b* Guatemala City, 1898; *d* Guatemala City, 1983). Guatemalan composer, conductor and theorist. After studying in Paris, he founded an orchestra in Guatemala City in the early 1930s. This group, initially called Ars Nova, was later designated by the president and dictator Jorge Ubico as the official state orchestra, taking the name Orquesta Progresista (1936). When it was later militarized, Castañeda resigned and once again settled in Europe. He later returned to Guatemala and served as director of the National Conservatory and in various other official capacities. He had a considerable influence on the younger generation through his long time spent teaching at the Conservatory. As a music theorist, he aroused international interest through a system of notation of music and choreography which he presented at numerous congresses in Europe and North America, and published in his book *Las polaridades del ritmo y del sonido* (Guatemala City, 1967). As a composer, he had the gift of easy melodic invention, as well as technical proficiency. His satirical song *La chalana* (1922), for example, was still being sung by university students 75 years later. The performances of his opera *Imágenes de nacimiento*, in which he used modal harmonies and other neo-classical devices, and of his ballet *La serpiente emplumada* in Guatemala City were also highly successful. In his three symphonies and two string quartets, Castañeda experimented with serial techniques.

WORKS

Stage: Imágenes de nacimiento (op, M.A. Asturias), 1933; La serpiente emplumada, ballet, 1960; Emulo Lipolidón (op, Asturias)

Other: La chalana, song, 1922; La doncella ante el espejo cóncavo, suite, pf/orch; 2 str qts; 3 syms.

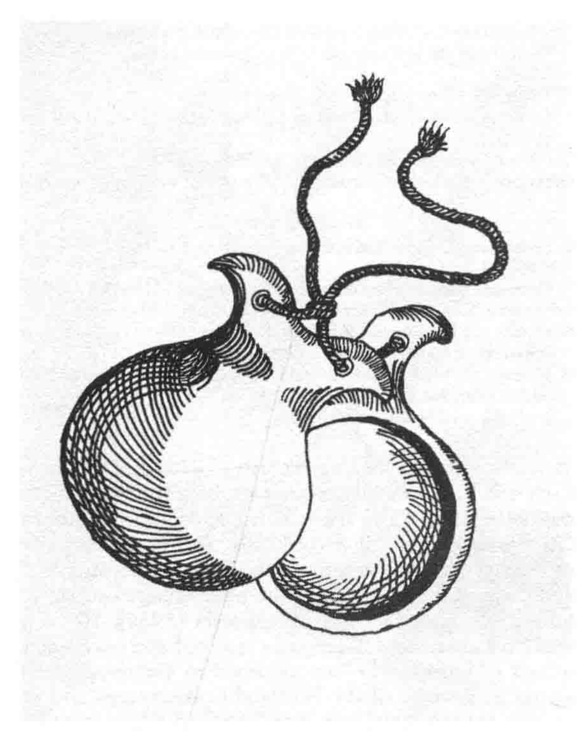
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DIETER LEHNHOFF

Castanets (Fr. *castagnettes*; Ger. *Kastagnetten*; It. *castagnette, nacchere*; Sp. *castañetas, castañuelas*). Percussion (strictly concussion) instruments of indefinite pitch, primarily associated with Spain. They are classified as idiophones: concussion vessel clappers. Similar small CLAPPERS were used in ancient Rome and in the Middle Ages, and are illustrated in the late 13th-century *Cantigas de Santa María* (*E-E* b.I.2). In Hispanic countries and wherever they are used for their original purpose of



Castanets: woodcut from Marin Mersenne's 'Harmonie universelle' (Paris, 1636–7)

accompanying the dance, they consist of two pairs of small shallow cup-shaped pieces of special wood, usually chestnut (*castaña*). Each pair is drilled to receive an ornamental cord which is most commonly looped round the thumb (see illustration). The pairs usually differ slightly in pitch: the lower is called *macho* (male) and the higher *hembra* (female). The higher-sounding pair is usually held in the right hand. The cups hang downwards and are manipulated by the fingers.

In the orchestra it is more usual for the cups to be attached by a cord to a central piece of wood ending in a handle by which they are held. Normally one pair is used by one player. In most cases they are held and shaken by the right hand, or struck against the palm of the left hand to accentuate certain rhythms. They are by no means easy instruments to play. At times two pairs of orchestral castanets are used, or alternatively a 'castanet machine' in which the cups are secured by elastic to a block of wood, and operated with the fingers. While the above are useful, Spanish finger-style playing creates a unique effect and is to be preferred if at all possible.

Castanets are usually employed in music of a Spanish character, such as Bizet's *Carmen*, Chabrier's rhapsody *España* and the ballet in Massenet's *Le Cid*. Wagner wrote for them in the Venusberg Music in *Tannhäuser* (1861) where they lead in to the abandoned excitement he depicted. They also help to establish the atmosphere of the scene in the Dance of the Seven Veils in Richard Strauss's *Salome*. Britten employed them significantly in his *The Little Sweep* (1949), where they imitate the cry of a night bird. They are frequently used to support rhythmic structure, as in Prokofiev's Third Piano Concerto. Milhaud scored for *castagnettes de fer* in *Les choëphores* (1915); these metal castanets sound like small cymbals on clappers. Saint-Saëns used both metal and wooden instruments in the Baccanale in *Samson et Dalila* (1877).

For further illustration *see* SPAIN, fig.1.

JAMES BLADES/JAMES HOLLAND

Castel, José (*fl* 1761–81). Spanish composer. His works are prominent in an inventory of the *tonadillas* performed by the Manuel Martínez company in Madrid, especially before 1778, and more than 50 of his *tonadillas* are extant. In 1791 the Salamanca theorist Manuel Ortega described Castel's instrumental works as being worthy of comparison with those of Haydn and Pleyel. A rare use of chorus is seen in his *La gitanilla en el coliseo*. Three of his four *sainetes*, the comedy *Ifigenia en Tauride* and the zarzuela *El amor en la aldea* are set to texts by Ramón de la Cruz. His works found their way to the Americas: a *tonadilla* was performed in Montevideo in 1830, and a single religious work is in Lima and another is in the Colegiata de Guadelupe music archive in Mexico City. Other works of his are held at the Madrid Conservatory.

WORKS

all in E-Mm and Mn unless otherwise stated

*c*50 tonadillas, 1–8vv, incl. La gitanilla en el coliseo, ed. in Subirá (1930), iii

4 sainetes: El caballero de Medina de Pomar (R. de la Cruz), 1766; El careo de los majos (de la Cruz), 1766; Los hombres con juicio (de la Cruz); Suene, suene el pandero

Zars: El amor en la aldea (2, A. Vázquez), 1766; La fontana del placer

Comedias: Ifigenia en Tauride (de la Cruz); El principe Don Carlos

Other works: Ky, Gl, Cr, 4vv, orch, 1777, Lima, Peru, Archivo Arzobispal; Non fecit taliter, 4vv, orch, Mexico City, Colegiata de Guadalupe; 4 sonatas, org, ed. J.M. Muneta: *Musica de tecla de la catedral de Albarracín* (Teruel, 1981)

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ELEANOR RUSSELL/ROBERT STEVENSON

Castel, Louis-Bertrand (*b* Montpellier, 5 Nov 1688; *d* Paris, 19 Jan 1757). French mathematician, physicist, journalist and theorist. According to Schier his birthdate was not 11 November as stated in the *Journal de Trévoux*. He joined the Jesuit order on 16 October 1703 at Toulouse, where he first undertook humanistic studies and later concentrated on mathematics and philosophy. After assuming teaching responsibilities for the order in Toulouse (1707), Clermont (1711), Aubelas (1714), Pamiers (1716) and Cahors (1719), he was sent in 1720 to the Jesuit school in Paris, where he taught physics, mathematics, mechanics, architecture and military science. He held this post for the rest of his life. From the time of his arrival in Paris he contributed articles and criticisms to the *Mercure de France* and the *Journal de Trévoux* on a wide variety of subjects, including music, where his criticisms of the theories and works of Rameau are of note.

Castel is recognized for three principal contributions to the development of scientific thought during the 18th century: a theory of gravity, a theory for popularizing science and mathematics and a theory of the correspondence of sound and colour. Although the first two of these are retrospective and conservative for their time, the third is not, and it is the development of this theory and its product, the 'ocular harpsichord', that found particular favour with his contemporaries. Castel's curiosity concerning the relationship of colour to sound was initially stimulated by the thoughts expressed in the works of both Kircher and Newton. Building on the hypotheses of Descartes' theory of light (as modified by Constantijn Huygens) Castel argued that light is a product of vibration, as is sound, and therefore that colour and musical tone (being principal manifestations of light and sound respectively) are analogous in nature. Attempting to relate the spectrum of colours to the overtone series in music and extending this relationship to 'shade' in both, he devised a chromatic scale of 12 notes, each step of which is analogous to a specific colour: C 'bleu', C♯ 'céladon', D 'vert', D♯ 'olive', E 'jaune', F 'aurore', F♯ 'orangé', G 'rouge', G♯ 'cramoisi', A 'violet', A♯ 'agathe', B 'violant'. The construction of a harpsichord that coupled the sounding of pitches with the showing of analogous colours occupied Castel for almost 30 years. Different models were constructed (some using paper strips, others coloured glass), but the interest in such an instrument, as well as in the general theory of relating colour to sound, waned in France (if not in Germany) soon after Castel's death.

Castel concerned himself with other theoretical problems, claiming that he owed this interest in music to Rameau with whom, however, he was soon in dispute. Castel raised questions on subjects as diverse as the criticism of Ramist theory, the development of a new method of apprenticeship in music, and the Querelle des Bouffons. His published writings on music extended over more than 20 years, and his lifelong preoccupation with the subject is attested by the prominence he gave to it in the writings of his final years.

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ALBERT COHEN/PHILIPPE VENDRIX

Castelain, Charles [Jean]. *See* CHASTELAIN, CHARLES.

Casteliono, Giovanni Antonio da. *See* CASTIGLIONE, GIOVANNI ANTONIO DA.

Castellan, Jeanne Anaïs (*b* Beaujeu, Rhône, 26 Oct 1819; *d* after 1858). French soprano. She studied at the Paris Conservatoire with Bordogni, Nourrit and Cinti-Damoreau, and in 1836 won a *premier prix* for singing. She began her stage career in Italy, appearing at Varese in 1837, and later at Turin, Bergamo, Rome, Milan and Florence, where in 1840 she married the singer Enrico Giampetro. In the winter of 1843–4 she sang in New York and Boston. She made her London début at a Philharmonic concert (13 May 1844), and appeared in Italian opera alternately in St Petersburg (1844–6) and with Lumley' s company at Her Majesty's Theatre (1845–7). Her first London role was Lucia (1 April 1845) and she chose the same role for her débuts at the Théâtre-Italien, Paris (1847), and Covent Garden (1848). At the Paris Opéra in 1849 she sang Berthe in the première of Meyerbeer's *Le prophète* and the following year she was particularly successful at Covent Garden in *Mosè* and *Nabucco* (which were given, respectively, as *Zora* and *Anato*). She continued to appear at Covent Garden until 1853, and for several more years at provincial music festivals and on concert tours abroad; her last appearance in England was at the 1858 Birmingham Festival. Most accounts of her agree that she possessed considerable agility and an extensive range, remarkably unified in tone quality; but several critics found fault with her intonation, and considered her cadenzas and ornamentation over-ambitious or inappropriate: Chorley wrote in 1847 that 'She now attempts such feats as only one born a Garcia can accomplish; often fails signally, and never succeeds completely'.

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PHILIP ROBINSON

Castellanos, Evencio (*b* Cúa, 3 May 1915; *d* Caracas, 20 March 1984). Venezuelan composer, pianist, organist and conductor. He learnt the harmonium and the organ from his father, Pablo Castellanos, then studied piano with Rafael González Guía in Caracas. Soon after he began assisting his father as organist at several churches in Caracas, and in 1931 he became organist of Caracas Cathedral. From 1930 he studied with Vicente Emilio Sojo, who exerted a lasting influence, and he was an early adherent of the nationalistic school. At his graduation from the Escuela Superior de Música (1945) he played his Piano Concerto, his first work with nationalistic intentions. He studied the piano with Charles Bulhor at the Dalcroze School of Music, New York (1944), and in 1946 began a

career as a conductor. He also taught at the Escuela Superior de Música, eventually becoming its director.

His most prolific period as a composer was in the late 1940s, when *El río de las siete estrellas* (1946) was especially successful. His most important composition, *El tirano Aguirre* (1962), is a secular oratorio lasting almost two hours. He also wrote several sacred works, including masses and motets, and his religious orientation became increasingly predominant, culminating in the solemn Mass 'Jesus corona Virginum' (1978). In the 1970s he lived in Paris, giving organ recitals in the cathedrals of Notre Dame and Chartres. Returning to Caracas, he was teaching the organ at the Conservatorio Juan José Landaeta when he died.

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(*selective list*)

Orch: Pf Conc., A, 1944; El río de las siete estrellas, sym. poem, 1946; Suite 'Avileña', 1947; Santa Cruz de Parcairigua, sym. suite, 1954

Vocal: Mass 'Ave maris stella', chorus, orch, 1953; El tirano Aguirre (orat.), solo vv, chorus, orch, 1967; Misa solemne Jesu Corona Virginum, 1978; madrigals, songs (1v, pf), choral works

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HUGO LÓPEZ CHIRICO

Castellanos(-Yumar), Gonzalo (*b* Canoabo, Carabobo, 3 June 1926). Venezuelan composer and conductor, brother of EVENCIO CASTELLANOS. Between 1932 and 1940 he studied with his father, Pablo Castellanos, an organist and choirmaster. From 1940 he studied composition with Vicente Emilio Sojo at the Escuela Superior de Música, Caracas. In 1947 he graduated with his *Suite caraqueña*, which won the National Composition Prize that year. He won further national composition prizes in 1952, 1954, 1956, 1958 and 1966. In 1955 his symphonic work *Antelación e imitación fugaz* won a prize in the 1955 Queen Elisabeth Competition in Belgium. Between 1959 and 1963, he studied conducting with Celibidache in Germany and Siena, analysis with Frazzi in Siena and orchestration with Wissmer and Daniel-Lesur at the Schola Cantorum in Paris. He also attended the classes of Messiaen.

After returning to Venezuela in 1963, Castellanos held several posts as conductor, teacher and administrator, including the directorship of the Juan Manuel Olivares School of Music (1963–8), the Collegium Musicum of Caracas (1964–76), the Andrés Bello University Chorale (1965–70), the music department of the Instituto de Cultura y Bellas Artes (1965–78) and the Coral Filarmónica de Caracas, which he founded (1969-72). From 1966 to 1978 he was the music director of the Venezuela SO. In 1972 he took sabbatical leave from the orchestra and moved to London to compose his Violin Concerto. In 1978 he abandoned conducting in order to dedicate himself to composition. After this decision Castellanos has only rarely appeared in public. In 1990 he received the National Music Prize of Venezuela for lifetime achievement.

In spite of his seclusion and although his output is small, Castellanos is recognized as one of the great Venezuelan composers. As a young man he shared the objectives of the school of Madrigalistas. Early symphonic works like the *Suite caraqueña* (1947) and *Antelación e imitación fugaz* (1954) reflect the post-Impressionist nationalist aesthetic and introduce elements of Venezuelan traditional music within a classical framework. By 1966 both tendencies synthesized within a more neo-classical style. The Violin and Viola Concertos (1972 and 1990–96), with their skilful counterpoint, complex harmonies and intense emotional expression, reveal a neo-Expressionistic leaning. His chamber and choral works reflect his study of Baroque and Romantic forms and of the techniques of organ and church music.

As a conductor and educator Castellanos led the organizations under his tutelage to high achievements, defining professional standards in the Venezuelan milieu and exerting a decisive influence on the younger generation of musicians.

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Principal publishers: Fundación Vicente Emilio Sojo

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CARMEN HELENA TÉLLEZ

Castellanos, Pablo (*b* Mérida, 25 Nov 1917; *d* Mexico City, 1981). Mexican pianist, teacher and writer on music. His father, a well-known pianist in Mérida, was his first music teacher. He was a student at the National Conservatory in Mexico City, then went to Paris and studied under Cortot (1928–31) and under Edwin Fischer at the Berlin Hochschule für Musik (1932–37). Upon his return he taught the piano and Mexican music history at the University of Mexico (1939–65) and the National Conservatory (1942–70). In the 1960s he was a research fellow in Mexican music and gave summer courses on the music of Mexico at the Instituto Nacional de Bellas Artes. He was also active in organizing and presenting radio and television programmes on music history and performance interpretation. He was founder-secretary of the Asociación Musical Manuel M. Ponce, a member of the council of the National Conservatory and secretary of the Seminario de Cultura Mexicana. He also maintained a regular performance career in Europe, the USA and Mexico, where he played with all the major orchestras and some of the most acclaimed chamber music groups.

In addition to his publications on Beethoven's and Stravinsky's piano music, Castellanos wrote several essays on various aspects of Mexican music.

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GERARD BÉHAGUE

Castellanos, Rafael Antonio (*d* Guatemala City, 1791). Guatemalan composer. He served as assistant to his uncle Manuel José de Quiroz at Antigua Cathedral, 1745–65, and then as *maestro de capilla* at Guatemala City Cathedral. He also taught at the Colegio de Seises, where his sister Micaela gave instruction on string and keyboard instruments. As *maestro de capilla* he maintained the musical level of the cathedral with advice from other *maestros*, including Ignacio Jerusalem, and by acquiring music by leading Italian and Spanish composers. He was generous in giving musical assistance to the nuns of La Concepción and Catalina. When he began to suffer ill-health in 1784, the cathedral chapter granted him additional payments, in return for which he bequeathed to the cathedral his sheet music, several choirbooks, clarinets and a bassoon.

Castellanos composed ten liturgical works in Latin, as well as over 170 pieces, mostly villancicos, for special events such as the laying of the foundation stone of the new cathedral. Most of the villancicos are for one to eight voices with strings and continuo; many include woodwind and brass instruments as well. They are characterized by well-judged, unambitious harmonies and effortless melodies, incorporating both Spanish and Italian elements and sometimes the speech patterns of the Indian, African and Afro-Caribbean populations. Many of them centre on Christmas or some other religious observance, such as Ascension of the Blessed Sacrament; some are dramatic or semi-dramatic representations of stereotyped characters, often foreigners; others are comic, didactic or militaristic in tone.

Castellanos's music seems not to have circulated at all widely, and survives only in the Archivo Histórico Arquidiocesano 'Francisco de Paula García Peláez', Guatemala City. For modern editions see D. Lehnhoff, *Música de la epoca colonial en Guatemala* (Antigua, 1984), Lemmon (1986) and Lehnhoff (1990).

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ALFRED E. LEMMON

Castellanus, Petrus (*fl* *c*1500). Italian music editor. He edited the *Harmonice musices odhecaton* published by OTTAVIANO PETRUCCI.

Castelli, Ottaviano (*b* Spoleto, ?1602–3; *d* Rome, 14 May 1642). Italian doctor of law and medicine and amateur writer, scene painter and composer. He belonged to the intellectual circle of the nephews of Pope Urban VIII (Barberini), for whom he organized numerous spectacles at Rome. In 1639 he spoke of eight of his dramas having thus far been performed in Rome of which at least five, including *L'età dell'oro* (manuscript libretto, *I-Rdp*), were set to music. Castelli's principal collaborator before 1640 was the composer Angelo Cecchini, though the music for all Castelli's stage works is lost. On 1 May 1635 his cantata for three voices, *I pregi di primavera* (*Rvat*), was performed at Castel Gandolfo (and then at the Quirinal) with music by Stefano Landi (who also set a text by Castelli in his sixth book of arias, 1638). In the same year one of his poetic canzoni (*Rvat*) celebrated the performance of *Santa Teodora* (text by G. Rospigliosi), and he wrote a 'dramma boscareccio', *Primavera urbana col trionfo d'Amor pudico* (*Rvat*), which is notable for a deliberate breach of the Aristotelian unities, the insertion of dialect roles to comic effect (two persons from Norcia, whose inhabitants were traditionally butchers at Rome, wish to castrate Cupid) and the appearance on stage of the ghosts of poets (Petrarch, Ariosto, Tasso, Sannazaro, Guarini, Marino and a Sicilian). The composer was Cecchini, who also set to music three other 'drammi boscarecci' by Castelli: *Il trionfo dell'autunno* (probably 1636, *Rvat* (inc.)); *L'intemperie d'Apollo* (or *Il prencipe indisposto*; *Rc*, *US-CA*), an anti-Spanish satire performed by the Accademici Trascurati in February 1638 at the house of the Marquis Patrizi to celebrate the recovery from illness of Urban VIII; and *La sincerità trionfante, overo L'Erculeo ardire*, dedicated to Cardinal Richelieu and performed at the French embassy in winter 1638–9 to celebrate the birth of Louis XIV. With this production and its 26 roles and lavish sets by Giovanni Francesco Grimaldi, Castelli turned from satiric entertainments to the theory and practice of musical drama, publishing a 'Dialogo sopra la poesia dramatica' (ed. in Di Ceglie) in the second edition of the libretto (Rome, 1640). He became an enthusiastic promoter and observer of opera in Rome, reporting on his own and others' projects in his correspondence with Jules Mazarin in Paris (now preserved in the Ministry of Foreign Affairs, Paris). In 1640 the French embassy also gave his 'dramma heroicomico boscareccio' *Il favorito del principe* (music by Filiberto Laurenzi), in which the protagonist Lucinda was sung by Anna Renzi. Its success was such that Castelli began to plan with Mazarin to export opera to Paris. Some of the other singers who collaborated with Castelli were two of Mazarin's own singers, Lodovico Lenzi and Silvestro Tagliaferro, as well as the comedians 'Monello' (probably Filippo Bombaglia) and 'Rabacchio'. In 1641 Laurenzi published two solo laments on texts by Castelli. In Rome during Carnival 1641 Castelli had performed an 'attione pastorale' for which he wrote both text and music. *La muta* (printed *argomento*, Rome, 1640), a comedy, was given the year before by the Accademici Occupati. Castelli's last 'dramma boscareccio', *Mi feci quel che non ero, per esser quel che sono*, was a simple pastoral for four characters for which he also composed the music. It was performed at the French embassy in Rome for the Marquis de Fontenay-Mareuil in 1642 (printed *argomento*, Rome, 1642). For his services to France, Castelli received a pension from the crown and became postmaster

to the king, an office sold to him by Richelieu in 1641. It is incorrect to attribute to Castelli (as *Grove5* did) the text of *Il ratto di Proserpina*, a spectacle performed during Carnival 1645 at the house of Pompeo Colonna, Prince of Gallicano and author of the libretto.

Castelli's dramas often provoked lively criticism and satire. From 1639 there is an exchange of satires on the theatre between him and Salvator Rosa, who made fun of Castelli's abuse of plebeian roles superfluous to the action, 'spirit sellers, bailiffs and goatherds about the city'. The judgment of G.V. Rossi was severe: Castelli, devoted to all the sciences and arts, 'excelled in none of them'; of one of his comedies performed at the French embassy Rossi wrote 'it may be called a marriage of boredom and confusion' because 'there is no order of first and last, everything is confused and thoroughly mixed-up'. Author of a *Discorso sopra i mimi e pantomimi degl'antichi* (*I-Rvat*) and a translation of Aristotle's *Poetics* (Rome, 1642), Castelli advocated a very loose interpretation of the rules of stylistic decorum: he accepted 'low and prosaic' language for 'ignoble and ridiculous' characters, proverbial and familiar expressions to facilitate elocution, the use of measured poetic lines (including those longer than the hendecasyllable), the mingling of historical characters with allegorical ones (taking refuge in the authority of the musico-dramatic tradition of the first decades of the 17th century) and the multiplicity of secondary episodes. In his *L'intemperie d'Apollo* Music herself declares:

> Non s'udran corde nuove, accenti, o trilli;
> Ma decoro, che moderi l'asprezze.

(New tones, accents or trills will not be heard, but decorum to temper harshness.) To his contemporaries, however, the copious, indeed saturated and superabundant, effect of his dramatic congeries must have seemed obvious above all.

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LORENZO BIANCONI/MARGARET MURATA

Castellioneus, Johannes. *See* CASTIGLIONE, GIOVANNI ANTONIO DA.

Castello, Dario (*fl* Venice, 1st half of 17th century). Italian composer and wind player. By 1621, according to the title-pages of his publications, he was leader of a wind ensemble and a musician at S Marco, Venice. A reprint of his sonatas, dated 1658, refers to him as 'già capo di istromenti da fiato', implying that he was no longer active. A link has been suggested between him and a Giovanni Battista Castello, who was hired as *piffaro* to the doge in 1626. Dario Castello's two collections of sonatas, comprising 29 works, are not as idiomatic to the violin as works by some of his contemporaries (for example G.B. Fontana, C.A. Marini and Uccellini), but the virtuoso instrumental writing, especially for the bassoon, is notable. Composed of a varying number of short contrasting sections, the sonatas all follow a very clear three- or four-part formal pattern, based on a limited repertory of opening, central, solo-related and closing devices. The juxtaposition of contrasting tempos and affects is typical of the concerted *stile moderno* of the early 17th century. The unusual number of reprints of both books of sonatas is an indication of the popularity and wide diffusion of Castello's works.

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ANDREW DELL'ANTONIO

Castelnovato [Castelnovate], **Lucio** (*fl* ?Milan, *c*1600). Italian composer. He was probably an amateur of high social position connected with church musicians in Milan. In 1599 Cesare Borgo, organist of Milan Cathedral, dedicated to him his *Canzoni per sonare* (Venice, 1599), referring to him as 'molto illustre Signor et padrone'; he was similarly referred to by Guglielmo Arnone, organist of the Chiesa Metropolitana, Milan, whose *Secondo libro delli motetti* (Milan, 1599) is also dedicated to him. According to Sutkowski (AMP, viii, 1970, pp.x–xi) a four-part ricercare by Castelnovato was included in Borgo's *Canzoni ... libro secondo* (Venice, 1599); the volume is lost but a transcription of the work, together with canzoni by various Milanese composers, is in the

Pelplin Organ Tablature (*PL-PE*, compiled 1620–30; see AMP, i, 1963, 641; ed. in AMP, vii, 1965, 140–41 [facs.]; viii, 1970, 158–61). Three motets by Castelnovato are included in Geronimo Cavaglieri's *Della nova metamorfosi* (RISM 1600[11]). According to Eitner (who referred with some reservation to Vander Straeten) Castelnovato was active in Milan in about 1595 and also composed madrigals.

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MIROSŁAW PERZ

Castelnuovo-Tedesco, Mario (*b* Florence, 3 April 1895; *d* Beverly Hills, CA, 16 March 1968). Italian composer, pianist and writer on music.

1. Life. His formal musical education began at the Istituto Musicale Cherubini in Florence in 1909, where he received his *licenza liceale* in 1913 and his degree in piano the following year. In 1918 he completed the *diploma di composizione* at the Liceo Musicale of Bologna. The most important musical figure in Castelnuovo-Tedesco's early development was Pizzetti with whom he began to study in 1915. Pizzetti helped to bring him to the attention of Casella, who became an ardent supporter and whose patronage was crucial at the start of his career. In 1917 Casella, along with Pizzetti, Malipiero, Respighi, Gui, Carlo Perinello and Tommasini, formed the Società Italiana di Musica (later Società Nazionale di Musica Moderna); though not a founding member, Castelnuovo-Tedesco was strongly identified with the group. His reputation was further enhanced by performances sponsored by the Italian branch of the ISCM, which, over an 18-year period, put on more of his music than any other Italian composer other than Malipiero.

In addition to composing, he was a successful performer (as soloist, accompanist and ensemble player), critic and essayist. Described as a writer who 'demonstrated a quick-witted common sense and a good-natured scepticism for the new ... [an] attitude that came from his inborn aversion to any art that is characteristically fanatic' (F. D'Amico), he contributed criticism extensively to *La critica musicale* (1920–23), *Il pianoforte* (1922–5) (later *Revista musicale italiana*) and *La rassegna musicale* (1928–36).

By the early 1930s Castelnuovo-Tedesco became increasingly concerned for Italian Jewry, and when Heifetz approached him for a concerto (*I profeti*, 1931), he saw an opportunity to take a stand, later commenting (in 1940) '... I felt proud of belonging to a race so unjustly persecuted; I wanted to express this pride in some large work, glorifying the splendour of the past days and the burning inspiration which inflamed the envoys of God, the prophets'. About the purge which began in Italy in January 1938 he wrote,

> I happened to be the "pioneer". My music was suddenly banished from the Italian radio and some performances of my works were cancelled. A public performance [of *I profeti*] scheduled by Italian radio in Turin, in January 1938 was suddenly cancelled by a mysterious telephone order from Rome, and that happened six months before the anti-Semitic laws were issued.

In the summer of 1939, shortly before the outbreak of war, he left with his family for New York, staying in Larchmont for a year and a half before moving to California. There, in autumn 1940, he signed a contract with Metro-Goldwyn-Meyer, beginning a relationship (from 1940 to 1956) with several Hollywood studios including Columbia, Universal, Warner Brothers, 20th-Century Fox and CBS. During this time he also composed over 70 concert works, including songs and opera, the high-point of his postwar career occurring in 1958 when the opera *The Merchant of Venice* was awarded first prize in the Concorso Internazionale Campari. Sponsored by La Scala, it was given its first performance in 1961 at the 24th Maggio Musicale Fiorentino.

Castelnuovo-Tedesco had become a US citizen in 1946 and until his death was affiliated with the Los Angeles Conservatory of Music (later California Institute of the Arts). He was one of the most sought-after teachers of film music, his pupils including Goldsmith, Mancini, Previn, Riddle and John Williams.

2. Works. His early compositions, often considered too 'progressive' by audiences, were influenced by Pizzetti's austere contrapuntalism, Debussy's Impressionism and the neo-classicism of Ravel. He also experimented with unconventional harmonies, and developed a distinctively refined vocabulary based on successions of parallel chords, polytonal blocks of sound and a fluent counterpoint. Specific imagery is often the basis of his work: *Il raggio verde*, for example, represents the sun setting over the sea, sending out a final green ray, while the *Tre fioretti di Santo Francesco* was conceived as a set of frescoes to interpret Giotto's paintings of the same name. A contemporaneous account described his music as '[reflecting the Florentine countryside] with soft undulating lines, all delicately traced by the whole gamut of colours, grays and greens of every hue' (Gatti, 1918).

However, his brand of neo-classicism also reveals a reliance on traditional forms and an interest in early Italian music history. The *Concerto italiano* in G minor (1924) for violin and orchestra is a potpourri in the style of Vivaldi with themes modelled on 16th- and 17th-century Italian folksongs, while his finest neo-classical work, the Guitar Concerto no.1 in D (1939), adopts a Mozartian concerto style, the instrumentation intended, as he put it, 'to give more the appearance and the colour of the orchestra than the weight'. Its success was immediate, Segovia considering it the main work that convinced others of the viability of balancing guitar with orchestra. There is little doubt that Castelnuovo-Tedesco's most recognized contribution has been his body of almost 100 works for the instrument.

Though the various phases of his music suggest certain general categories, Castelnuovo-Tedesco himself, as he put it in 1950, 'never believed in modernism or in neo-classicism, or in any other isms'. Music for him was above all a means of expression, going as far as to claim that everything could be translated into musical terms: 'the landscapes I saw, the books I read, the pictures and statues I admired'. Three themes were central – his place of birth (Florence and Tuscany), the Bible and Shakespeare. His first theatrical attempts were all on Florentine subjects – the opera *La mandragola*, incidental music to *Savonarola* and the ballet *Bacco in Toscana*, while Shakespeare led him to write some of his most innovative

and dramatic music including two operas, 11 overtures and numerous songs.

As his style evolved it became both increasingly neo-Romantic and programmatic. The late String Quartet no.3 (1964), for example, exhibits a narrative structure, recalling a trip to his friend Bernard Berenson's villa near Settignano: the first movement portrays the hills above Florence, the second describes an intact medieval abbey, the scherzo depicts a train that ran from Florence to Vallombrosa before World War I, while the final movement recreates a conversation between Castelnuovo-Tedesco and Berenson. Of his music for film, Castelnuovo-Tedesco was involved, to various degrees, with some 250 projects. They fall into four categories: scores for which he was co-composer or subordinate composer (these forming the largest number, particularly for MGM); films for which he composed the complete score, including René Clair's *And Then There Were None*; films for which he provided specific source music such as the ballet in *Down to Earth* (1947) and the opera scenes in *Everybody Does It* (1949) and *Strictly Dishonorable* (1951); and instances where previously composed film music was tracked into new films. Despite his efforts, he was seldom given screen credit, and described himself as a 'ghost writer'.

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(*selective list*)

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With insts: Keats Songs, op.113, chorus, pf, 1942–51; Upon Westminster Bridge (W. Wordsworth), op.114, chorus, pf, 1942; Sacred Service, op.122, Bar, chorus, org, 1943, enlarged 1950; Kol nidrei, cantor, chorus, org, vc, 1944; Liberty, Mother of Exiles (Lazarus), chorus, pf, 1944; The Owl (A. Tennyson), chorus, pf, 1945–8; Aubade (W. Davenant), Carol for Christmas Day (anon., 1661), To his Son (R. Corbet), op.126, chorus, pf, 1945–6; Naomi and Ruth, op.137 (cant.), female vv, pf/org, 1947; 2 Longfellow Songs, op.149, chorus, pf, 1950; Songs and Processionals for a Jewish Wedding, op.150, chorus, pf/org, 1950; Romancero gitano, op.152 (F.García Lorca), chorus, gui, 1951; 4 Christina Rossetti Songs, op.153, female vv, pf, 1951; 3 Shelley Songs, op.154, female vv, pf, 1951; Naaritz'cho, cantor, chorus, org, 1952; The Queen of Sheba, op.161 (cant.), female vv, pf, 1953; Song of the Oceanides, op.171 (Aeschylus), 2 female choruses, 2 fl, hp, 1954, arr. female vv, pf, 1954; 3 Shelley Songs, op.173, female vv, pf, 1955; The Fiery Furnace (Bible: *Daniel*), op.183 (chbr cant.), Bar (nar), children's vv, pf/org, perc, 1958; Memorial Service for the Departed, op.192, cantor, chorus, org, 1960; Bitter Lemons (L. Durrell), female vv, pf, 1960

Unacc.: 2 madrigali a Galatea (Virgil), chorus, 1913; 2 canti greci (N. Tommaseo), 1916; Lechò dodi, op.90, cantor (T), male vv, 1936, arr. cantor (T), mixed vv, org, 1943; Goccius (laudi di S Efisio), op.96, S, chorus, 1939; Venice (Castelnuovo-Tedesco, after Wordsworth), op.132, male vv, 1946; 6 Keats Settings, op.157, 1952; The Book of Proverbs, op.168, male vv, 1953; Lament of David, op.169, T, double chorus, 1953; Cherry Ripe (T. Campion), chorus, 1955; 2 Motets, from the Gospel According to St John, op.174, chorus, 1955; 6 Carols on Early English Poems, op.175, chorus, 1955; Endymion (J. Keats), op.184, chorus, 1958; Amours de Ronsard, op.197, chorus, 1961; The Seventh Day (St Augustine), op.202, chorus, 1963; Children's Song (de Vaere), female vv, 1967

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With orch: 2 liriche dal 'Giardiniere' (R. Tagore), 1v, orch, 1917; 6 Scottish Songs, op.100 (W. Scott), S, T, hp, str, 1939, arr. chorus, pf, 1943; Lullaby, vv, orch, 1943 [on themes of Foster]; The Princess and the Pea, op.120, miniature ov., nar, orch, 1943; Noah's Ark, nar, chorus, orch, 1944, for Genesis Suite, collab. Schoenberg, Stravinsky and others

Songs for 1v, pf: Chansons grises (P. Verlaine), 1910; Le chant des tenebres (medieval Fr.), 1913; Le roi Loys, op.3 (medieval Fr.), 1914, orchd 1930; Ninna nanna, op.4 (U. Castelnuovo-Tedesco), 1914, orchd 1927; Il libro di Dolcina (L.M. Comparetti), 1915; Fuori i barbari, op.5, 1915, orchd 1944; Stelle cadenti, op.6 (Tuscan trad.), 1915–18; Coplas, op.7 (Sp. trad.), 1915, orchd 1967; La battaglia è finita, 1916; Briciole, op.8 (A. Palazzeschi), 1916; 3 fioretti di San Francesco, op.11, 1919; La canzone della tombola (U. Castelnuovo-Tedesco), 1920; Etoile filante (G. Jean Aubry), 1920; Girotondo dei golosi, op.14, 1920; L'infinito, op.22 (G. Leopardi) 1921; Sera, op.23 (Dante), 1922; 33 Shakespeare Songs, op.24, 1921–5; Piccino picciò, op.26 (C. Pavolini), 1922; La sera fiesolana (G. D'Annunzio), 1923; Ballata, op.27 (A. Poliziano), 1923; La barba bianca, op.28 (Bertelli), 1923; 2 preghiere per i bimbi d'Italia, op.29, 1923; 8 scherzi per musica, op.35 (F. Redi), 1924–5; 1830, op.36 (A. de Musset), 1925; Indian Serenade, op.38 (P.B. Shelley), 1925; 9 Heine Lieder, op.40, op.60, 1926–9; 4 sonetti da 'La vita nova', op.41 (Dante), 1926; 3 Sonnets from the Portuguese, op.42 (E.B. Browning), 1926; Cadix, op.45 (de Musset), 1926; Villa sola (A. Carocci), 1927; Ore sole, op.52 (Palazzeschi), 1928; Chant hébraique: vocalise, op.53, 1928, arr. vn, 1928, vc, 1928, db, 1964; 3 vocalizzi, op.55, 1928, arr. vn, pf, 1930; 6 odi di Orazio, op.62, 1930; Ballade des biens

immeubles, op.68 (A. Gide), 1931, orchd 1934; 5 Petrarch Songs, op.74, 1933; 2 rondes (Gide), 1933–4; 5 romances viejos, op.75, 1933–5; Ballade des amantes célèbres (Gide); 3 poèmes de la Pléïade, op.79, 1934; Chanson à boire (F. Rabelais), 1936; 3 fragments de Marcel Proust, op.88, 1936; Louisiana, Leaves of Grass, Ocean, op.89 (W. Whitman), 1936; 6 poèmes de Paul Valery, op.91, 1936; Un sonetto di Dante, op.101, 1939; Pansies, op.103 (D.H. Lawrence), 1939; Recuerdo, op.105 (St V. Millay), 1940; The Legend of Jonas Bronck, New York, op.106 (A. Guiterman), 1940; Upon his Blindness, op.109 (J. Milton), 1940; The Spring (T. Nash), 1941; 2 Byron Songs, 1941; My love's like a red red rose (R. Burns), 1941; 2 Stevenson Songs, 1941; 2 Kipling Songs, 1942; Le Rossignol, op.117 (Frère Joseph/du Tremblay), 1942, arr. female vv, pf, 1942, arr. unacc. chorus, 1942; Ozymandias (Shelley), The Daffodils (Wordsworth), The Shadow (B. Jonson), op.124, 1944; 28 Shakespeare Sonnets, op.125, incl. 3 for chorus, 1944–7, 4 more added, 1963; 5 poesie romanesche, op.131 (M. dall'Arco), 1946; De amico ad amicam (anon., c1300), 1947; 3 Little Songs, 1958; Le voyage (J. du Bellay), 1959; Il bestiario, op.188 (A. Loria), 1960; Poesìa svedese, op.189, 1960

Songs for 1v, gui: Ballata dell'esilio (G. Cavalcanti), 1956; Vogelweide, op.186 (W. von der Vogelweide), Bar, gui/pf, 1959; Platero y yo, op.190 (Father Jiménez), nar, gui, 1960; The Divan of Moses-ibn-Ezra, op.207, 1966

Other works: 3 Shakespeare Duets, op.97, S, T, pf, 1937, orchd 1938; Songs of the Shulamite, op.163 (Bible), 1v, fl, hp, str, qt, 1953; 2 Schiller Balladen, op.193, nar, 2 pf, perc, 1961

CHAMBER

For 5–9 insts: Pf Qnt op.69, 1931–2; Concertino, op.93, hp, str qt, 3 cl/ww qt, 1936–7, arr. hp, chbr orch, 1938; Qnt, op.143, gui, str qt, 1950; Pf Qnt no.2, op.155, 1951

For 3–4 insts: Pf Trio, op.49, 1928; Str Qt, op.58, 1929; Pf Trio no.2, op.70, 1932; Str Qt no.2, op.139, 1948; Str Trio, op.147, 1950; Chorale with Variations, op.162, hn qt, 1953; Pastorale and Rondo, op.185, cl, vn, vc, pf, 1958; Quartettsatz, op.170/28, 1960; Str Qt no.3 'casa al dono', op.203, 1964; Eclogues, op.206, fl, eng hn, gui, 1965

Sonatas: op.50, vc, pf, 1928; Sonata quasi una fantasia, op.56, vn, pf, 1929; Conc. no.3, op.102, vn, pf, 1939; op.127, vn, va, 1945; op.128, cl, pf, 1945; op.130, bn, pf, 1946; op.144, va, vc, 1950; op.148, vn, vc, 1950; 2 Sonatas, op.179, tpt, pf, 1955; op.205, fl, gui, 1965; op.208, vc, hp, 1967

Other works for 2 insts: Signorine, op.10, vn, pf, 1918; Ritmi, op.15, vn, pf, 1920; Capitan Fracassa, op.16, vn, pf, 1920, orchd, 1947; Notturno adriatico, op.34, vn, pf, 1924; I nottambuli, op.47, vc, pf, 1927, orchd 1960; The Lark, vn, pf, op.64, 1931; Notturno sull'acqua, Scherzino, op.82, vc, pf, 1935; Toccata, op.83, vc, pf, 1936; Ballade, op.107, vn, pf, 1940; Meditation, vc, pf, 1941; Kol nidre, vc, pf, 1941; La figlia del reggimento: a Fantasy for Violin and Piano on themes by Donizetti, op.110, 1941; Divertimento, op.119, 2 fl, 1943; Fantasia, op.145, gui, pf, 1950; Suite 508, op.170/21, va, pf, 1960

Org: Preludio e fanfara: 2 Studies in 12-Note Technique, 1951; Toccata (Introduction, Aria and Fugue), op.159, 1953; Prayers my Grandfather Wrote, 1962; 3 items in op.170 series, 1959–67

Hp: Rhapsody, op.209, 1967

PIANO

Arie antiche, 1905; English Suite, pf/hpd, 1909; Calma a Giramonte, 1910; Cielo di settembre, op.1, 1910, orchd 1915; Primavera fiorentina, 1911; Questo fu il carro della morte, op.2, 1913; Lucertolina, 1916, incorporated in Sonatina zoologica, 1960; Il raggio verde, op.9, 1916; Alghe, op.12, 1919; I Naviganti, op.13, 1919; Cipressi, op.17, 1920, orchd 1921, rev. 1939; La sirenetta e il pesce turchino, op.18, 1920; Cantico, op.19, 1920; Vitalba e Biancospina, op.21, 1921; Epigrafe, op.25, 1922; Alt Wien, op.30, 1923, arr. 2 pf; Piedigrotta 1924, op.32, 1924, arr. 2 pf; Le stagioni, op.33, 1924; Le danze del Re David, op.37, 1925; 3 corali su melodie ebraiche, op.43, 1926; 3 poemi campestri, op.44, 1926; Sonata, op.51, 1928; Passatempi, op.54, 1928; B–A–BA, variazioni sopra un tema infantile, op.57, 1929; Crinoline, op.59, 1929; Fantasia e fuga sul nome di Ildebrando Pizzetti, op.63, 1930; Media difficoltà, op.65, 1930; Mi–la, 1931; 2 Film Studies, op.67, 1931; Preludio, 1934; 3 preludi alpestri, op.84, 1935; Onde, op.86, 1935; Terrazze, 1936; Stars, op.104, 1940; Nocturne in Hollywood, 1941; Homage to Paderewski, 1941; Candide, op.123, 1944; Suite nello stile italiano, op.138, 1947; Evangélion, op.141, 1949; 6 Canons, op.142, 1950; Ninna-nanna, 1952; 6 Pieces in Form of Canons, op.156, 1952; El encanto, op.165, 1953; 17 items in op.170 series 1953–64; The Stories of Joseph, op.178, 1955; Sonatina zoologica, op.187, 1960

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JAMES WESTBY

Castendorfer, Stephan. *See* KASCHENDORF, STEPHAN.

Castérède, Jacques (*b* Paris, 10 April 1926). French composer. He attended the Paris Conservatoire, where his teachers included Armand Ferté (piano), Tony Aubin (composition) and Olivier Messiaen (analysis). In 1953 he won the Prix de Rome. He returned to the Conservatoire as professor of solfège in 1960 and was subsequently appointed Professeur Conseilleur aux Etudes (1966) and professor of analysis (1971). He has also taught composition at the Ecole Normale de Musique (1983–8) and analysis at the Conservatoire Supérieur de Région (1988–97). Marginalized for writing in a style that privileges tonality, melody and regular pulsation, Castérède has nevertheless composed a large body of works. His sacred music, which includes such works as the *Liturgies de la vie et de la mort*, *Visions de l'apocalypse* and *Pro tempore passionis*, affirms his belief in the spiritual dimension of music. In the secular works he has favoured modality and consonance, elements that create a meditative and private temperament best expressed in his slow movements. His desire to ensure the comprehensibility of his music has led him to make the complexity of his style approachable, rather than to simplify his writing. The subtle impression of blurring in 'Mortefontaine', the first of the *Moments musicaux d'après Corot*, exemplifies this. In 'In memoriam', the finale of *Avant que l'aube ne vienne*, sparsity reaches the realm of the sublime.

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(*selective list*)

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Orch: Sym., str, 1952; Pf Conc. no.1, pf, str, 1954; 5 danses symphoniques, 1956; Conc., tpt, trbn, str, 1958; Prelude and Fugue, str, 1961; Divertissement d'été, ww, brass, pf, hp, perc, 1965; Pf Conc. no.2, 1970; Gui Conc. no.1, 1973; 3 paysages d'automne, vc, str, 1982; 3 visions de l'Apocalypse, 7 brass, org, 1986
Vocal: 3 fanfares pour les proclamations de Napoléon, spkr, 11 brass, perc, 1952; La chanson du mal aimé (cant., G. Apollinaire), spkr, Bar, chbr orch, 1960; 4 poèmes de Robert Desnos, Bar, pf, 1965; Liturgies de la vie et de la mort, 3 solo vv, vocal ens, str orch, perc, 1980; Jusqu'à mon dernier souffle (V. Hugo, P. Eluard), spkr, ww, brass, perc, 1986; Ps viii, S, vc, org, 1987; Cantique de la création, 2 solo vv, brass, str, perc, org, 1994; Dans les abîmes de l'absence (A. Suied), Bar, pf, 1996; Mon père je m'abandonne à toi (C. de Foucauld), motet, 4 mixed vv, 1997
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Principal publishers: Leduc, Salabert, Billaudot

GÉRARD CONDÉ

Casti, Giovanni Battista [Giambattista] (*b* Acquapendente, 29 Aug 1724; *d* Paris, 6/7 Feb 1803). Italian poet and librettist. He studied at the seminary of Montefiascone where in 1747 he became a canon. Finding his life as a provincial priest too restricting, he moved to Rome, probably in 1760–61 and then in 1765 to Florence, at that time governed by the Archduke Leopold, brother of the Austrian Emperor Joseph II. He frequented court circles and was appointed court poet on 15 December 1769. He struck up a friendship with Leopold's prime minister, Count Orsini-Rosenberg, who was later to provide him with useful entrées into Viennese society.

Casti first visited Vienna in 1772; he also visited Berlin that year and Trieste in 1773. In 1776 he began a period of travel, usually with Count Joseph Kaunitz, son of the Austrian Chancellor, on quasi-diplomatic missions. These travels took him throughout northern Europe and (during 1781) Spain and Portugal. Between 1777 and 1779, he was in Russia where he formed an unfavourable opinion of the Empress Catherine and her court. This antagonism is evident in his first major poem, *Il poema tartaro* (1783), which satirizes Russian politics. Casti felt the need of Joseph's support to publish the poem and returned to Vienna in October 1783 to plead for Imperial approval; for obvious political reasons, he was unsuccessful. This trip to Vienna, however, launched his career as a librettist.

Casti had already written one comic libretto, *Lo sposo burlato*, performed in Russia in July 1778, but he never claimed this text as his own, perhaps because it was a pasticcio written to pre-existing music by Giovanni Paisiello, Catherine's *maestro di cappella*. When Paisiello arrived in Vienna in May 1784, the emperor asked him to compose an opera for the Burgtheater and selected Casti to write the words. The result was the highly successful *Il re Teodoro in Venezia*, produced in August, on the subject of an exiled king of Corsica who lives beyond his income and ends in a debtors' prison. This 'sad' ending is unusual in a comic opera of the period. His next libretto, *La grotta di Trofonio*, produced with Salieri's music in October 1785, tells the story of a philosopher who magically transforms the personality of whoever enters his cave; he wrote in the preface that his intention was 'to raise the style and the ideas somewhat above the normal tone of similar operas'. This supposedly 'comic' work does without stereotyped comic characters altogether.

Casti's high standing in Vienna around 1785, both socially and as a poet, suggests that he could have become the leading librettist there. But Joseph never offered him the post of *poeta cesareo*, vacant since Metastasio's death in 1782. He had the advantage of several high-ranking friends and a working association with the court composer, Salieri. Indeed, Salieri preferred Casti's work to that of the official Burgtheater poet, Lorenzo da Ponte (whose *Memoirs* betray his considerable envy). Nevertheless, Casti never made the most of his opportunities and left Vienna in May 1786 after writing one more libretto, *Prima la musica e poi le parole*, a one-act satire on Italian operatic practices, performed to Salieri's music in February of that year (in a double bill with Mozart's *Der Schauspieldirektor*).

He travelled extensively in Italy during the following years and in 1788 visited Constantinople. At the end of 1791 he set out again for Vienna, where Leopold was now emperor. He arrived too late for preferment from Leopold, who died on 1 March 1792, and it was Leopold's son, Francis II, who within a month of coming to power made him *poeta cesareo*. His anti-authoritarian views thereafter came into conflict with officialdom, and having left Vienna in December 1796 he was banned from returning in February 1797. In 1798 he went to Paris to arrange the publication of his works; he died there in 1803.

None of the librettos Casti wrote after he left Vienna in 1786 reached the stage. Two were set by Salieri, evidently on an understanding that they were to be performed in the Austrian capital. The first, *Cublai gran kan de' tartari* (1786–88), never stood a serious chance of production, being based on an episode in the *Poema tartaro*. Production of the second, *Catilina* (1792), a spoof on the Catiline conspiracy, was postponed indefinitely once Austria was at war with France. The case of *Cublai* emphasizes that Casti was sometimes naive in assuming that he could use opera as a means of exposing, in thinly disguised terms, not just the foibles of the bourgeoisie but the inadequacies of the ruling class. His individualism seems to have been tolerated in the 1780s but became suspect in the 1790s when the revolutionary situation in France heightened rulers' fears for the stability of their regimes.

Modern critics have praised several aspects of Casti's librettos: the wide variety of subject, the incisiveness of the satire, the lively dialogue (found livelier and more entertaining than the language of his non-dramatic works). Richard Strauss was so impressed by *Prima la musica* that he used it as the basis for *Capriccio*. Casti's librettos exemplify a trend in late 18th-century comic opera away from the conventional comedy of manners toward the 'semi-serious' genre. Their characters include kings, Roman senators and high-ranking aristocrats until then normally found only in tragedy. Many end on a pessimistic note, with the fortunes of their heroes taking a downturn.

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MICHAEL F. ROBINSON

Castiglione [Casteliono, Castione]**, Giovanni Antonio da** [Castellioneus, Johannes] (*b* *c*1484; *d* Milan, *c*1557). Italian printer. In 1504 he married a daughter of the printer Antonio Zarotto. His father, Zanotto da Castiglione, who was a sometime collaborator of Zarotto, printed some 90 books (1505–23), including an Ambrosian

sacramentary and missal with music. Giovanni Antonio first printed in 1507, but with some regularity only from 1534. His 40-odd books include the first Milanese editions of instrumental music and part-music, printed in two impressions, with mediocre to excellent registration of the crisp and distinctive note forms, namely: *Intabolatura de leuto de diversi autori* (May 1536/*R*); Ruffo's *Primo libro de motetti a cinque* (June 1542); *Mutetarum divinitatis liber primus*, 5vv (RISM 1543[3]); and the *Intavolatura di lauto ... libro secondo* of Francesco da Milano and P.P. Borrono (1548). Castiglione also printed Aaron's *Compendiolo di molti dubbi* (between 1545 and 1550), an Ambrosian missal with music (1548) and, with Carono, a *Sacramentarium* (with music) for Como (1557). His printer's mark was a lion supporting a castle, with the motto: 'Vicit leo de tribu Juda' (*Revelation* v.5).

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THOMAS W. BRIDGES

Castiglioni, Niccolò (*b* Milan, 17 July 1932; *d* Milan, 7 Sept 1996). Italian composer and writer on music. He began piano lessons at the age of seven and received his diploma in 1952 at the Milan Conservatory. The following year he graduated in composition there, studying with Ettore Desderi, Sandro Fuga, Margola and Ghedini. Between 1952 and 1953 he followed courses given by Gulda, Carlo Zecchi and Blacher at the Salzburg Mozarteum, and in 1956 he attended the Darmstadt summer course, returning there yearly from 1958 to 1962. In 1961 he was awarded the Italia Prize for his radio opera *Attraverso lo specchio*. Castiglioni lived in the USA between 1966 and 1970, having been invited to SUNY at Buffalo as composer-in-residence (1966); he was subsequently visiting professor of composition at the University of Michigan (1967), Regent Lecturer in composition at the University of California at San Diego (1968) and professor of the history of Renaissance music at the University of Washington (1969). He returned to Italy in 1970 and took up his educational work again some years later, teaching composition in the conservatories of Trent (1976–7), Como (1989–91) and Milan (1977–89; 1991–6).

While a student Castiglioni was influenced, like other Italian composers of his generation, by the neo-classicism of Stravinsky, an influence which is evident in the *Concertino per la notte di Natale*. However, after graduation Castiglioni moved towards the Expressionism of the Second Viennese School and its immediate antecedents. For some time his growing interest in 12-note technique was accompanied by a tendency towards musico-political engagement, traces of which can be found in the verses by Brecht used as a motto in the First Symphony or in the dedication of the *Elegia* to the memory of Anne Frank. Nevertheless, this tendency towards political engagement in Castiglioni's work was marginal and short-lived, disappearing, together with Expressionistic tensions and late-Romantic reminiscences still to be found in the First Symphony, from the time of works like *Impromptus I-IV* onwards. In the four short pieces that make up this work, which were later identified by the composer as his first true opus, Castiglioni looked to Webern's aphoristic period and at the same time moved close to the European avant garde. Personal contact with Berio (at the time when the latter was working in the RAI electronic music studio in Milan) had an initial influence on the direction Castiglioni was taking, and the experience of the Darmstadt summer courses completed this development.

The Darmstadt environment led Castiglioni to develop his artistic approach from a theoretical point of view. A great deal of his writing on music dates from the period of his active involvement in the Ferienkurse. Webern is probably the composer most often referred to in Castiglioni's writings between the late 1950s and early 60s. However, unlike some of the leading members of the European avant garde, he did not acknowledge Webern as the precursor of integral serialism and in his own music though pitch is serialized other parameters are not. The aspect Castiglioni particularly prized in Webern was the display of clear, distinct timbres, at the root of which he identified an artisan-like relationship with the sound material. From the point of view of craftsmanship he also found an affinity between Webern and Stravinsky, and indeed he consistently referred to Haydn, upon whom he frequently conferred his admiration. He made no secret of his aversion to what he saw as the confusion of timbre in a composer such as Wagner, who, he felt, concealed the physical nature of sound as well as misplacedly alluding to extra-musical meanings.

With *Inizio di movimento* and *Cangianti* (which the composer himself performed at Darmstadt in 1958 and 1959 respectively) Castiglioni adopted a piano style characterized by a non-percussive approach to the keyboard, an insistence on the upper register and the search for liquid sonorities which have their roots in the piano music of Chopin and Debussy. *Cangianti* also reveals some influence from electronic music – the repetition of some bars one octave higher with the note-values halved corresponds to the effect obtained by playing a tape at twice the speed – though Castiglioni did not have particularly close association with electronics (his single electronic piece is *Divertimento* for magnetic tape). The investigation of timbre comes still more to the fore in a chamber work like *Tropi*. In this piece delicate, bright sonorities, almost all in the upper register, are interrupted by moments which place the dialectic of pitches in parentheses, giving way to *Klangfarbenmelodien* constructed on single sounds. The lengthy pauses, present in this and other compositions, can easily be related to those in Webern's works (the psychological value of these was analysed by Castiglioni in an essay in 1958). *Tropi* is also

marked by continuously changing metre and the superimposition of a huge variety of rhythmic divisions of the same overall duration. The need to abandon the characteristic symmetry and predictability of tonal music was clear to Castiglioni, and in some essays, particularly the longest of these, *Il linguaggio musicale dal Rinascimento a oggi* (Milan, 1959), he presented it as nothing less than an historical and philosophical necessity: in his opinion such musical symmetries and predictabilites were, essentially, projections of an abstract rationalist vision of nature on to the art of sound, a vision that had by now been abandoned by the natural sciences. Castiglioni looked forward to a kind of return to nature that would be able to set aside definitively those rationalist systems that acted as the intermediary in the relationship with sound in the past.

From the 1960s onwards, he composed an increasing number of vocal works, the fondness for upper registers giving rise to an evident preference for the soprano voice. With *Gyro*, the first of numerous sacred works, he arrived at a conception of a piece of music as a succession of differentiated episodes rather than a single organism. This conception – which had been present in embryo in previous works – is even more apparent in *Figure*, where quotations from a variety of sources appear, from Gregorian chant to Chopin. In some sections of *Figure* stylistic pastiche (which had already appeared in *Attraverso lo specchio*) is accompanied by clear intention to 'make play', such as in the intonation of a piece of nonsense from Thomas More's *Utopia*. Subsequent compositions realized this in, for example, the imitation of animal noises (*Le favole di Esopo*, *Cavatina*) and in the intonation of tongue-twisters (*Sinfonie a due voci*). The readiness to use a wide variety of material led Castiglioni to an openly anti-intellectual position: as he put it in 1968 he felt himself to be 'essentially a *Kapellmeister*' (he almost completely gave up writing on music from the mid-1960s on). Sometimes this musical pluralism is also determined by the relationship with the texts employed: thus, in the oratorio *Le favole di Esopo* tonal and quasi-tonal styles are used when humans or gods are mentioned, and non-tonal styles when animals are mentioned. In the same way, in the opera *The Lord's Masque* the vocal part of one character (Prometheus) is tonal, while the vocal parts of others (Orpheus, Mania) are not. The fact that Castiglioni sometimes allowed tonal 'islands' to emerge did not, however, lead him to ally himself with the artistic outlook of so-called new simplicity or with any kind of condemnation of the avant garde. On the contrary he always referred to his association with the avant garde as an important stage in his creative development, even if subsequent changes led to his taking up a separate position. It is significant that the attraction of Webern never left Castiglioni, and the composer's name is frequently found in the explanatory notes to compositions written in the final two decades of his career: from the *Dickinson Lieder* – in which reference to the relationship between music and text in Webern, previously explored in an article from 1959, returns – up to *Cantus planus*, in which Webern is compared to the mystical poet Angelus Silesius for his ability to unite simplicity and profundity.

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(*selective list*)

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TONI GERACI

Castil-Blaze [Blaze, François-Henri-Joseph] (*b* Cavaillon, Vaucluse, 1 Dec 1784; *d* Paris, 11 Dec 1857). French critic, translator, librettist and arranger. He first studied music with his father, Henri-Sébastien Blaze, a novelist and amateur composer who wrote (under the pseudonym Hans Werner) music and literary criticism for several journals, among them the *Revue des deux mondes*. In 1799 he went to Paris to study law and was among the first generation of students of the new Conservatoire, where he studied harmony and solfège and played several instruments including the bassoon. Returning to his native Provence, he became Inspecteur de la Librarie in the Vaucluse, but by 1820 he was back in Paris and embarked upon a musical career. From this period date his early songs and also his *De l'opéra en France* and *Dictionnaire de musique moderne*, which were well received and established him as a respected writer on music. Throughout the 1820s he contributed music criticism to the anti-monarchist *Journal des débats*, signing his articles, which were often highly controversial, 'XXX'. In 1832 he left to work at *Le constitutionnel*, but throughout his career wrote for a wide range of specialist and non-specialist publications (he helped found *La France musicale*), notably the *Revue de Paris*: many of his books are, in effect, collections of articles first published there. Subsequently he was appointed editor of *Le ménestrel*, a position he eventually passed on to his son, Henri Blaze de Bury.

Castil-Blaze propagated a brand of criticism more technical than the literary style of which Théophile Gautier was perhaps the best-known exponent. He was the first trained musician to hold a permanent post at a journal: his predecessor, J.-L. Geoffroy, and all his colleagues were men of letters. Yet he by no means neglected the literary aspect of opera: some of his most forceful diatribes were directed against the use of poor French verse – which he dismissed as no more than 'rhymed prose' – for librettos; Gounod apparently echoed him in this in the preface to *George Dandin*. He himself was the author, with Eugène Scribe, of the libretto for a *drame lyrique*, *La marquise de Brinvilliers* (1831), set by Auber, Boieldieu, Cherubini and others. Like most critics of the period, he was self-consciously witty, especially in his accounts of opera, yet his three institutional histories,

in which he was the first to use unpublished material bequeathed to the Bibliothèque Nationale by Louis-François Beffara, are a monument to the scope of his musicological endeavours; similarly, his dictionary of musical terms, though he wrote deprecatingly of it, is a serious attempt to respond to Rousseau. In a critical atmosphere more or less contemptuous of opera's shortcomings and excesses, Castil-Blaze was, especially in his attacks on librettos of the day, one of very few to propose concrete reforms.

He strongly disapproved of the music of Berlioz, preferring, along with the general Parisian public, that of Rossini and Meyerbeer, and, like all critics perceived as reactionary alongside the innovative composers they oppose, his reputation has suffered from being mentioned in the same breath as his more illustrious colleague. Both, in fact, wrote criticism that has been noted as more technically competent than was usual at the time (Berlioz was Castil-Blaze's successor at the *Journal des débats*), and both wrote music that was initially badly received. His objection to Berlioz's musical style was that it was under foreign influence, that it abandoned the French lyric tradition; on the other hand he was happy to collaborate with him in the preparation of a version of *Der Freischütz* for performance in Paris. Indeed, Castil-Blaze's principal activity, other than writing criticism, was the importation of foreign music then under-represented in France. To this end, he made (sometimes very free) arrangements and adaptations of the works of a number of Italian and German composers, either to introduce them onto the French stage for the first time under the names of their composers, or for pastiches; they were generally first performed under Alexis Singier in Nîmes or Lyons (Paris premières tended to be at the Théâtre de l'Odéon). Notable in the former category were Rossini's *Otello*, and Weber's *Der Freischütz* (as *Robin des bois*), *Euryanthe* and *Oberon* (as *Huon de Bordeaux*); of the Weber translations only *Robin des bois* proved popular. Perhaps surprisingly, some of the pastiches were similarly innovatory: the overture to *La fausse Agnès* was the first music by Meyerbeer heard in Paris, predating the production of *Il crociato in Egitto* by over a year.

While many of the arrangements (or 'castilblazades' as they were known) have since been held in contempt (and were at the time: Berlioz spoke of Castil-Blaze's approach as 'the care of a veterinary surgeon'), their author nursed a certain pride in them, challenging his critics to separate his additions from the originals; indeed, a chorus from *La forêt de Senart*, given as part of a piece by Weber but actually Castil-Blaze's own, was apparently often sung in concerts at the Conservatoire. Certainly, his immensely influential role in the reception of Italian and German opera in France (not just Paris but the provinces as well: he translated, for instance, Figaro's aria 'Largo al factotum della città' from *Il barbiere di Siviglia* into Provençal) after 1820 should not be ignored. Although his practice of operatic production ran contrary to aesthetic precepts of originality and the integral work-concept then barely incipient in Paris, but dominant since, he nonetheless made a telling contribution to the wider acceptance of some major foreign works. His collaboration with the publisher Charles Laffillé resulted in the publication, in the early 1820s, of a series of Mozart, Rossini and Cimarosa translations that had been used for performances between 1817 and 1822; some of the later translations were intended only for publication, with no immediate performance in mind.

WORKS

(*selective list*)

first performed in Paris unless otherwise stated

ARRANGEMENTS

Les folies amoureuses (opéra bouffon, 3, after J.-F. Regnard), Lyons, Grand, 1 March 1823; incl. music by Rossini, Paer, Mozart, Cimarosa, Pavesi, Steibelt, Generali

La fausse Agnès (oc, 3, after P. Néricault-Destouches), Gymnase-Dramatique, 6 July 1824; incl. music by Mozart, Cimarosa, Rossini, Meyerbeer, Pucitta

La forêt de Senart, ou La partie de chasse de Henri IV (oc, 3, after C. Collé), Odéon, 14 Jan 1826; incl. music by Weber, Beethoven, Mosca, Mozart, Meyerbeer, Lully, Rossini, Generali, Thibaut de Champagne

Monsieur de Pourceaugnac (opéra bouffon, 3, after Molière), Odéon, 24 Feb 1827; incl. music by Rossini

Les sybarites, ou Les francs-maçons de Florence (Lafitte), Nouveautés, 11 Nov 1831; incl. music by Aimon, Barbereau, Beethoven, Meyerbeer, Rossini, Spohr, Weber

Bernabo, 1856 (opéra bouffon, 1, after Molière); incl. music by Cimarosa, Paisiello, Guglielmi, Salieri, Farinelli, Grétry

ADAPTATIONS

Robin des bois (Weber's Der Freischütz), Odéon, 7 Dec 1824

Huon de Bordeaux (Weber's Oberon), Toulouse, May 1846

ORIGINAL COMPOSITIONS

Belzébuth, ou Les jeux du Roi René (mélodrame, 4, Castil-Blaze), Montpellier, 15 April 1841 (Paris, 1841)

Le pigeon volé, ou La colombe [subsequently Flûte et poignard] (mélodrame, 3, Castil-Blaze), OC (Favart), 12 Aug 1843 (Paris, ?1843)

Choriste et liquoriste (oc) [mentioned by Fétis but apparently unperf. and unpubd.]

Masses, canticles, other sacred music; 12 songs, 1v, pf, incl. Le chant des Thermopyles, Le roi René; Chants de la Provence, arr., pf acc., str qts, bn trios

WRITINGS

De l'opéra en France (Paris, 1820, 2/1826)

Dictionnaire de musique moderne (Paris, 1821, 2/1825)

Chroniques musicales du 'Journal des débats' (Paris, 1830)

Chapelle-musique des rois de France (Paris, 1832)

La danse et les ballets depuis Bacchus jusqu'à Mademoiselle Taglioni (Paris, 1832)

Le piano: histoire de son invention (Paris, 1840)

Analyse de Robin des bois ou le Freischütz (Châlons, 1841)

Physiologie du musicien (Paris, 1844)

Analyse de Anne de Bolen de Donizetti (Angers, 1845)

Mémorial du grand-opéra, épilogue de l'Académie royale de musique: histoire littéraire, musicale, choréographique, pittoresque, morale, critique, facétieuse, politique et galante de ce théâtre, de 1645 à 1847 (Paris, 1847)

Molière musicien: notes sur les oeuvres de cet illustre maître et sur les drames de Corneille . . . Beaumarchais, etc, où se mêlent des considérations sur l'harmonie de la langue française (Paris, 1852) [after L. Beffara]

Théâtres lyriques de Paris, i: *L'Académie impériale de musique de 1645 à 1855: histoire littéraire, musicale, choréographique, pittoresque, morale, critique, facétieuse, politique et galante de ce théâtre* (Paris, 1855); ii: *L'Opéra-Italien de 1548 à 1856* (Paris, 1856); iii: *L'Opéra-Comique* (MS, 1857, *F-Po*)

Sur l'opéra français: vérités dures mais utiles (Paris, 1857) ['Prélude' and 'Cadence finale' of *L'Opéra-Italien de 1548 à 1856*]

L'art des vers lyriques (Paris, 1858)

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R. Wagner: *Gesammelte Schriften* (Leipzig, 1887)

A. Aubert: *Les vauclusiens* (Avignon, 1890–92)

G. Véran: 'Le père de la critique musicale', *Comoedia* (20 April 1937)
T.J. Walsh: *Second Empire Opera: the Théâtre Lyrique, Paris, 1851–1870* (London, 1981)
H. Schneider: 'Probleme der Mozart-Rezeption im Frankreich der ersten Hälfte des 19. Jahrhunderts', *MJb 1980–83*, 23–31
J. Chapman: 'XXX and the Changing Ballet Aesthetic: 1828–32', *Dance Research*, ii/1 (1984), 35–47
S. Henze-Döhring: 'E.T.A. Hoffmann-"Kult" und *Don Giovanni*-Rezeption im Paris des 19. Jahrhunderts: Castil-Blazes *Don Juan* im Théâtre de l'Académie royale de musique am 10. März 1834', *MJb 1984–5*, 39–51
P. van Tiggelen: 'Vision hiérarchisée de la société musicale française sous la Monarchie de juillet', *Revue internationale de musique française*, no.21 (1986), 87–108
G. Condé: 'Les aventures du *Freischütz* en France', *L'avant-scène opéra*, nos.105–6 (1988), 114–25
H. MacDonald: 'The Prose Libretto', *COJ*, i (1989), 155–66
J. Riedlbauer: '*Erinnerungsmotive* in Wagner's *Der Ring des Nibelungen*', *MQ*, lxxiv (1990), 18–30
M. Everist: 'Lindoro in Lyon: Rossini's *Le barbier de Séville*', *AcM*, lxiv (1992), 50–85
D.G. Gislason: *Castil-Blaze, 'De l'opéra en France', and the Feuilletons of the 'Journal des débats' (1820–1832)* (diss., U. of British Columbia, 1992)
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M. Everist: 'Gluck, Berlioz and Castil-Blaze: the Poetics and Reception of French Opera', *French Opera and Ballet Criticism from the Revolution to 1848*, ed. R. Parker and M.A. Smart (Oxford, forthcoming)

CORMAC NEWARK

Castileti, Jean. *See* GUYOT, JEAN.

Castilleja, Pedro Fernández de. *See* FERNÁNDEZ (DE CASTILLEJA), PEDRO.

Castillo, Bernardo Clavijo del. *See* CLAVIJO DEL CASTILLO, BERNARDO.

Castillo, Diego (Martínez) del (*b* Maella, province of Zaragoza, *c*1544; *d* Valladolid, 11 May 1601). Spanish organist and composer. He was a brother of the organist Bernardo Clavijo del Castillo. Diego was elected organist at Sigüenza Cathedral on 23 August 1566; he competed for the organ prebend at Toledo Cathedral on 26 November 1579, narrowly won (14 votes to 11) by Jerónimo de Peraza (i). Castillo was appointed Peraza's successor as organist at Seville Cathedral on 28 April 1581. On 3 November 1583 the Seville Cathedral chapter commissioned Castillo to describe the stops of the new grand organ built there between 1567 and 1579 (essentially complete in 1573) by the Flemish 'Mestre Jox'. Shortly before 14 December 1583 Castillo was appointed organist of the chapel of King Philip II. Fiscal records of the House of Castile mention him and Hernando de Cabezón as *músicos de tecla* (keyboardists); they signed receipts jointly from 29 May 1584. In 1587 Castillo prepared with Melchor de Miranda a long report on the four organs at El Escorial (*E-Mn* 14025.194), pointing out the relative importance of evenness of action to stiffness, and suggesting that one organ be tuned a 4th lower than the others rather than a minor 3rd.

Castillo's two five-voice motets, *Quis enim cognovit* and *O altitudo divitiarum*, published by Eslava y Elizondo in *Lira sacro-hispana* (Madrid, 1869), reveal him to have been an accomplished contrapuntist. Vicente Espinel, in *Diversas rimas* (Madrid, 1591) called Castillo a 'pure and unique talent who dominates the instrument completely'. His organ playing was also enthusiastically praised by Antonio de Obregón y Cerezeda in *Discursos sobre la filosofía moral* (Valladolid, 1603), and by José de Sigüenza who, in *Historia de la Orden de San Jerónimo* (Madrid, 1605), described Castillo's flights of fancy as beyond ordinary comprehension.

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G. Bourligueux: 'Les grandes orgues du monastère royal de l'Escorial', *L'orgue*, no.127 (1968), 101–21
L. Jambou: 'Organiers et organistes à la cathédrale de Sigüenza au XVIe siècle', *Mélanges de la casa de Velázquez*, xiii (1977), 177–217
R. Stevenson: 'Spanish Polyphonists in the Age of the Armada', *Inter-American Music Review*, xii/2 (1991–2), 17–114, esp. 19–20
F. Reynaud: *La polyphonie tolédane et son milieu des premiers témoinages aux environs de 1600* (Paris, 1996), 180–81, 186

ROBERT STEVENSON

Castillo, Fructos del (*b* ?Segovia, *c*1560; *fl* 1575–1600). Spanish composer and instrumentalist. Fructos was the patron saint of Segovia, where Castillo was probably born. On 1 July 1575 he was an altar boy at Segovia Cathedral, studying to become a cathedral instrumentalist. The cathedral chapter gave him money for clothes on 24 October 1576, and on 20 July 1580 his annual salary of 4000 maravedís was extended for a further two years, allowing him to continue his studies. He may have emigrated to Mexico. His only surviving work, a soulful four-part setting of *Monstra te esse matrem* (second strophe of the hymn *Ave maris stella*), is copied in an appendix to *Libro de coro 2b* (in Mexico, Puebla Cathedral archives, ff.52*v*–56), closely followed in the manuscript by a four-part setting of the same text by Hernando Franco (1532–85). In Franco's setting the plainsong melody in slow cantus-firmus notes is confined to the first soprano, whereas in Castillo's setting the paraphrased melody moves from voice to voice. A fluent contrapuntist, Castillo's work exemplifies the technical proficiency of minor Spanish composers whose works circulated in Mexico.

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J. López-Calo: *Documentario musical de la Catedral de Segovia* (Santiago de Compostela, 1990), 52, 54, 58

ROBERT STEVENSON

Castillo, Graciela (*b* ?Córdoba, ?before 1945). Argentine composer and teacher. After study at Córdoba University and Conservatory, she studied with César Franchisena, Zlatko Topolsky, Nicolás Alfredo Alessio, Alfredo Luis Nihoul, Ornella Devoto and Francisco Kroepfl. Castillo has dedicated herself primarily to composition and to the dissemination of 20th-century music. Considered a pioneer in the production of electro-acoustic music in Argentina, her works have been performed in many national and international festivals and congresses. She began to create *musique concrète* and electronic music at the centre for experimental music at Córdoba University, of which she was a founding member. Later, she used computers to combine electro-acoustic music with traditional instruments. She is a founding member of the Córdoba Composers' Association, the Córdoba Argentine Federation of Electro-Acoustic Music and the Agrupación

Nueva Música of Córdoba, of which she is president. Her works have been performed in Argentina and abroad. She is professor of composition and musical analysis at Córdoba University.

WORKS
(*selective list*)

Orch: Variaciones informales, chbr orch, 1968; Génesis, 1974–5
Chbr and solo inst: Trio, vn, pf, perc, 1965; Tríptico, vn, pf, perc, 1965; 3 estructuras, pf, 1966; Invenciones a 2 y 3 voces, pf, 1966; 2 estudios, pf, 1967; Crescendo, E, vn, gui, pf, perc, 1968; 5 piezas, pf, 1968; Variaciones informales II, 2 fl, vc, pf, 2 perc, 1968; Arsis, vc, pf, 1970; Estructuras, 2 fl, pf, 1970; 2 piezas, vc, pf, 1975; Condición de las aguas, pf, 3 perc, 1981; 2 piezas, pf, 1981; Sonatina, fl, 1982; 3 piezas, pf, 1983; Sonata, fl, pf, 1983; Sonata, vn, pf, 1983; Pf Trio, 1985; Ale-CMF-86, fl, cl, vc, pf, 2 perc, elecs, 1986; Benzih-Trio, ob, cl, pf, 1995; Iris en los espejos II, prep pf, el-ac, 1996
Vocal: Diálogos, 2 vv, perc, typewriter, radios, 1965; El Pozo, vv, 2 wind insts, typewriter, perc, 1968; Corales para humanoides, vv, various sound sources, 1969; 4 canciones, S, pf, 1975; Diálogos II, 4 vv, 1980; Poemas de 'Día tras día' (O. Castillo), S, pf; Corales para humanoides, I–II, 4 vv, 1988
Elec: Concrecíon-65, musique concrète, 1965–6; Estudio sobre mi voz, I–II, musique concrète, 1967; 3 estudios concretos, musique concrète, 1967; Y así era, el-ac, 1988; Memorias, el-ac, 1991; Tierra, el-ac, 1994; Iris en los espejos, el-ac, 1996; De objetos y desvíos, el-ac, 1996

VALDEMAR AXEL ROLDAN

Castillo, Jesús (*b* San Juan Ostuncalco, nr Quetzaltenango, 9 Nov 1877; *d* Quetzaltenango, 23 April 1946). Guatemalan composer and ethnomusicologist. He studied in Quetzaltenango with Miguel Espinoza (piano) and Rafael Guzmán (composition). As a composer, Jesús Castillo is regarded as the initiator, and, with his younger brother RICARDO CASTILLO, one of the masters of Guatemalan musical nationalism. From his early youth he showed a special interest in Guatemalan indigenous and folk music, which he began working into his own compositions such as the *Cinco oberturas indígenas* (begun in 1897). For 30 years, until 1929, he taught music in the city of Quetzaltenango. At the same time he collected folk music in various regions of Guatemala; as a result, many of his original works of that time feature autochthonous melodies and rhythms. The opera *Quiché Vinak* (1917–25), parts of which were first performed in 1924 at the Teatro Abril in Guatemala City, deserves special mention. His research on Guatemalan folk and indigenous music was published in his book *La música maya-quiché: región de Guatemala* (Quetzaltenango, 1941). Already during his lifetime, his compositions constituted an important part of the repertory of the most outstanding marimba bands of Quetzaltenango, and they continued to be played frequently throughout the remainder of the 20th century. Some of his works have been published by the Pan American Union in Washington, DC.

WORKS
(*selective list*)

Stage: Quiché Vinak (op), 1917–25, parts perf., Guatemala City, Abril, 1924; Nicté (op), 1933, unfinished; Guatemala (ballet); Rabinal Achí (ballet)
Orch: 5 oberturas indígenas, 1897–1910; Tecún Umán, sym. poem, 1936; Vartizanic, sym. poem, 1941; Danza del ocaso; Guatemala, sym. poem; Minuet maya; Oda a la liberación de Guatemala; Ov., G; Preludio melodramático; Procesión hierática; El Quetzal, ov.; Las telas mágicas
Pf: 25 compositions

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D. Lehnhoff: 'La musica', *Historia general de Guatemala* (Guatemala City, 1997), v, 491–500

DIETER LEHNHOFF

Castillo, Manuel (*b* Seville, 8 Feb 1930). Spanish composer and pianist. He began his training in piano and composition in Seville with Antonio Pantión and Almandoz. He later moved to Madrid, where he continued studying piano with Antonio Moreno and composition with del Campo. In Paris he was a pupil of Levy and Boulanger. He was appointed in 1956 to a piano professorship at the Seville Conservatory (principal, 1964–78). Among the awards he has won is the national music prize (1959, 1990).

Considered by some critics as the perpetuator of a conservative style faithful to the tradition of Andalusian folk music, his aesthetic position results, rather, from an independent, demanding inner spirit; he is, therefore, as far from a traditional conservatism as he is from the extreme avant garde. Within the logical evolution of his language, he has maintained some constants regarding form, texture and harmonic sense. A pianist of recognised prestige, he has performed the premières of his own works. His piano works especially reflect the Andalusian spirit; also notable are the works for organ, his four symphonies, religious music, concertos and numerous harmonizations of folksongs, hymns, villancicos and motets.

WORKS
(*selective list*)

DRAMATIC AND VOCAL

Dramatic: Fiat América (incid music), 1968; El arcángel de la niebla (radio score), 1971; En las hojas del tiempo (baile de seises), 1992
Chorus: Canciones de Juan Ramón, 1954; Ave María, 1961; 2 cantigas de Alfonso X, 1965; Misa andaluza, 1965; Antífonas de Pasión, 1970; 3 cantos para recordar a Eslava, 1978; Tembra un neno, 1985; 3 nocturnos, 1994
Other vocal: Misa de Corpus Christi, 1963; Cant. del Sur, 1975; Presencia infantil (cant.), 1979; 5 sonetos lorquianos, 1986; Cant. a la conquista de Málaga, 1988
Songs, 1v, pf

INSTRUMENTAL

Orch: Pf Conc. no.1, 1958; Partita, fl, str, 1962; Pf Conc. no.2, 1966; Coral y diferencias, org, str, 1969; Sym. no.1, 1969; Sonata, org, str, 1969; Pf Conc. no.3, 1977; 4 cuadros de Murillo, 1982; Conc., 2 pf, orch, 1984; Vc Conc., 1985; Gui Conc., 1990; Orippo (recitativo y allegro), cl, str, 1991; Sym. no.2, 1992; Sym. no.3 'Poemas de Luz', 1994; Sinfonietta homenaje a Manuel de Falla, 1996
Chbr works
Pf: Andaluza, 1949; Sonatina, 1949; Tempo de danza, 1949; 2 apuntes de Navidad, 1952; Suite, 1952; Toccata, 1952; Nocturnos de Getsemaní, 1953; Preludio para la mano izquierda, 1953; Canción y danza, 1955; 3 impromptus, 1957; 3 piezas, 1959; Preludio, diferencias y toccata, 1959; Estudio-Sonatina, 1963; Sonata, 1972; Introducción al piano contemporáneo, 1975; Tempus, 1980; Ofrenda, 1982; Nocturno en Sanlúcar, 1985; Inumus …, 1986; Piano a cuatro, 1986; Para Arthur, 1987; Marco para un acorde de Tomás, 1992; Perpetuum, 1992; Invención, 1995
Org: Elevación, 1957; Suite, 1957; Hi accipient, 1960; Fantasía para un libro de órgano, 1972; Preludio, tiento y chacona, 1972; Diferencias sobre un tema de Falla, 1975; Sinfonía, 1991; Variaciones sobre un tema de Almandoz, 1991; Retablos de los Venerables, 1993; Modo antiquo, 1994
Works for other solo insts

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MARTA CURESES

Castillo, Ricardo (*b* Quetzaltenango, 1 Oct 1891; *d* Guatemala City, 27 May 1966). Guatemalan composer. Born in a rural town, he was later given the opportunity to study the violin and composition in Paris, where his first works were published. In 1918 he married the pianist Georgette Contoux, and four years later took residence again in Guatemala. From 1922 to 1960 he taught music history, harmony, counterpoint, composition and orchestration at the National Conservatory in Guatemala City, invigorating the development of Guatemalan musical nationalism. His work is often inspired by Guatemalan folk music, also drawing on the literary world of the legendary Mayan past. His style also shows the influence of the European trends of his time, such as Impressionism and neo-classicism. His output includes about two dozen piano works, including collections of pieces and multi-movement compositions. In his three chamber works Castillo experimented with abstract technical and stylistic aspects, but avoided serial technique. His output for the theatre, which includes two ballets, *Estelas de Tikal* and *Paal Kaba*, and ten orchestral works, reflects a strong interest in Guatemalan indigenous cultures.

WORKS

Stage: Ixquic (incid music, C.G. Cerna), 1945; Cuculcán (incid music, M.A. Asturias), 1947; Quiché achí (incid music, C.G. Cerna), 1947; Estelas de Tikal (ballet), 1948; Paal Kaba (ballet), 1951

Orch: Homenaje a Ravel, 1920; Guatemala, sym. movts, 1934; La procesión, 1935; La doncella ixquic, 1937; Xibalbá, 1944; Sinfonietta, 1945; Trópico, 1948; Cortejo nupcial, ov., 1952; Instantáneas plásticas, 1963; Abstracción, 1965

Chbr: Invocación, ww, tpt, str, 1944; Contrastes, ww qt, 1946; Homenaje a Ravel, vn, pf, 1954

Pf: Guatemala, 1926–34; 3 nocturnos, 1940–42; 8 preludios, 1950; Preludio, danza y nocturno, 1952

Principal publisher: Eschig

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DIETER LEHNHOFF

Castillon (de Saint-Victor), (Marie-)Alexis, Vicomte de (*b* Chartres, 13 Dec 1838; *d* Paris, 5 March 1873). French composer. He was a member of an old aristocratic family from the Languedoc, and destined for a military career. As a boy he studied the piano with C. Delioux and met and became friendly with Saint-Saëns. Although he was sent to the military academy of Saint Cyr in 1856, he left the army at the end of 1861 to devote himself entirely to music. He studied with Victor Massé, whom he liked personally, but who discouraged his interest in Bach and German music. While writing his first works of chamber music, he tried his hand at orchestral composition. Despite some awkwardness, the result of his late musical training, and his over-ambitious formal endeavours, these works show a gift for originality confirmed by the Sonata for Violin and Piano op.6, and above all by the Piano Quartet op.7. These works were first performed at Pau, where Castillon went every winter as a friend of the Marquise d'Angosse, a pianist, and where he dreamed of starting popular concerts. His piano pieces, which are less valuable, either look back at the past (his *Fugues dans le style libre* op.2; *5 pièces dans le style ancien* op.9) or reflect the atmosphere of the salon (*2 suites*, opp.5 and 10) and the aristocratic Cercle de l'Union Artistique, of which Castillon (whose situation was comfortable) was a member. At the end of 1869 Castillon met César Franck, a crucial event in his life. Soon after his return from service in the Franco-Prussian War, he founded with Saint-Saëns the Société Nationale de Musique. He tried to make a name at Pasdeloup's Concerts Populaires with his Piano Concerto op.12, dedicated to Saint-Saëns and first performed by him on 10 March 1872, but the work was a failure. Supported by his friends Bizet, Duparc, Lalo and the publisher G. Hartmann, Castillon never ventured into opera but devised grand projects in the fields of symphonic and vocal music. His most ambitious work is the *Paraphrase du psaume lxxxiv* for solo voices, chorus and orchestra, op.17, which he completed near Pau, where his poor health had forced him to stay from the summer of 1872. He returned to Paris early in 1873, and died of pneumonia within a few days.

Castillon won posthumous fame, particularly within the Société Nationale. Fascinated as he was by the great forms of German music at a time when the influence of opera was dominant in France, he set the pupils of César Franck an example. His works, nurtured by a melodic inventiveness very much his own, are full of original features, including modification of the classic tonal plan, innovations of form, and the use of styles from the past.

WORKS

all printed works published in Paris

MSS in F-Pn

Choral: Missa nuptialis, 4vv, chorus, org, op.14, 1872; Paraphrase du psaume lxxxiv (L. Gallet), 3 S, T, B, double chorus, orch, op.17, 1872 (1874)

Orch: Sym. no.1, F, 1865; Marche scandinave, 1872, lost; Pf Conc., op.12, *c*1871 (1872); Sym. no.2, *c*1872, inc.; [5] Airs de danse, suite, *c*1866 (1873); Esquisses symphoniques, op.15, *c*1872 (1877); Torquato Tasso, sym. ov., *c*1871 (1892)

Chbr: Pf Qnt, E♭, op.1 (1865); Pf Trio no.1, B♭, op.4 (1866); Str Qt no.1, a, op.3 (1867); Str Qt no.2, f, op.3 no.2 inc., cavatine only pubd (1869); Sonata, vn, pf, C, op.6 (1870); Pf Qt, g, op.7, *c*1869 (1871); Pf Trio no.2, op.17b, 1873 (1883)

Songs: 6 poésies d'Armand Silvestre, op.8 (1869–73), orchd C. Koechlin, 1906: Le bûcher (1869), Le semeur (1869), Sonnet mélancolique, La mer, Renouveau, Vendange

Pf: Fugues dans le style libre, op.2 (1868); Suite no.1, c, op.5 (1868); 6 valses humoristiques, op.11 (1871); 5 pièces dans le style ancien, d, op.9 (1872); Suite no.2, C, op.10 (1872); [24] pensées fugitives (1889–1900)

Arrs. for orch: F. Schubert: Impromptu, c (1872); R. Schumann: 3 Stücke, *c*1870

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J.-M. Fauquet: *Alexis de Castillon: sa vie, son oeuvre* (thesis, Ecole pratique des hautes études, Paris, 1976); summary in *Ecole pratique des hautes études: Section des sciences historiques et philologiques: Annuaire*(1977–8), 1253–7, and in *Bulletin de la société archéologique d'Eure-et-Loir*, no.73 [Chroniques, no.6b] (1978), 45–9
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JOËL-MARIE FAUQUET

Castle Garden. New York summer garden, a centre of 19th-century concert life. *See* NEW YORK, §2.

Castle Society. London tavern concert series initiated by Maurice Greene. *See* LONDON, §V, 2.

Castrapuercas [capa puercas, capador]. PANPIPES of Spain and the New World, especially Colombia.

Castrato (It.). A type of high-voiced male singer, brought about by castrating young boys with promising voices before they reached puberty. It was central to both church music and opera, in countries under Italian influence, throughout the 17th and 18th centuries, and disappeared from Vatican church music only as late as *c*1920; it had vanished from opera by 1830. At the height of their popularity, leading castratos were among the most famous and most highly paid musicians in Europe, and their virtuoso singing method had considerable influence on the development of both oratorio and opera. The term MUSICO was commonly used in the 18th century as a euphemism for castrato.

The practice of castration for musical purposes was confined almost wholly to Italy, though it may have originated in Spain and was occasionally adopted in the southern German states. The first documented castrato singers appeared in Ferrara and Rome, about 1550–60. One entered the Sistine Chapel choir in 1562, others the Munich chapel choir under Lassus by 1574. Then, and up to their eventual disappearance, most castratos were church singers; some undertook no other work, while others also performed as chamber singers in the service of noble or royal patrons or appeared in occasional, often local and minor, opera seasons on the side. The whole practice appears to have been bound up not with the rise of opera (which it antedated) but with the profound and lasting economic crisis that struck most parts of Italy about the turn of the 16th and 17th centuries, and with the accompanying surge in the numbers of those joining the monastic orders. There is evidence to suggest that in 17th-century Italy castration for musical purposes was regarded as a specialized form of the celibacy imposed by a monastic vocation and, for the boy's family, one more likely to bring financial security. It did not then attract the obloquy that was visited upon it in the late 18th century; operations were carried out with only perfunctory concealment, and were sometimes paid for by the ruler of a princely state or by the governing body of a leading church.

The taste for castrato voices arose mainly because in Italy women's voices were not allowed in church. Of the available substitutes, choirboys were no sooner trained than lost. Falsettists came to seem unsatisfying compared with castratos, particularly in soprano parts; the use of falsettists in alto parts went on side by side with castratos, to whom they were regarded, however, as inferior – for, odd though it now seems, castrato voices were referred to as 'natural' and 'true' (*sincere*) while falsettists' voices were artificial. The quality of castrato voices cannot now be recaptured; the gramophone records made in 1902–3 by Alessandro Moreschi, a leading soprano in the Cappella Sistina, give only a faint notion. Contemporary accounts speak of uncommon brilliance allied with power, a wide range, a breathing capacity beyond the reach of most normal voices, and sometimes an unearthly timbre (not at all like that of falsettists). This was true of the best castratos; many turned out to be mediocre or poor singers, and had none or few of these merits.

This quality of voice was accounted for in part by physiology, in part by training. The operation ensured that the thoracic cavity developed greatly, sometimes disproportionately (leading to a form of gigantism), while the larynx and the vocal cords developed much more slowly and had considerable power brought to bear on them. Training was not interrupted by puberty as in normal males; since the whole point of the operation was to produce a professional singer, a young castrato would as a rule undergo regular training from an early age, often in instrumental music and in theory as well as in singing. Castratos were therefore often more accomplished musicians than were most normal singers. This intensive and continuous training (whether with a private teacher or in one of the many schools attached to churches, orphanages and other religious institutions throughout Italy) made possible the cultivation of the elaborately florid singing for which the best of the castratos became famous, and which was essential to oratorio, in Italy at least as important a genre as opera until about 1750. Two castratos, Pier Francesco Tosi and Giovanni Battista Mancini, wrote the most influential 18th-century treatises on singing.

Within the new genre of opera in the early 17th century, castratos were not predominant as they were to become later on. In Venetian opera through most of the century women were at least as important, because of the stress on eroticism. Leading male parts, it seems, were assigned to castratos or to normal voices according to which singers were available rather than on any set plan. In Rome, a few leading castratos who were mainly church singers appeared in occasional operas put on by the cardinal who patronized them, for instance Loreto Vittori and Marc'Antonio Pasqualini. The Papal States (Bologna and its neighbouring towns excepted) banned women from appearing on stage: until 1798 women's parts in opera were sung by young castratos. Many famous singers made their débuts in this way, generally in their teens.

From about 1680 the expectation, eventually the rule, was that the leading male part in a serious opera (primo uomo) should be sung by a castrato; there might be a less important secondo uomo part, also for a castrato, with tenors singing the parts of kings and old men. This was also the period when Italian opera came to be given fairly regularly both in Italy and in those parts of Europe under Italian musical influence – in the German-speaking countries and the Iberian peninsula, from about 1710 in London, from the 1730s in St Petersburg. The best castratos therefore became international stars, welcomed and highly paid in all the leading courts and capital cities, with the notable exception of Paris (where, after Cardinal Mazarin's attempts at importation in the mid-17th century, they were not allowed to appear in opera; some leading castratos gave concerts when they were passing through, and some much more modest ones remained on the king's musical establishment as church singers until the Revolution).

The reasons for this new dominance of the castrato voice are interrelated. Italian composers of the period 1680–1720 began to write operas calling for more technically demanding coloratura singing; the range expected of leading singers widened, and the tessitura generally rose, as it was to go on doing (for both men and women) through most of the 18th century. Virtuoso castratos were now available in numbers in the service of princes who promoted frequent opera seasons: Giovanni Francesco Grossi ('Siface') and Francesco Antonio Mamiliano Pistocchi were only the most prominent among a new group of star singers. It was still possible at this time

for a famous castrato not to sing in opera at all, like Giovanni Battista Merola, active in Naples in the late 17th century, or, like Matteo Sassano ('Matteuccio'), whose career lasted from 1684 to 1711, to do so only occasionally. But from then on a famous castrato was in the first place an opera singer. Church choirs had increasingly to grant their best castratos leave to sing in opera.

Castratos occasionally appeared in comic opera but (outside Rome) normal voices were there the rule. In the newly refined genre of serious opera, on the other hand, the castrato voice with its special brilliance appears to have struck contemporaries as the right medium to convey nobility and heroism. Objections, when they came, were to the incongruity of castratos in general – or, on moral grounds, to their singing of women's parts – rather than to their appearance as heroes or lovers.

Serious opera in the first two-thirds or so of the 18th century was dominated by a succession of famous castratos, of whom Nicolo Grimaldi ('Nicolini'), Antonio Maria Bernacchi, Francesco Bernardi ('Senesino'), Carlo Broschi ('Farinelli'), Giovanni Carestini, Gaetano Majorano ('Caffarelli') and Gaetano Guadagni are only the best known. Such artists could command engagements in one European capital after another at unprecedented fees – in Turin the primo uomo's fee for the carnival season was sometimes equal to the annual salary of the prime minister – while they also kept, as insurance, permanent appointments in a monarch's chapel choir or a cathedral, and some of them performed there regularly.

Their achievements are now difficult to gauge. Their command of vocal agility – of trills, runs and ornamentation, especially in the da capo section of an aria – was clearly central to their success. So, at least for some, was a phenomenally wide range: Farinelli is said to have commanded more than three octaves (from *c* to *d'''*), others more than two, though, like some modern sopranos and tenors, they were apt to lose the upper part of their range as their careers wore on. It would, however, be a mistake to regard leading castratos as vocal acrobats and no more. Command of 'pathetic' singing – soft, laden with emotion, powered by controlled devices such as *messa di voce* – was highly regarded: it was, for instance, central to the reputation of Gasparo Pacchiarotti. Nor was acting ability ignored: Guadagni's performance as Gluck's original Orpheus was thought deeply affecting. The issue is clouded by the habit of commentators through most of the 18th century of bemoaning the supposed decadence of opera through an excessive cult of vocalism and ornamentation. This was in part a literary convention. The cult flourished, and was in practice forwarded by some of those who decried it.

Another contemporary habit that needs to be guarded against is that of mocking the castratos as grotesque, extravagant, inordinately vain near-monsters. This was in part a nervous reaction against a phenomenon experienced as sexually threatening twice over: the fact of castration was disconcerting in itself, yet according to legend (held by most modern medical opinion to be baseless, though perpetuated, along with much traditional obfuscation, in the 1995 film *Farinelli*) castratos could perform sexually all the better for the loss of generative power. In part the mockery visited upon castratos was roused by highly paid star singers in general, among whom they were the most prominent. Because of their musical education they often did well as teachers; some who had also had a general education acted in retirement, or even during their singing careers, as antiquarian booksellers, diplomats, or officials in royal households.

From about 1740, if not earlier, the number of castratos, which may have reached several hundred at any one time in the middle decades of the 17th century, began to fall, and the practice of castration for musical purposes came under increasing attack even in Italy. The reasons for the general decline – which to begin with affected church choirs more obviously than the operatic stage – are probably to be sought in relative economic improvement during the 18th century, and in the simultaneous decline in the kind of Christian asceticism that had held up celibacy as an unmixed good. (The cause once assigned, the ban imposed by the Jacobins after Napoleon's invasion of Italy in 1796, postdated the decline and was anyhow temporary.) But for Giovanni Battista Velluti, scarcely any castratos appeared in opera after about 1800. Only the Papal States (reduced, from 1870, to the Vatican) went on making and employing a small number of castrato church singers.

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JOHN ROSSELLI

Castro. Argentine family of musicians. It consists of the three best-known sons of Juan José Castro, a Spanish cellist and luthier from the Galician region, who established himself as a bow specialist in Buenos Aires at the end of the 19th century. A further brother, Luis Arnoldo Castro (1902–73), was a violinist and musicologist.

(1) **José María Castro** (*b* Avellaneda, Buenos Aires province, 15 Dec 1892; *d* Buenos Aires, 2 Aug 1964). Composer, conductor and cellist. He studied the cello with José García and Humberto Ferrari, harmony with Gaito and composition with Fornarini; he later graduated

with a diploma of honour and a gold medal from the Conservatorio di S Cecilia, Rome. He was a member of the Argentine Chamber Music Society quartet and the trio and quartet of the Wagnerian Association, and he appeared as a soloist with several orchestras. In 1926 he was founder-cellist of the Quartet Society, and in 1928 he formed the chamber orchestra of the Asociación del Profesorado Orquestal. He was also one of the founders with JUAN CARLOS PAZ of the Grupo Renovación, which later became the Argentine section of the ISCM. In 1931 he was appointed conductor of the Asociación del Profesorado Orquestal PO, and two years later he won by competition the conductorship of the Buenos Aires Municipal Band, which he held until 1956.

His music, neo-classical in style, displays technical mastery in the handling of form, orchestration and counterpoint, together with an awareness of new developments and a respect for the past. Although clear and straightforward, his work is capable of expressive depth. The G major Piano Sonata (1931), his first major work, is considered one of the most personal and authentic Argentinian works of the period. The ballet *Falarka* (1951), on a scenario by Jorge de Obeita, is his masterpiece. He received many commissions and prizes, among the latter two Buenos Aires municipality prizes (1927, 1933) and an ISCM prize (1939).

WORKS
(*selective list*)

Ballets: Georgia (E. Mallea), 1937; El sueño de la botella (L. Cané), 1948; Falarka (J. de Obeita), 1951

Orch: Pf Conc., 1941, rev. 1956; Conc. for Orch, 1944; Conc., vn, 18 insts, 1953; Sinfonia de Buenos Aires, 1953; Preludio, tema con variaciones y final, 1959; Con la patria adentro, T, orch, 1964; 8 other works

Other works: Pf Sonata, G, 1931; 3 str qts, C, 1944, G, 1947, 1956; Sonata, vc, pf; Sonata, vn, pf; 5 pf sonatas; other works for pf, vc and 2 vc; *c*40 lieder and other works for 1v, pf

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(2) **Juan José Castro** (*b* Avellaneda, Buenos Aires province, 7 March 1895; *d* Buenos Aires, 5 Sept 1968). Composer and conductor, brother of (1) José María Castro. He began his music education in Buenos Aires, studying the piano and the violin with Manuel Posadas, harmony with Gaito and fugue and composition with Fornarini. The Europa Prize took him to Paris for further studies with d'Indy (composition) at the Schola Cantorum and with Risler (piano). He was a founder of the Quartet Society (1926), in which he played first violin, and in 1928 he began his conducting career with the Renacimiento Chamber Orchestra. In 1930 he was appointed conductor of the ballet season at the Teatro Colón; he became director of the theatre three years later. He made extensive concert tours, specializing in 20th-century music, and was conductor of the Havana PO (1947), the SODRE SO, Uruguay (1949–51), the Melbourne SO (1952–3) and the Argentine National SO (1956–60). Twice he worked as a teacher, first at the National Music Academy and then, at the request of Casals, as dean of studies at the Puerto Rico Conservatory (1959–64). He was also a member of the Argentine League of Composers (from 1948), the National Academy of Fine Arts and the directorate of the National Arts Foundation.

His music came to international notice in 1931 when Ansermet conducted the *Allegro lento e vivace* at the ISCM Festival, where the work received an award. His orchestral *Corales criollos no.3* received the first international award at the 1954 Festival Latinoamericano de Música in Caracas. Castro composed four operas. Performed first in Montevideo in 1949, the first, *La zapatera prodigiosa*, was kept from the Teatro Colón for political reasons until 1958. The second, *Proserpina y el extranjero*, received the first International Verdi Prize (1951) and was performed at La Scala. Both on texts by García Lorca, the first and the third opera, *Bodas de sangre*, reflect Castro's attraction to Spanish music and subjects. The fourth, *La cosecha negra*, is a declaration against political doctrines that ignore the rights of the individual.

Castro was a founder-member with JUAN CARLOS PAZ of the Grupo Renovación (1929), but from this time onwards his music was independent. He radically revised his treatment of sonority and colour following his studies in Paris. While some of his orchestral works display Impressionist elements, his evocative musical language combines Argentinian folk traditions with urban popular music genres such as tango and milonga.

WORKS
(*selective list*)

Ops: La zapatera prodigiosa (2, Castro, after F. García Lorca), Montevideo, SODRE, 1949; Proserpina y el extranjero (3, O. de Carlo), Milan, Scala, 1952; Bodas de sangre (3, Castro, after García Lorca), Buenos Aires, Colón, 1956; La cosecha negra (3, Castro), 1961, unperf.

Orch: Allegro lento e vivace, 1930; Sym. no.1, 1931; Sinfonia argentina, 1934; Pf Conc., 1941; Corales criollos no.3, 1953; Sym. no.5, 1956; Suite introspectiva, 1961; Vn Conc., 1962; 9 other works

Choral: Sinfonía bíblica, solo vv, chorus, orch, 1932; Martín Fierro (cant.), Bar, chorus, orch, 1944; Epitafio en ritmos y sonidos, chorus, orch, 1961; 2 other works with orch, other pieces

Chbr and solo inst: Sonata, vn, pf, 1914; Sonata, vc, pf, 1916; Pf Sonata, F, 1917; 9 preludios, pf, 1934; Pf Sonata, 1939; Tangos, pf, 1941; Str Qt, 1942; Sonatina española, pf, 1953; 5 other chbr works, 12 other pf works, bandoneon pieces

Other works: 30 songs, film scores, orch arrs.

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(3) **Washington Castro** (*b* Buenos Aires, 13 July 1909). Composer, cellist and conductor, brother of (1) José María Castro. He studied the cello under his brother José María, then with Alberto Schiuma and finally with Maréchal in Paris. His composition teacher was Honorio Siccardi. From early youth he has made frequent solo appearances and played in several orchestras; he was also a member of the renowned Haydn and Acedo quartets. He joined the Grupo Renovación and the League of Argentine Composers, and he was president of the Argentine Composers' Union. As a conductor he has appeared with the leading Argentine orchestras, and has directed the Santa Fé Province SO (1957–64), the Córdoba Province Orchestra (from 1964) and the Teodoro Fuchs Youth Chamber Orchestra (which he founded in 1970). He has also worked in teaching, first as professor of cello

and chamber music at the Conservatory of La Plata for seven years, and then as lecturer in conducting and instrumentation at the Escuela Superior de Música at Litoral University. His austere music, ranging in mood from contemplative and religious to vigorous and strident, is little influenced by nationalism and seldom employs folk themes. In his use of conventional forms, Castro is a neo-classicist; he is exceptional among his contemporaries in his frequent portrayal of religious subjects in his major works.

WORKS
(*selective list*)

Orch: Belén, 1943; El concierto campestre, 1947; Suite sinfónica, 1952; Comentarios sinfónicos a la Pasión de Nuestro Señor, reciter, orch, 1955; Sinfonía primaveral, 1956; Obertura jubilosa, 1957; Pf Conc., 1960; Conc. for Orch, 1963; Rapsodia, vc, orch, 1965; Variaciones sobre un tema de Handel, 1970; 13 other works

Chbr: Sonata, vc, pf, 1943; 2 str qts, 1945, 1950; Música de primavera, wind qnt, 1952; Sonata, 8 insts, 1962; Str Qt, 1965; 3 tangos, vc, pf, 1969; Música para quinteto de vientos, 1969; 3 other works

Other works: Pf Sonata, other pf works, 3 songs, vc pieces

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SUSANA SALGADO

Castro, Carlos José (*b* San José, 25 Jan 1963). Costa Rican composer. He studied at the Castella Conservatory until 1980, then at the University of Costa Rica, where he studied composition (with Benjamín Gutiérrez and Bernal Flores Zeller) and the guitar. He attended composition workshops with Atehortúa, David Vayo and Steiger. In 1985 he became a member of the Contemporary Music Centre, San José. He has taught solfège and music theory to the Costa Rican Youth Orchestra and teaches music at the National University's School of Dance.

As well as numerous works for solo instruments, theatre and dance groups, chamber groups and orchestra, Castro has composed two operas: *Gobierno de alcoba*, a comic opera based on a play by the Costa Rican playwright Samuel Rovinsky, and *La chunga* (1995), after Mario Vargas Llosa's play of the same name. His *Mambrú se fue a la guerra* was first performed in 1992 at the National Theatre by the National SO. In 1992 he was awarded the Aquileo J. Echevarría National Music Prize.

JORGE LUIS ACEVEDO VARGAS

Castro, Esteban Salas y. *See* SALAS Y CASTRO, ESTEBAN.

Castro, Francisco de (*fl c*1700–10). Spanish playwright. He was the most important Spanish dramatist of the early 18th century to work in the musical theatre, and may have collaborated on several productions with the composer Santiago de Murcia. It is uncertain whether he was the actor Francisco de Castro who was a member of Isabel Gertrudis's theatre troupe in Mexico City in 1673. Many of Castro's works were published in the collection *Alegría cómica* (Zaragoza, 1702) and in the *Libro nuevo de entremeses intitulado 'Cómico festejo'* (Madrid, 1742).

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CRAIG H. RUSSELL

Castro, Francisco José de ['Accademico Formato'] (*fl* 1695–1708). Spanish composer. He was a Jesuit novice, educated at the Collegio dei Nobili di S Antonio Viennese in Brescia, where he studied music with the composer and organist P.F. Alghisi. He was sponsored as a member of the Accademia dei Formati by Count Cayetano Giovanelli, to whom he dedicated his first publication, *Trattenimenti armonici da camera* (Bologna, 1695). This consists of ten suites for two violins, cello and continuo in three to five movements. All include a prelude and all but one an allemande; other dances represented are the corrente, *giga*, minuet, saraband, *borea* and *gavotta*, and there are also movements with tempo headings. The minuets, gavottes and prestos always serve as concluding movements in those suites in which they occur.

Like Castro's other three publications, the *Trattenimenti armonici* were issued under the pseudonym 'Accademico Formato'. No exemplars of opp.2 and 3 are known; op.4 is a set of *Concerti accademici* for oboe, two violins, violone and continuo (Bologna, 1708).

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CRAIG H. RUSSELL

Castro, Jean de [Iehan, Giovan, Giovanni, Ioanne, Ioannis a] (*b* ?Liège, *c*1540–45; *d* ?Cologne, *c*1600). Flemish composer. The Walloon poet Etienne de Walcourt referred to him as 'nostre Castro' (RISM 1574[3]) and the title page of his *Novae cantiones sacrae* (1588) describes him as 'Eburone', a term frequently used for Liège in the 16th and 17th centuries. In the late 1560s he moved to Antwerp, where he stayed until mutinous Spanish soldiers partially destroyed the city in November 1576. He fled via Germany (where he possibly established contact with his future employer, Johann Wilhelm, Duke of Jülich, Cleves and Berg) to France, where he stayed for several years. In 1585 he attended the wedding in Düsseldorf of Duke Johann Wilhelm, for whom he wrote a hymeneal. In 1586 Castro returned to Antwerp after relative peace had descended on the city, but two years later the duke appointed him *Kapellmeister* at Düsseldorf. He remained there until 1591, when his departure was prompted by the duke's increasing insanity; he moved to Cologne, where he spent the rest of his life.

The number of volumes produced during Castro's lifetime demonstrates both his popularity and his prolificacy, while the many and varied dedications of the prints chart the changing allegiances of a man who had to rely for most of his career (apart from his years in Düsseldorf) on the unstable system of private patronage. He was clearly well known by the wealthy politicians and merchants of his time; some of the dedications (for instance, to highly placed politicians such as Gerard van Groesbeck, prince-bishop of Liège, and Frédéric Perrenot, Governor of Antwerp) indicate that he was hoping for an official position, but many of the prints are dedicated to merchants both in the Low Countries and elsewhere. A

particularly significant dedication is that of his 1575 print to Justinien Pense, a citizen of Lyons, who had earlier commissioned a manuscript of Castro's works, which was copied in Antwerp by Jean Pollet; Castro later dedicated another print to a relative of Pense. During his stay in Cologne no fewer than 15 volumes of his music appeared, but his works from this period show an increasing emphasis on religious music. The dedications of prints of religious music to Ernst of Bavaria, Archbishop of Cologne (1593), and other notable prelates connected with him seem to suggest that Castro wished for a position at the archiepiscopal court, but there is no conclusive evidence for an official appointment. Many of his works written in Cologne were published by Grevenbruch, who acknowledged him as 'the only musician of our time'; his last publication is dated 10 July 1599, and he probably died shortly thereafter. In many ways, Castro can be seen as similar to his contemporary Lassus, but chiefly because of his preference for three-part writing in the main genres then current (chanson, motet, madrigal and mass) he occupies a unique position in the last three decades of the 16th century. In the early three-part songs and throughout his madrigal-writing career he relied on borrowing and adaptation of pre-existing material. His choice of models reflected the tastes of his day: Lassus was the main choice for the chansons; for the motets he drew on an earlier generation (mainly Clemens non Papa and Cipriano de Rore); the madrigals shift from an early preference for Rore to a later concentration on Luca Marenzio and on specific madrigal anthologies, particularly the well-known prints by Phalèse & Bellère (RISM 1583[14-15] and 1585[19]). Apart from thematic citations, Castro adopted further elements of the model, such as the three upper clefs, the mode and the division into sections.

The compositional foundation of Castro's music was imitative counterpoint, but in accordance with the increasing emphasis on text declamation in the later 16th century the counterpoint regularly gives way to a more homophonic style. His primary aim seems to have been expressive representation of the text, and he frequently made use of madrigalisms, even in the chansons and motets. His melodies are often lively, although less fluent than those of Lassus; his use of harmonies is characterized by frequently applied accidentals (although he tended to avoid extreme chromaticism) and false relations. He was also clearly influenced by the contemporary interest in literary humanism, as is demonstrated in the Ronsard chansons (1576) and in his use of texts in classical metres for occasional ceremonial works composed for prominent figures in Antwerp and Cologne.

Castro's reputation during his time is attested by the wide dissemination of his works, which were printed not only in the Netherlands, France and Germany, but also in Venice and Geneva. His 1574 publication *La fleur des chansons* was also the source for two anthologies of contrafacta by Simon Goulart (Geneva, 1577). Prints of his music were sold in numbers only exceeded by the compositions of Lassus, and his works continued to be published up to 30 years after his death.

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[20] Sacrarum cantionum liber unus, 5, 8vv/insts (Leuven, 1571); ed. in Denkmäler rheinischer Musik, xvii (Düsseldorf, 1974)
[25] Triciniorum sacrorum liber unus, 3vv (Leuven, 1574); B iv
[27] Novae cantiones sacrae, quae vulgo motetta vocantur, 5, 6, 8vv (Douai, 1588), ed. in Denkmäler rheinischer Musik, xviii (Frankfurt, 1975)
[19] Cantiones sacrae, quae motetas vulgo nominant, 5vv (Frankfurt, 1591); ed. in Denkmäler rheinischer Musik, xvi (Düsseldorf, 1974)
[26] Triciniorum sacrorum ... liber unus [sic], 3vv/insts (Antwerp, 1592)
[12] Bicinia ... cantiones aliquot sacrae, continentes hymnos, prosas et laudes ab ecclesia decantari solitas, 2vv (Cologne, 1593); B ii
[6] Cantiones aliquot sacrae, 3vv/insts (Cologne, 1593)
Cantiones aliquot sacrae, 3vv (Cologne, 1596, 2/1598)
Missae tres, 3vv (Cologne, 1599)
Works in 1569[4], 1569[6], 1580[3], 1623[2]
Motets in *D-Mbs*, *GB-Lcm*, *PL-WRu*

SECULAR

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[8] Chansons et [11] madrigales [and 1 motet], 4vv/insts (Leuven, 1570)
La fleur des chansons, 3vv (Leuven and Antwerp, 1574[3])
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Recueil des chansons, 3vv (Antwerp, 1591, 2/1609)
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Chansons, stanses, sonets, et épigrammes ... livre second, 2vv/insts (Antwerp, 1592, 2/1610/*R*, 3/1634); B i
[6] Sonets, avec une chanson, contenant neuf parties ... livre premier, 2vv/insts (Antwerp, 1592, 2/1610*R*, 3/1634); B i
Trois odes contenant chascune d'elles douze parties, 4vv (Douai, 1592)
Sonets du Seigneur Pierre de la Meschiniere, 3vv (Douai, 1593, lost, Persoons no.16; 2/1600, lost, Persoons no.20; 3/1604, lost, Persoons no.30; 4/1611)
Quintines, sextines, sonets, 5vv/insts (Cologne, 1594)
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Chant musicale sur les nopces du ... Prince Don Philippe ... et de la ... Princesse Gregoria Maximiliana, 5vv (Cologne, 1597)
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IGNACE BOSSUYT, KATRIEN DERDE, SASKIA WILLAERT

Castro, Juan Blas de. *See* BLAS DE CASTRO, JUAN.

Castro Herrera, Ricardo (*b* Nazas, Durango State, 7 Feb 1864; *d* Mexico City, 28 Nov 1907). Mexican pianist, composer and teacher. In 1877 his family moved to Mexico City and he enrolled in the conservatory, studying composition with Melesio Morales and the piano with Julio Ituarte. Castro represented his government while still a student in 1883 (the year of his graduation) at the Bolívar centenary in Venezuela as a pianist and composer, performing his *Aires nacionales mexicanos* (subtitled *Caprichos*); in 1885 he made his first international tour, representing Mexico at the New Orleans Cotton Festival and performing in Philadelphia, Washington and New York. From 1885 to 1902 he played chamber music and formed societies (Sociedad Filarmónica Mexicana) for its promotion; he also completed his opera *Atzimba* and much of his typically Schumannesque piano music. After giving a number of concerts in Mexico, he travelled to Paris, studying the piano with Eugen d'Albert, playing at the Salle Erard, composing new works (the première of the Cello Concerto was given on 6 April 1902 by M. Lövensohn) and travelling in Europe. He visited the Bayreuth Festival in 1905 and secured the Leipzig publisher Hofmeister for his new opera *La légende de Rudel*. In the autumn of 1906, Castro returned triumphant to Mexico City, where his *Légende* had its première in the Teatro Arbeu by the Italian opera company of Aldo Barilli. In January 1907 he became director of the conservatory at the request of the minister of education to update its curriculum and institute the latest teaching methods and musical styles.

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2 concs.: vc, Paris, 6 April 1902; pf, op.22, Brussels, Dec 1904, pf score (Leipzig, *c*1904)

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GERALD R. BENJAMIN

Castro-Robinson, Eve de (*b* London, 9 Nov 1956). New Zealand composer. She grew up in a musical household and at the age of five went to New Zealand with her family. After a variety of occupations, she began studies at the University of Auckland (BMus 1985, MMus 1987 and DMus, in composition, 1991), where her principal teachers were John Rimmer and John Elmsly. She was composer-in-residence with the Auckland Philharmonia Orchestra in 1991. In 1992 Radio New Zealand selected her Triple Clarinet Concerto (for E♭, B♭ and bass clarinet) as their entry in the International UNESCO Rostrum in Paris.

Secretary of the Composers Association of New Zealand, she has been commissioned by a wide variety of performers including the New Zealand SO and the Auckland Philharmonia Orchestra. Richard Bolley (*Music in New Zealand*, xii/aut. (1991), 18–22) was impressed by her 'colour, vitality and incisiveness ... There quickly emerges also a deliciously knowing sense of humour. And, not surprisingly, all these qualities are found in her music ... [it] is often dense and complex, rhythmically and texturally rigorous and, most pronounced of all, it inclines towards abstract expressionism'.

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(selective list)

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J.M. THOMSON

Castrovillari, Daniele da [di] (*b c*1617; *fl* Venice, 1659–74). Italian composer and organist. La Borde described him as a Franciscan friar and a theorist; according to Nicola Papini (see Sparacio) he was for many years an organist at Ferrara Cathedral but local studies have not yet confirmed this. He was active as an organist in Venice, however, and is probably the 'Fra Daniele' who played the principal organ at S Antonio in Padua in 1674. Three operas written for Venice are attributed to him. The first, *Gl'avvenimenti d'Orinda* (1660), was performed at the Teatro di SS Giovanni e Paolo. In the following year Castrovillari formed an association with the production team at the Teatro di S Luca, newly dedicated to opera, and two more of his operas were performed there: *La Pasife* (1661) and *La Cleopatra* (1662, text by Giacomo dall'Angelo). He was prepared to compose an opera for the next season but his talents were passed over in favour of a revival of an opera by Cesti. Only *La Cleopatra* survives (in *I-Vnm*). It places Castrovillari in the generation after Cavalli, close in style to P.A. Ziani. The score includes many concerted arias, some of them requiring considerable vocal agility, and a lament of unusually large dimensions. The music is not of high quality and in places is rather awkward. In 1662 Castrovillari also composed some vocal music intended for the Duke of Mantua and it appears that two books of his cantatas are lost. The composer G.B. Bassani is said to have been taught in Padua by a certain Castrovillari and, according to Antoine Vidal, a Franciscan by that name, active in Padua around 1650, wrote music for the violin.

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THOMAS WALKER/BETH L. GLIXON

Castro y Malagaray [Mallagaray], **Juan de** (*b* Valdemeca, province of Cuenca, *c*1570; *d* Cuenca, 11 Aug 1632). Spanish composer. He was probably a choirboy at Cuenca Cathedral and was the only acknowledged Spanish pupil of Philippe Rogier, who arrived in Madrid in summer 1582. He was employed as *maestro de capilla* at the collegiate church in Osuna before being elected *maestro* at Cuenca Cathedral on 15 May 1600.

Unlike other Spanish choirmasters, most of whom were priests, Castro y Malagaray married twice (in 1608 and 1612) and fathered five children; this doubtless explains why other cathedrals did not seek to engage him. He was given free occupancy of a house which, however, fell into disrepair (according to a report to the chapter dated 18 April 1626). On 11 January of that year the chapter decreed that he was too old to teach four young castratos who had recently been engaged, and entrusted their instruction to Francisco Ruiz, an alto singer at the cathedral.

Castro y Malagaray was a friend of Victoria and an admirer of Morales, whose 1544 books of masses he persuaded the Cuenca chapter on 12 June 1627 to have recopied on vellum. His sacred works, including the extremely expressive six-voice offertory motet *Caligaverunt* for Tuesday of Holy Week, are serious and conservative in style. On the other hand, his three Christmas *negros* for seven voices (*JoãoIL*, 235–6), the last with a 'Gurumbè' refrain, and a gypsy villancico *a 7* join his other 30 villancicos to blazon a much jauntier festal personality. The many false relations in *Petite et accipietis* (ed. in La Fuente), a four-voice motet in Dorian mode, increase the poignancy of this work.

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for detailed listing see Navarro Gonzalo, 1973

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ROBERT STEVENSON

Castrucci, Pietro (*b* Rome, 1679; *d* Dublin, 7 March 1752). Italian violinist and composer. He is believed to have been a pupil of Corelli in Rome, where in 1715 he and his younger brother Prospero (*d* 1760), also a violinist, came to the notice of Lord Burlington, Handel's patron. In May they accompanied Burlington to England, remaining in his household until at least 1721. The two brothers spent most of their working lives in London. Pietro's first public appearance was at a benefit concert on 23 July 1715, the first of many at which he played his own virtuoso compositions, and often also works by Corelli. He led Handel's opera orchestra for over 20 years, and both he and Prospero are referred to in certain of Handel's autograph scores. Besides playing the violin, they also performed on a short-lived instrument developed by Pietro akin to the viola d'amore, which, if rightly assumed to have been the 'English violet' Leopold Mozart mentioned in his *Versuch*, had seven principal and 14 sympathetic strings. A pair of obbligato parts inscribed 'violette marine per gli Signori Castrucci' occur in the hero's sleep aria in Handel's *Orlando*, a part for one instrument is included in *Sosarme*, and the same instrument may have been the violetta used in *Deborah* and *Ezio*.

Hawkins thought Pietro Castrucci 'an excellent performer on the violin'. His compositions, said Burney, 'discover him to have been a man of genius, well acquainted with the bow and finger-board of his instrument'. Castrucci's presence on the English musical scene was fruitful, notwithstanding contemporary allusions to his propensity for displaying the more spectacular aspects of violin technique. Along with Geminiani and Carbonelli, also pupils of Corelli, he continued the influential line of immigrant violin virtuosos. As the more renowned of the Castrucci brothers, Pietro must have been the contributor to Walsh & Hare's publication of *Six Sonatas or Solos … for a Flute … Compos'd by Mr Geminiani & Castrucci* (*c*1720). Of his other compositions, two sets of 12 solo sonatas for violin and continuo and a set of 12 string concertos were published. Hawkins saw great merit in them, while Burney, observing how 'among many passages of Corelli and Handel, there are several of his own', stated that Castrucci's music was considered too mad for his own age. However, theatre records indicate the popularity of his solo performances, and his op.1 sonatas were issued at least three times. He is at his most attractive in the solo sonatas, which, although not melodically memorable, are written with assurance in a late Baroque style employing the advanced violin techniques of the period, in bowing requirements, multiple stops, scordatura, etc.

In the closing years of Castrucci's career, after he had retired from the opera, he fell on hard times. He was living in Dublin from 1750, and in his 72nd year played at his own benefit concert, held at Fishamble Street, 21 February 1751. He died just over a year later, his impoverished state contrasting bitterly with the splendid funeral by which he was honoured (including Handel's Dead March from *Saul*). Known for his violent temper, Castrucci was identified by Burney with the unfortunate

immortalized in Hogarth's *The Enraged Musician* (1741), though John Festing may have a stronger claim.

Prospero Castrucci achieved little of his brother's acclaim. After settling in London he became an ordinary theatre musician: he played at the opera, and led the amateur orchestra that met at the Castle Tavern, Paternoster Row. His only publication, though he seems to have had further aspirations since in the dedication he calls the set *questa Primizie della mia Composizione*, was a set of six sonatas for violin and continuo (London, 1739).

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Solos, fl, bc (hpd/vle) (London, 1723)
Pietro's 2nd Solos, fl, bc (London, *c*1725)
Parte prima: [12] sonate, vn, bc (vle/hpd) ... la sonata quinta ed ottava ad immitatione di va d'amore; parte seconda: preludi, allemande ... ciaccona, op.2 (London, 1734)
[12] Concerti grossi, 2 vn, vc obbl di concertino e con 2 vn, va, bc, ad lib, op.3 (London, 1736)
Damon's Goddess, song, v, 2vn, bc (London, ?1775)
A Favorite Lesson, hpd (?London, ?1775)

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OWAIN EDWARDS/SIMON McVEIGH

Casulana [Mezari], **Maddalena** (*b c*1544, ?Casole D'Elsa, nr Siena; *fl* Vicenza, 1566–83). Italian composer, lutenist and singer. The name seems to indicate an origin in Casole d'Elsa; Giulio Piccolomini claimed her for Siena, but knew little about her. There is no evidence to tie her to any place except Vicenza: as early as 1569 she was described as 'Vicentina'.

Her three books of madrigals are the first by a woman to be printed. They contain 66 madrigals, of which five had already appeared in anthologies; one more madrigal is found only in an anthology. Her *Primo libro de madrigali a quattro voci* (Venice, 1568) was dedicated to Isabella de' Medici Orsini (a noted patron and musical amateur),

> not only to give witness to my devotion to Your Eccellency, but also to show to the world (to the degree that it is granted to me in this profession of music) the foolish error of men who so greatly believe themselves to be the masters of high intellectual gifts that [these gifts] cannot, it seems to them, be equally common among women.

This spirited manifesto shows Casulana to be a woman of self-assurance. She was already a well-known composer and had set an epithalamium, *Nil mage iucundum*, in five parts for a royal wedding in Munich (where she travelled at the duke's expense) earlier in 1568. Also in that year Antonio Molino, the Venetian merchant, actor and writer, dedicated to Casulana his *Dilettevoli madrigali*, saying they had been written after studying music with her. The book includes settings of three poems written in praise of Casulana. Giambattista Maganza dedicated a canzone in dialect to her in 1569.

In May 1570 Casulana dedicated her *Secondo libro de' madrigali a quattro voci* to Don Antonio Londonio, a Milanese official and notable patron of music whose wife, Isabella, was a well-known singer. Her activities for the next twelve years are unknown. Giambattista Crispolti described a 1582 banquet in Perugia after which 'La Casolana famosa ... cantò al liuto di musica divinamente'. In August 1582 the publisher Angelo Gardano dedicated to 'la Signora Madalena Casulana di Mezarii' his edition of Monte's *Primo libro de madrigali a tre voci*, imploring Casulana to favour him with some compositions in this now neglected genre. One three-part madrigal by her was published in 1586 (RISM 1586[12]). 'Di Mezarii', probably her married name, appears in a variant form on the title-page of her last surviving publication, *Di Madalena Mezari detta Casulana Vicentina, Il primo libro de madrigali a cinque voci*, dedicated to Mario Bevilacqua, patron of the Accademia Filarmonia of Verona, at which Casulana evidently performed during a visit to the city. On 18 January 1583, Casulana performed at a meeting of the Accademia Olimpica in Vicenza; at one time the Accademia owned a portrait of her.

Casulana's madrigals show skill and originality in the handling of harmony and dissonance. She used chromatic alteration and unexpected harmonic juxtapositions daringly and experimented with dramatic contrasts of register and passages in *falsobordone* style. In her poetic choices she favoured contemporary lyric verse, which she illustrated with an arsenal of word-painting devices. She was less strong in the areas of melodic and rhythmic invention, and her part-writing is often flawed. But these weaknesses are offset by stunning and original effects, and her madrigals have an unusually personal and distinctive style.

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madrigals edited in Pescerelli

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THOMAS W. BRIDGES

Casulani, Leonardo. *See* CASOLANI, LEONARDO.

Cäsur (Ger.: 'caesura'). A term signifying a momentary interruption of the metre by silence, preferred by Viennese composers to the similar term LUFTPAUSE. *See also* CAESURA.

Catalani, Alfredo (*b* Lucca, 19 June 1854; *d* Milan, 7 Aug 1893). Italian composer. His operas were among the most important of those in the period immediately preceding the rise of the *verismo* school.

1. LIFE. The musical families of Lucca include the Catalani as well as the Boccherini and the Puccini. Alfredo was introduced to music by his father, and after achieving the necessary scholastic qualifications studied composition at the Istituto Musicale Pacini in Lucca under Fortunato Magi, the uncle and first teacher of Giacomo Puccini, graduating in 1872 with a prize for composition. He proceeded to the Paris Conservatoire, where he attended classes by Marmontel (piano) and Bazin (composition) and also suffered the first attacks of haemoptysis, a condition that was to overshadow his future career. At the end of 1873 he went to the Milan Conservatory to study with Bazzini. His diploma piece and first contribution to stage music was the one-act *La falce* (1875) to a libretto by Arrigo Boito, whom Catalani had met in Milan, together with Franco Faccio and Marco Praga, at the salon of Clarina Maffei. He strengthened his ties with the Milanese followers of the Scapigliatura movement , taking part in discussions of contemporary topics and sharing their interest in innovations in drama and opera, above all the aesthetics of Wagner, whose works were then frequently performed in some Italian opera houses.

Giovannina Lucca, the publisher involved at first hand in the publication of Wagner's music, commissioned from Catalani a new large-scale dramatic work, *Elda*. The libretto, by the translator Carlo d'Ormeville, was based on the legend of the Lorelei as narrated by Heine and others. The score was completed in 1876 and revised in 1877, but the work was staged at the Teatro Regio, Turin, only in 1880, through the efforts of the conductor Carlo Pedrotti and the music critic Giuseppe Depanis, who became a devoted friend.

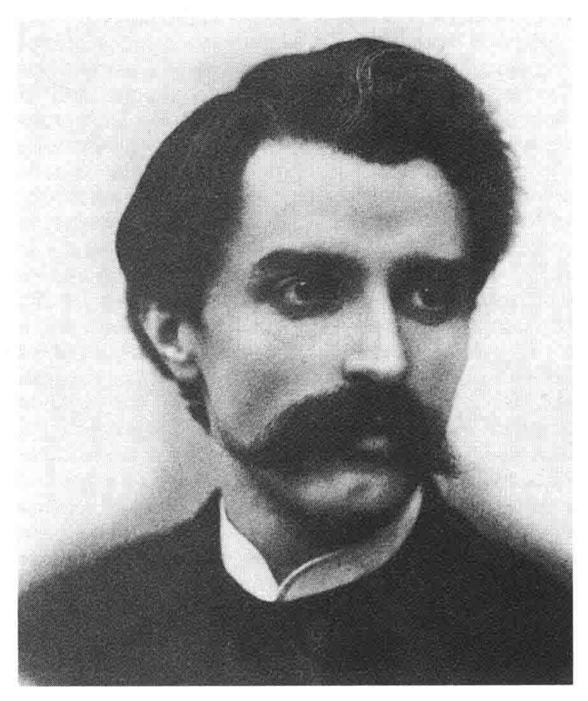
The libretto for Catalani's next opera, *Dejanice*, was provided by another translator, Angelo Zanardini, but it was a weak neo-classical drama, coldly received at La Scala in 1883. Boito inspired the programme of Catalani's most important orchestral composition, the symphonic poem *Ero e Leandro*; it was conducted in 1885 by Faccio, who in the following February also conducted *Edmea* at La Scala. This, Catalani's fourth opera, a collaboration with Ghislanzoni, had a moderate success, repeated at the Carignano in Turin later in the same year; the conductor was Arturo Toscanini, then under 20, who was later to make Catalani's work widely known.

With only small earnings from theatrical work, Catalani applied for the post of composition professor at the Milan Conservatory left vacant by the death of Ponchielli in 1886. Although he was the outstanding candidate, his appointment was not made official until April 1888 because of doubts about his health. In the same year he lost the support of Lucca, whose firm was taken over by Ricordi. Depanis secured a successful production of the revised *Elda*, now called *Loreley*, at Turin in 1890, after a reworking of the libretto by Zanardini with help from Giuseppe Giacosa and Luigi Illica. Catalani then asked Illica to produce a libretto for *La Wally*, and when the new opera was completed he offered it to Ricordi. The publisher appreciated its qualities but stipulated a contract in which payment was to be made in three instalments, the last to be due on the 60th performance.



1. Alfredo Catalani and Elisa Cagnoli: 'Ivy' by Tranquillo Cremona, 1878 (Galleria Civica d'Arte Moderna e Contemporanea, Turin)

In spite of the successful first performance at La Scala in 1892, the opera was not often staged, while the slow but progressive worsening of Catalani's illness had intensified the persecution complex from which he suffered: he interpreted the success of other composers,



2. Alfredo Catalani

more favoured by Ricordi, as a threat to his own work. He was wounded by Verdi's recommendation of Franchetti to the Genoese authorities to compose *Cristoforo Colombo*, and by the triumph of *Manon Lescaut* that marked Puccini as the legitimate successor to Verdi. His complaints at Ricordi's high-handed treatment of *La Wally* were not without justification, although criticisms he made of Puccini's music in letters were perhaps understandably unfavourable. Catalani never received the third and final instalment guaranteed by his publisher; he died on 7 August 1893 after a series of attacks of haemoptysis.

2. WORKS. Almost all Catalani's work reflects his preference for the sort of theme favoured by the Scapigliatura, characterized by a Nordic setting in which natural elements play an important part, with suggestions of the supernatural and echoes of legend, and love romantically linked with death. *La falce*, his first and only collaboration with Boito (the most influential member of the group), cannot be called a success. Opening with an atmospheric symphonic prologue typical of the time (as in Boito's *Mefistofele* and the interlude in Puccini's *Le Villi*), the opera has an oriental flavour generically akin to that of Félicien David's *Le désert*. The plot is contrived, with a heroine morbidly attracted to a reaper who is believed to be the incarnation of Death but who instead reveals himself to be a real flesh-and-blood man. The dénouement results in an unintentional, somewhat grotesque trivialization of the love-death equation, and the setting and characters are not adequately realized in the music.

When Boito refused to continue to collaborate with him, Catalani formed a partnership with d'Ormeville, who condensed the best features of the Rhinegold mythology into the text of *Elda*. The failure of the production, however, meant that Catalani's originality, his avoidance of excessive realistic contrasts by immersing the action in an atmosphere of suffused timbres and original harmonic textures, was not appreciated.

His next work, *Dejanice*, a bombastic historical drama, represented a distinct setback in his career. Zanardini was predominantly a translator of grand operas and of Wagner's works. He provided the composer with verses composed lightheartedly and with dramatic situations constituting a collection of the most famous operatic commonplaces of the day, from the neo-classical setting of *Norma* to the chorus of priestesses with dances as in *Aida*; there are also echoes of *Un ballo in maschera*, *Luisa Miller* and *L'Africaine*. The dramatic situation and its final solution are those of *La Gioconda* – a conflict between a woman who is loved (Argelia/Laura), and a loving woman (Dejanira/La Gioconda) who sacrifices herself to secure the happiness of her rival and the man she loves (Admeto/Enzo). This plot, with the variation that the voluntary victim is a man (Ulmo), was used again in *Edmea*, a more interesting opera musically because Catalani had matured considerably as a composer, and more successful, though Ghislanzoni was no better a librettist. The melodic line is more original, the Bohemian setting represented with realistic vivacity and the love drama that drives the heroine to madness happily resolved in the end.

Because of its lively dramatic style, *Edmea* pleased the public more than Catalani's other operas, and this made him realize that its formula was better suited to his abilities. On the advice of Depanis, he decided to apply this further by revising *Elda*. He restored the original names and places, wrote new passages and improved the musical quality of the existing score. The plot of the new *Loreley*, sketched out by Depanis and elaborated by Zanardini and d'Ormeville (who were helped by Illica and Giacosa, later to write librettos for Puccini), gained considerably in liveliness and interest. The third act in particular contains some of the most important descriptive writing in the stage music of the period, such as the dance of the water-spirits and the funeral march for the dead Anna.

Loreley was a worthy forerunner to *La Wally*, indisputedly Catalani's most successful opera. His liberation from the traditional structure of self-contained numbers, largely observed in his previous works, was mainly the result of a new conception of characterization and of atmospheric orchestral writing to act as connective tissue in the drama. If many lyrical passages, vocal and orchestral, anticipate features of *verismo* and the harmonic organization shows that he had learnt from Wagner, Catalani's real achievement in *La Wally* is the fusion of these heterogeneous factors into a unified and original whole. In this work Catalani shows himself in harmony with Italian decadentism, in particular the poetry of Giovanni Pascoli and Guido Gozzano. From the strictly musical point of view the opera's merits lie in its good control of orchestration and expressive melodies, and at some points the musical characterization is very successful. Its weakness is a lack of dramatic interest in the plot, the development of which is too protracted and lacking in intensity. Although it has no great or unforgettable character, dramatic intuition or linguistic craftsmanship such as there is in Puccini, the small world of *La Wally* is real and finely chiselled, and this microcosm becomes a creation worthy of a place among the operas that characterize European *fin-de-siècle* music drama. Catalani was perhaps the most authoritative musical representative of the ideals of the Scapigliatura, although he inclined equally to a decadent and twilight world, providing a glimmer of refined if anaemic originality in Italian opera as it moved away from the domination of Verdi towards *verismo* conformity. Unfortunately Catalani could not aspire to the leading role in Italian and European opera assumed by Puccini, who had greater musical gifts and outstanding dramatic talent; however, his works are the fruit of a similar sensitivity and are permeated with a similar restlessness.

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published in Milan unless otherwise stated

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Dejanice (dramma lirico, 4, Zanardini), Milan, Scala, 17 March 1883, *Mr**, vs (1883)

Edmea (3, A. Ghislanzoni, after Newsky [A. Dumas *fils* and P. de Corvin Kroukowsky]: *Les Danicheff*), Milan, Scala, 27 Feb 1886, *Mr**, vs (1886)

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Contemplazione, B♭, *Mr*, arr. pf (1878), fs ed. P. Spada (Milan, 1988); Ero e Leandro, sym. poem, *Mr** (1884); Andantino, A, *Li*

Chbr: Fuga, d, str qt, *c*1871; Quartetto, a, str qt, *c*1873; Fuga a tre soggetti, G, *c*1874; Serenata Andalusia, vn, pf, *c*1887; Danza caratteristica, vn, pf, *c*1887; Fuga, a, str trio

Pf: Eleganza, capriccio-mazurka (Florence, 1870); Sonata, *c*1874; Fuga, a, *c*1874; Piccola fuga, e, 1875, *Li*; Se tu sapessi, melodia (*c*1878); Aspirazione, pensiero in forma di valzer (1879); Notturno, g♯ (1879); Scherzo-tarantella, A (1879); Serenata, F, 4 hands (*c*1879); Ricordi campestri, A♭, 4 hands (*c*1879); Ricordo di Lugano, barcarola, f (1880); A sera, in Paganini (Genoa, 1888), arr. str qt (c1890); Impressioni, 10 pieces (1888) [incl. some of the preceding]: 1 Le rouet, E (1878), 2 In sogno, melodia, A♭ (1882), arr. vn, pf (n.d.), 3 A te, romanza senza parole (1888), 4 Sotto le tue finestre, serenatella, D (1887), arr. str qt (*c*1890), 5 In gondola, barcarola-impromptu (1884), 6 Canto di primavera, melodia, B♭ (1888), 7 Rêverie, f♯ (1879), arr. vn, pf (n.d.), 8 Un organetto suona per la via, bozzetto, E♭ (1887), 9 Scherzo, A (1878), 10 Sans-Souci!, melodia, A (1888); Tempo di walzer, 4 hands (1891)

Songs: 4 melodie (Florence, 1870): 1 Il sogno, 2 Nella realtà, 3 La speranza, 4 Il morente; Romanza, 1872; A una stella, 1874, *Li*; Chanson groënlandaise, e (1876); L'odalisque, canzone orientale, g♯ (1876); Sognai, 1877, *Li*; In riva al mare, barcarola, a (1878); Il m'aimait tant, romance (1879); Le gondolier (1880); Senza baci, melodia (*c*1884); La pescatrice (1893); La viola, *Li*; Ave Maria (Florence, n.d.); Vieni! deh, vien

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MICHELE GIRARDI

Catalani, Angelica (*b* Sinigaglia, 10 May 1780; *d* Paris, 12 June 1849). Italian soprano. She received very little formal musical instruction and made her début at La Fenice at the age of 17 in Mayr's *La Lodoiska*. In 1800 she sang in Cimarosa's *Gli Orazi ed i Curiazi* in Trieste, and the following season in the same composer's *Clitennestra* at La Scala. After appearances in Florence and Rome, in 1804 she went to Lisbon, and in 1806 she made her London début at the King's Theatre in M.A. Portugal's *Semiramide* (see illustration), also singing in Portugal's *Il ritorno di Serse* and *La morte di Mitridate*, Mayr's *Che originali* (*Il fanatico per la musica*) and Nasolini's *La morte di Cleopatra*.

Between 1808 and 1814 at the King's she appeared in Paisiello's *La frascatana* and *Didone*, sang Sesostris in



Angelica Catalani in the title role of Portugal's 'La morte di Semiramide': lithograph by Samuel Freeman after Adam Buck, 1807

Nasolini's *La festa d'Iside*, and sang in Pucitta's *La vestale*, *Le tre sultane* and *La caccia di Enrico IV*, Piccinni's *La buona figliuola* and Paer's *Camilla*. She also sang Vitellia (*La clemenza di Tito*) and Susanna in the first London performance of *Le nozze di Figaro* (1812). Moving to Paris, she took over the direction of the Théâtre Italien in 1814, continuing to sing in operas written for her by Pucitta and Portugal. In 1817 she embarked on an extended tour of Europe, returning to London in 1824 for a few performances of *Che originali* (*Il fanatico per la musica*); then she gave up the stage. A beautiful woman with a superb, perfectly controlled voice, and a fine actress, she lacked the taste or education to make the most of her gifts.

ELIZABETH FORBES

Catalani [Catalano], **Ottavio** [Ottaviano] (*b* Enna, Sicily; *d* ?Messina, 1644 or later). Italian composer and organist. He was an organist at Catania before he left Sicily for Rome (some time before 1600), where in 1601 he is known to have been *maestro di cappella* of S Apollinare. He spent the earlier part of his composing life in Rome: he was employed as a composer and teacher at the Collegio Germanico for some years up to 1615, and from April 1613 until at least the end of 1621 he was the private teacher of Prince Marc'Antonio Borghese of Sulmona, nephew of Pope Paul V, from whom he received patronage in the form of ecclesiastical benefices. During his time in Rome he also taught the nephews of Popes Clement VIII and Leo XI and was named *maestro di cappella* to the King of Poland. He also took part in Easter processions at the Oratorio di S Marcello. Some time between 1622 and 1624 he returned to Sicily, becoming *maestro* of Messina Cathedral in the latter year. The heading of *Sacro invito* described him as an abbot.

Catalani belonged by adoption to the Roman school that flourished in the generation after the death of Palestrina. According to Lionnet, his music, which is almost entirely for the church, is in a modern style. Some works employ up-to-date concertato textures, and in the *Pastorale* Lionnet finds foreshadowing of the style of Luigi Rossi. Catalini's only extant publication is the *Sacrarum cantionum … liber primus*. His other published music is found in several Roman anthologies and also in some published as far afield as Leipzig and Strasbourg. Like many of his contemporaries he wrote works for two choirs, for example two settings of the psalm *Beatus vir* (in manuscripts at *GB-Ob*). One, in the 8th mode, has no continuo but is in a lively style with much rhythmic variety; there are few tuttis and no word-painting. The other, by contrast, has some massive tuttis and restrained word-painting and is more homophonic. Catalani also wrote oratorio-like music for particular occasions at Messina: the Quarant'ore devotion at the Jesuit church on 19 February 1640 and a Novena celebration in 1644 by the Theatine Fathers of the Oratorio de' Mendicanti. In these he used an up-to-date array of instruments of all kinds, including a varied continuo section.

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1 madrigal, 1609^{17}; 6 secular works, 1621^{15}
Lamento di Erminia, 1619, *I-Bc*, *Vc*
Pastorale nel Santissimo Natale di Christo, *I-Rc*
Sacro invito d'angioli per la solenne festa dell'oratione delle 40 hore, Messina, 1640, lost
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JEROME ROCHE/R

Cataldo, Salvatore di. *See* DI CATALDO, SALVATORE.

Catán (Porteny), Daniel (*b* Mexico City, 3 April 1949). Mexican composer. He graduated in philosophy at the University of Sussex (1970) and obtained the PhD in music composition and theory from Princeton University (1977), where his teachers included Babbitt, James Randall and Boretz. He also studied the Japanese traditional arts with particular focus on the combination of music and drama. He was composer-in-residence with the WNO (1986–7) and received the Placido Domingo Award for his outstanding contribution to opera in Spanish.

Catán's output comprises mainly symphonic music, orchestral songs and operas. His work with intervallic collections creates clear tonal centres and harmonies with a structural function. His angular but eminently singable melodies meld with lush, romantic harmonies supported by a fastidiously transparent orchestration which never obscures the human voice. His most recent operas, *Florencia en el Amazonas* (1996) and *Las bodas de Salsipuedes* (1998–9), incorporate Latin American percussion instruments and rhythmic patterns derived from Afro-Caribbean popular music. *La hija de Rappaccini*, based on a play by Octavio Paz, and *Florencia en el Amazonas* (the first opera in Spanish commissioned by a major opera company in the United States), which incorporates Gabriel García Marquez's magic realism, have marked the infusion of Latin American culture into traditional opera.

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(*selective list*)

Dramatic: Encuentro en el ocaso (chbr op, 1, C. Montemayor), 1979, Mexico City, Ciudad, 2 Aug 1980; El medallón de Mantelillos (musical play, G. Sheridan), 1982, Mexico City, Miguel Covarrubias, 9 Dec 1982; Ausencia de flores (ballet, 1), 1983; La hija de Rappaccini (op, 2, J. Tovar, after O. Paz), 1989, Mexico City, Palacio de Bellas Artes, 25 April 1991; Florencia en el Amazonas (op, 2, M. Fuentes-Beráin), 1996, Houston Grand Opera, 25 Oct 1996; I'm Losing You (film score, B. Wagner), 1998; Las bodas de Salsipuedes (op, E. Alberto), 1998–9
Vocal: Ocaso de medianoche, orch song, Mez, orch, 1977; Cantata (St John of the Cross), S, SATB, chbr ens, 1981; Mariposa de obsidiana (song, O. Paz), S, SATB, orch, 1984; Tierra final (song, J. Ruiz Dueñas), S, orch, 1988; Contristada, orch song, T, orch, 1991

Orch: Hetaera esmeralda, 1975; El árbol de la vida, 1980; En un doblez del tiempo, 1982; Tu son tu risa tu sonrisa, 1991; El vuelo del águila, 1994
Chbr: Qnt, ob, cl, vn, vc, pf, 1972; Pf Trio, 1982; Cuando bailas, Leonor, fl, ob, vc, pf, 1984; Encantamiento, rec, 1989

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Como curarse de la forma y otros cuentos (Mexico City, 1980)
Partitura inacabada (Mexico City, 1989)

LEONORA SAAVEDRA

Catania. Italian city in Sicily. The city was founded as a Greek colony in the 8th century BCE. A large Greco-Roman theatre, seating 1300, survives to the present day. Despite the natural disasters that have destroyed many of the city's records, it is known that chant was taught at the Benedictine cathedral from its foundation in 1091. The only music surviving from the Middle Ages is a Troper in Aquitanian notation (*E-Mn* 19421, *c*1200), which contains four polyphonic unica as well as a large number of monophonic pieces, one of them in praise of the Catanese martyr Agatha.

The monk Blandino noted that in 1131 a certain Pietro of Pisa entered the cathedral to the sound of an organ; by the mid-15th century there was an organist and a choir of monks and boys. Only after the secularization of the cathedral in 1575 was it possible to have professional singers and instrumentalists, who, according to an early 17th-century *ceremoniale*, also served on important occasions at other Catanese churches. The same source refers to polychoral psalm singing, but later expense accounts show the increasing popularity of the use of smaller forces, often with castratos as soloists. Conspicuous among the many *maestri di cappella* of the city is V.T. Bellini, Vincenzo Bellini's grandfather, who served at the church of S Nicolò l'Arena, the same church that in 1767 a large organ was installed by Donato Del Piano.

There were probably many early *sacre rappresentazioni* given in the monasteries. In 1440 a Passion play was enacted at the church of S Maria la Grande, and throughout the Renaissance there were many other performances, mostly under the auspices of the cathedral but also at the convent of S Placido and at the Jesuit church. Continued Jesuit influence, both through their own theatre and through that of the Accademia dei Chiari, was largely responsible for the religious or moralistic tone of several 17th-century opera plots. There are also a number of 18th-century references to *feste teatrali*, such as *La città di Abella liberata* (performed in 1780 and 1783) by the local composer Giuseppe Geremia, while opera of a more strictly commercial type was performed both at the Teatro dell'Università and at the theatres of the princes Biscari and S Domenica. The suppression of these private theatres in the early 19th century prepared the way for the opening of the Teatro Comunale Provvisorio with a production of Rossini's *L'Aureliano in Palmira* in 1821. Basic to its repertory were the works of the leading Italian composers, but the theatre also contributed to creating a forum during the 19th century for such local musicians as P.A. Coppola, Pietro Platania, Salvatore Pappalardo and F.P. Frontini, who is also known for his research into the folksongs of the Etna region and eastern Sicily. In 1890 the magnificent Teatro Massimo Bellini, designed by Carlo Sada, opened with a production of *Norma*. The theatre was described by Gigli in his memoirs as 'the most beautiful and most acoustically perfect in the world', and remains the principal musical institution in the city.

In the 20th century musical life in Catania was stimulated by the foundation of several concert organizations, including the Lyceum Club (1928), the Società Catanese Amici della Musica, which existed between 1947 and 1962, and, more recently, the Associazione Musicale Etnea (1974), whose programmes are notable for promoting contemporary and non-European music. In 1989 the Teatro Massimo Bellini founded an annual festival dedicated to Bellini. The university has also contributed to the growth of music in the city, with the establishment in 1970 of a professorship in music history in the faculty of arts and philosophy, which promotes conferences, seminars and festivals such as the 'Siculorum Gymnasii Musica'. Catania's other principal musical institutions are the Istituto Musicale Pareggiato Vincenzo Bellini, founded in 1951, which trains performing musicians, and the Istituto Musicale Sylvestro Ganassi.

Among the leading composers produced by the city in the 20th century are Alfredo Sangiorgi, Aldo Clementi, Francesco Pennisi and Franco Battiato. Ensembles formed in recent years include the Camerata Polifonica Siciliana, the Orchestra Barocca di Catania and the Mille Regretz choir. Mention should also be made of the initiatives promoted by the local authority, which has organized summer concerts in the city since 1981, and by the regional authority, which since 1985 has organized the Catania Musica Estate, a prestigious festival featuring international artists. The Bellini d'Oro prize was established in the city in 1968. Recent research into music preserved in Catania reveals that the disastrous earthquake of 1693 was a watershed in the history and culture of the city. Little remains from before this date beyond the fragments of music and liturgy from the 14th to 16th centuries held in the Archivio di Stato. From the period following the disaster there are various collections of music held in the Biblioteche Riunite Civica ed Antonio Ursino Recupero, where a rare medieval treatise with particular contrapuntal rules 'ad usum Regni Siciliae' can also be found. Other collections are housed at the Museo Belliniano, the Curia Arcivescovile, the Società di Storia Patria per la Sicilia Orientale and in the Biblioteca Regionale Universitaria, which since 1995 has had a specialist musicological section.

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DAVID BRYANT/DANIELE FICOLA, ROSALBA MUSUMECI

Catanzaro, Innocentio di Paula di. *See* DI PAULA, INNOCENTIO.

Catargi, Alexis (*b* Bucharest, 17 Sept 1876; *d* Sinaia, 20 Aug 1923). Romanian composer. He studied music in Bucharest, Vienna, Rome and Paris with teachers including Enescu, Van Dyck, André Gédalge, d'Indy and the violinist Robert Klenk. Catargi was secretary and cultural attaché at the Romanian Embassy in Paris (1914–18). In addition to his work as a composer he conducted

orchestral and theatrical groups and wrote reviews. His works, which bear the print of late Romanticism, were mainly written for the stage, though he turned to chamber music at the end of his life.

WORKS
(selective list)

Stage: Clar du luna (operetta, 3), 1895, Bucharest, Lyric, 22 March 1898; Enoch Arden (op, 3, V. Friederichson, after A. Tennyson), 1906, Bucharest, Naţional, 1 Dec 1906; Jeanne d'Arc (shadow-ballet), perf. 1906; Nuntă tragică (op, 1, I. Cerdan, after L. Cernol), 1918, Monte Carlo, 25 March 1922

Other works: Stabat mater, solo vv, chorus, orch, 1897; Sym., c♯, chorus, orch, 1912; Simfonia dramatica, chorus, orch, 1916; Sonata, vn, pf, 1920; Str Qt, 1923

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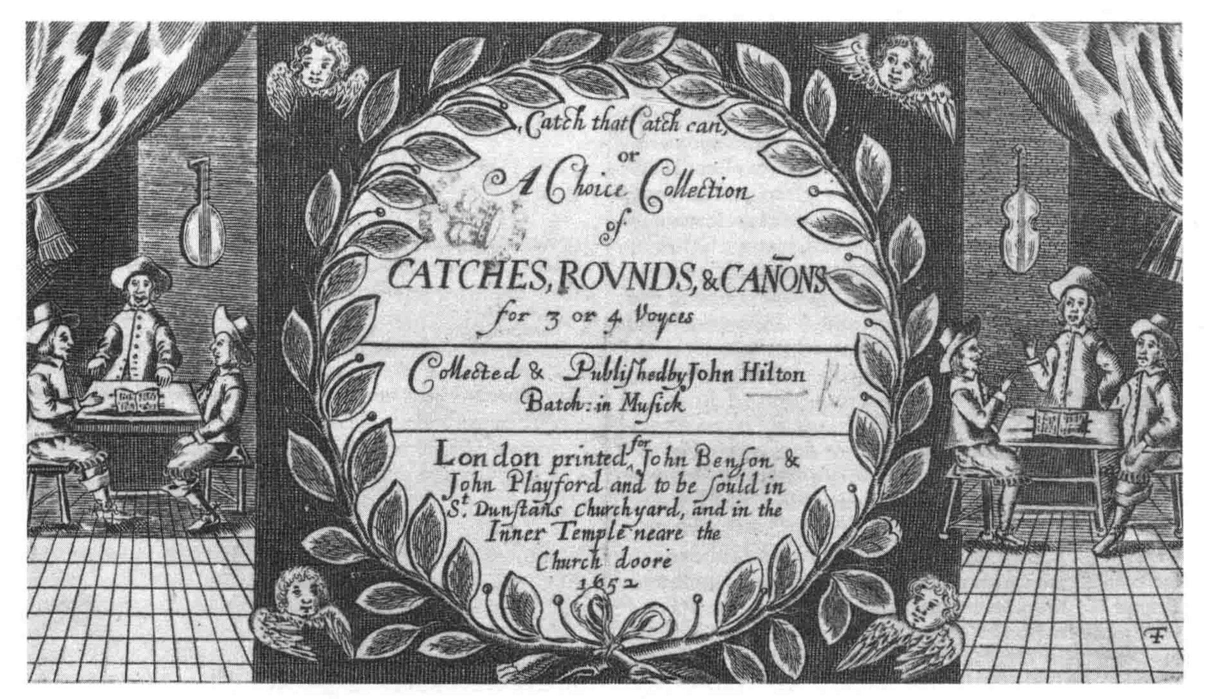
OCTAVIAN COSMA

Catch. A type of comic round for male voices, popular in England from the late 16th century until about 1800. The earliest known catches are those in an English manuscript of 1580 (*GB-Ckc* 1). Morley gave brief instructions on how to compose them in his *Plaine and Easie Introduction to Practicall Musicke* (1597), and Shakespeare's *Twelfth Night* includes a scene where the catch *Hold thy peace* is sung by three members of the cast. Catches first appeared in print in three collections published in London by Thomas Ravenscroft, *Pammelia* (1609), *Deuteromelia* (1609) and *Melismata* (1611); an important later collection is John Hilton's *Catch that Catch Can* (1652; fig.1).

The essential characteristic of the genre is its humour: catches were a celebration of irresponsible male leisure time, spent out of reach of the demands of women and children. Their words are usually on such subjects as drink, tobacco, music, different trades and their shortcomings, poor service in taverns and, especially, sex in its most ridiculous and least mentionable forms, the bodily functions of women being described with schoolboyish gusto. Occasionally the mixed blessings of fatherhood are also discussed (for example in Atterbury's *Hot Cross Buns*, 1777).

Catches were mainly written for three or four voices, exceptionally for as many as eight or ten. They were designed to work well even if sung badly, and were not intended to have a formal audience; any listeners eavesdropping on performances would have been invited to join in. The social class of the men who sang them is not entirely clear. If, as seems likely, catches began as an amusement for the moneyed and privileged, they must have spread to lower social groups during the reign of James I.

By the mid-18th century, singing groups meeting informally in taverns were increasingly being constituted as formal clubs. Catch clubs sprang up all over England (and also in some parts of Scotland and Ireland) with the aim of revitalizing a genre that some saw as having gone stale. Thomas Warren, secretary of the distinguished Noblemen and Gentlemen's Catch Club in London, described catches in 1763 as an 'entertaining species of music, now almost buried in oblivion'. In the event, however, the catch clubs did more to foster and promote glees (*see* GLEE): changing social manners in the 1780s ensured the decline of the catch, turning its heartiness into an embarrassment, its unbuttoned intimacy into an insult to politeness. William Jackson, who was the organist of Exeter Cathedral in the 1790s, defined catches as 'three parts obscenity to one part music'. Attempts were made to rewrite their words in a more genteel style (for example, Purcell's catch beginning 'Once, twice, thrice, I Julia try'd, / The scornful puss as oft deny'd' appeared in Rimbault's *Rounds, Catches and Canons of England* in 1860 altered to 'One, two, three, our number's right / To sing our song



1. *Title-page of 'Catch that Catch Can, or A Choice Collection of Catches, Rounds, & Canons' (London: John Hilton (ii), 1652)*



2. *'The Catch Singers': engraving, c1776; satire on political profiteering in the war with the American colonies, portraying (from left to right) Sir William Howe, Lord Howe, Lord George Germain and the Prime Minister, Lord North*

tonight'), but despite such efforts only a small handful of catches have survived in the choral repertory since 1800.

Many catches have great musical merit, but it is hard to see how they could be revived in the present day: they require male voices, and do not have the same effect if sung by female or mixed choirs; they have large vocal ranges (often an octave and a 6th) and were designed for baritones who could take top notes in falsetto, a skill now lost by both professionals and amateurs; and their words are completely at odds with current attitudes to sexual openness. Nevertheless, editions by R. Cass-Beggs (*The Penguin Book of Rounds*, 1982) and P. Hillier (*The Catch Book*, 1987) represent brave attempts to publish a substantial collection of unexpurgated catches.

The origin of the term 'catch' is obscure. It may have some connection with the 14th- and 15th-century Italian 'caccia', though the two types of song are quite different (except that a few catches are, like cacce, on the subject of hunting). Another theory, widely believed by English musicians even if it is untrue historically, is that the term refers to the technique, characteristic of catches, of arranging the words so that new meanings are thrown up by the juxtaposition of the different lines when they are sung simultaneously. For example, in Cranford's *Here dwells a pretty mayd* (1652) the phrase 'her whole estate is seventeen pence a yeare' in line 2 takes on a new meaning once line 3 adds in front of it 'you may kisse'. The words thus 'catch' at each other in passing, or they may have 'a catch' in them. This word-setting technique has other expressive possibilities besides those of sexual innuendo, and is still used from time to time by composers of modern English rounds.

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DAVID JOHNSON

Catch, Jack. *See* BATES, WILLIAM.

Catel, Charles-Simon (*b* Laigle, Normandy, 10 June 1773; *d* Paris, 29 Nov 1830). French composer and theorist. He went to Paris at the age of 11 to study composition with Gossec and the piano with Gobert. With the outbreak of the Revolution he joined the band of the Garde Nationale de Paris, for which he supplied new music for public functions. After a brief period in the army, he was assigned to teach solfège and harmony to the *corps de musique* of the National Guard. He also took on duties as répétiteur at the Opéra, a post he held till 1803; and in 1795 he was appointed professor of harmony and counterpoint at the newly founded Conservatoire. From 1792 to 1797 he composed at least 25 works for performance at Revolutionary *fêtes nationales*; these included hymns, marches and military symphonies. During the late 1790s he composed a number of chamber works, including quartets and quintets for strings and wind.

In 1802 Catel published a short monograph, *Traité d'harmonie*, a manual of basic principles and rules of harmonic practice rather than a theoretical tract in the tradition of Rameau. His purpose was to simplify and codify the elements of good harmonic writing and his approach was logical, precise and systematic. The treatise remained a standard text for many years in France, and became popular in translation in Germany, Italy and England.

In 1802 he turned his attention to the stage, and by 1819 had written ten works in the various operatic genres currently in vogue. In 1810 he won two honourable mentions for his *Sémiramis* and *L'Auberge de Bagnères* by the special jury awarding the decennial prize for the best musical dramas. In the same year he was appointed inspector at the Conservatoire, but as a result of internal political machinations he severed his ties with the school in 1816. In 1817 he was accepted into the Académie des Beaux Arts. After the failure of his last two operas in 1818 and 1819 he stopped composing altogether and spent his remaining years in virtual retirement, devoting his attention to horticulture. In 1825 he was awarded the cross of the Légion d'honneur. He appears to have been a quiet, lonely man, notwithstanding a close circle of friends.

Catel's four stage works for the Académie de Musique exemplify the approach of his generation to operatic composition. *Sémiramis* (1802), based on the play by Voltaire, demonstrates Catel's acceptance and understanding of the conventions of the *tragédie lyrique* of the preceding century. In *Alexandre chez Apelles* (1808), with choreography by Gardel, he made ambitious use of the popular *ballet d'action*. This work combines both formal and dramatically motivated dance sequences, and includes among its several borrowed numbers the first movement of Mozart's G minor Symphony (K550). With *Les bayadères* (1810), a *tragi-comédie* set in India, Catel acknowledged the latest trends in operatic dramaturgy in a style (similar to Spontini's in *La Vestale*, 1807), that

marks the transition from the older tradition to that of 19th-century grand opera. This spectacular and grandiloquent work typifies the *style empire* approved by Napoleon. Finally, *Zirphile et Fleur de Myrte* (1818), an *opéra féerie*, illustrated Catel's desire to experiment, being a work unique at the Académie both in its *opéra comique* subject matter and in its musical style.

Of Catel's six *opéras comiques* all but one, *Wallace, ou Le ménestrel écossais* (1817), are lighthearted farces, in which the plots, structures and musical styles – in particular the ensembles and finales – are indebted to late 18th-century Italian *opera buffa*. These were remote from the dramatic 'rescue' and 'horror' operas of the 1790s that were also called *opéras comiques*. In *Wallace* Catel aspired to a more serious style; it is one of the first musical works with a Romantic Gothic and Scottish plot and evocations of the Scottish landscape.

Catel was neither a visionary nor an innovator. He was limited also by banal librettos, and the musical and dramatic interest of his works is never sustained. But he was a capable craftsman with an expert approach to details and a sense of a work as an entity; he created unity by such relatively new techniques as the recurring theme. He sought consistency in his portrayal of individual characters and endeavoured to relate musical expression to the immediate dramatic context. In his first works Catel favoured the control and balance of the musical forms of 18th-century opera, but gradually he wearied of the inflexibility of the number opera and began to compose extended scene complexes (e.g. the end of Act 2 of *Les bayadères*), heightening dramatic continuity by a carefully, structured tonal scheme, a recurrence of musical motifs, and a systematic piling up of impressive climaxes. There is an absence of rhythmic diversity; similar patterns tend to dominate a work such as *Les bayadères*. On the other hand, the technical proficiency of the music, the sweeping melodic lines, the rich and often eloquent harmonic language, the symphonic developmental procedures and the skilful handling of instrumental tone-colour all reveal an imaginative and articulate composer. Moreover, all the large-scale works afford scope for the theatrical spectacle dear to French opera audiences and manifest the variety and opulence of the *style empire*. Although he was not a dramatist of the first order, Catel composed music that is often moving, with passages that could stand beside the finest contributions of his age.

21 of Catel's works composed during the Revolutionary period can be readily consulted in a condensed format in Constant Pierre's *Musique des fêtes et cérémonies de la révolution française* (Paris, 1899).

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STAGE

all first performed in Paris

all published in Paris in year of first performance, unless otherwise indicated

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Sémiramis (tragédie lyrique, 3, P. Desriaux, after Voltaire), Opéra, 4 May 1802
Les artistes par occasion (opéra bouffon, 1, A. Duval), OC (Feydaeu), 22 Jan 1807
L'Auberge de Bagnères (opéra bouffon, 3, C. Jalabert), OC (Feydaeu), 23 April 1807
Alexandre chez Apelles (ballet, 2, Gardel), Opéra, 20 Dec 1808
Les bayadères (op, 3, E. Jouy), Opéra, 8 Aug 1810
Les aubergistes de qualité (oc, 3, Jouy), OC (Feydaeu), 17 June 1812
Bayard à Mézières (oc, 1, Chazet, Dupaty), OC (Feydaeu), 12 Feb 1814; collab. Boieldieu, Cherubini, Isouard
Le premier en date (oc, 1, M.A. Desaugiers), OC (Feydaeu), 3 Nov 1814
Wallace, ou Le ménestrel écossais (opera héroïque, 3, Saint-Marcellin), OC (Feydaeu), 24 March 1817
Zirphile et Fleur de Myrte, ou Cent ans en un jour (opéra féerie, 2, Jouy and N. Lefebvre), Opéra, 29 June 1818
L'officier enlevé (oc, 1, Duval), OC (Feydaeu), 4 May 1819

REVOLUTIONARY MUSIC

Vocal: Hymne à l'égalité (M. Chénier) (1791); De profundis (1792); Ode patriotique (1792); Hymne sur la reprise de Toulon (1793); Stances pour la fabrication des canons, poudres et salpêtres (1794); Hymne à la victoire sur la bataille de Fleurus (1794); La bataille de Fleurus (1794); Stances pour l'anniversaire du 9 thermidor (F. Pillet) (1795); Hymne du 10 août (Chénier) (1795); Chant du banquet républicain (Le Brun) (1796); Hymne a la souveraineté du peuple (V. Boisjoslin) (1799); Chant pour l'anniversaire de la fête de la république (n.d.); Ode sur la situation de la république (n.d.); Hymne à l'Etre Suprême (n.d.); Ode sur le vaisseau le Vengeur (n.d.); Chant triomphal (1807); Cant. in honour of the empress (1813), lost
For wind insts: numerous military marches, syms.

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Recueil de 2 duos bachiques et de 6 canons, 2–3vv (Paris, *c*1820)

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SYLVAN SUSKIN

Catelani, Angelo (*b* Guastalla, 30 March 1811; *d* San Martino di Mugnano, Modena, 5 Sept 1866). Italian musicologist and composer. The date of his death has sometimes been given incorrectly as 15 September. He studied music in Modena and in 1831 was sent by a wealthy Modenese to the Naples Conservatory, which he left after six months, continuing his lessons with Zingarelli and Crescentini as a private pupil. He also had lessons from Donizetti. In 1834 he stopped receiving financial support and moved to Messina, where Donizetti secured him a contract for the 1835–6 season as composer and conductor at the theatre. After returning to Modena in 1837 to escape an epidemic in Sicily, he was made *maestro di cappella* at Reggio nell'Emilia by the Duke of Modena, but gave up the position in 1839 because of local opposition to the appointment. He wrote an opera for Modena in 1840, but because of the death of the duchess it was not performed. He took this score and the libretto of a new opera to Bologna in 1841 for Rossini's criticism, initiating a friendship that lasted until his death. The new work, *Caràttaco*, was successful in Modena in 1842, but on hearing Verdi's *Nabucco*, he abandoned writing for the stage. He was appointed *maestro di cappella* to the

Modenese court in 1846 and at the cathedral in 1848 according to his memoirs, but Roncaglia stated that his court position was that of *Regolatore delle funzioni di chiesa*. From 1841 he wrote critical articles for Modenese journals and newspapers. His friendship with Gaetano Gaspari led him to historical research, and after 1850 he published a series of biographical and bibliographical studies that constitutes his most important and lasting work. In 1860 he became assistant librarian at the Biblioteca Palatina in Modena and began cataloguing its music collections.

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BRUNO CAGLI

Catena (It.). *See* BASS-BAR.

Catenacci, Gian Domenico. *See* CATTENACCI, GIAN DOMENICO.

Cathala [Cathalas], **Jean** (*fl* 1646–83). French composer, singer and cornettist. He is first heard of on 17 February 1646 as a tenor (*clerc-taille*) and cornettist at the Ste Chapelle, Paris. He was still recorded there on 28 May 1650, but he also appears in the records of Notre Dame, Paris, on 2 July 1649 and again in 1652. On 2 October 1656 he was appointed choirmaster of Amiens Cathedral and made a vicar of the chapel of St Quentin. He resigned on 13 November 1658, probably because his manner caused difficulties. He seems, however, to have stayed on and was finally instructed to leave by St Andrew's Day (30 November). He then succeeded Annibal Gantez as choirmaster of Auxerre Cathedral. It is known that on St Peter's Day 1665, while still choirmaster at Auxerre, he played the cornett at Troyes Cathedral. It is likely that he was the church singer 'Cathalas', living in the rue Marsousets in the parish of the Madeleine, who was present on 27 February 1673 at the funeral of the son of Louis Gingart, musician to the king and queen. Finally, on 31 December 1679, he was recorded as teaching music in Paris when he was witness to the wedding of an officer of the archbishop. He is known to have had six masses published in Paris: *Missa 'Laetare Jerusalem'* and *Missa 'In luce stellarum'*, both for five voices (1666), *Missa 'Inclina cor meum Deus'* for four voices (1678), *Missa 'Nigra sum sed formosa'*, written only in black notes, for five voices (1678), *Missa 'Non recuso laborem'* for four voices (1680) and *Messe syllabique en plein-chant* for four voices (1683); three were still listed in Ballard's catalogue of 1707, but only two, '*Nigra sum*' and '*Non recuso laborem*', are now extant. Their melodies are well developed with fewer repeated notes and a wider range than was usual in such music and they have more interesting rhythms and imitative counterpoint than is generally found in late 17th-century French masses.

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WILLIAM HAYS

Catholic Monarchs. Ferdinand (V of Aragon, II of Castile; reigned 1479–1516) and Isabella of Castile (reigned 1474–1504) were important patrons of music on the Iberian peninsula at the turn of the 15th century. Since Barbieri's discovery of the so-called Palace Songbook (*Cancionero Musical de Palacio*, *E-Mp* 1335), and especially since Anglès's studies and editions (in MME), the reign of Ferdinand and Isabella has been recognized as an era in which polyphonic music flourished on an unprecedented scale in the kingdoms of Aragon and Castile. This burst of activity may be somewhat exaggerated by the loss of Spanish musical sources from earlier in the 15th century, since there was clearly an existing musical tradition of long standing. But the discovery and publication of an indigenous musical repertory, almost all of which seems to be attributed to composers who worked in the royal chapels, has allowed for the addition of music patronage to the many other achievements of the Catholic Monarchs.

Of their musical tastes and education almost nothing is known: the customary chapel choirs, corps of trumpeters and drummers and ensembles of *ministriles altos* and other instrumentalists were employed in both households to fulfil the needs of court ceremony. According to contemporary chroniclers, it was usual for Ferdinand to

have vihuela music in his chambers and for Isabella to correct any chaplain who sang a wrong note or misplaced a syllable in the performance of plainchant. Both apparently favoured the singing of devotional songs in the vernacular in their halls. Their son and heir, Prince Juan (*d* 1497), was known to sing polyphonic songs with his chapel master, Juan de Anchieta, and four or five choirboys. In addition, he kept a large collection of musical instruments.

The relative wealth and stability of the monarchs' reign allowed for the expansion of their royal households, already based on the Burgundian model in structure. The maintenance by the two monarchs of separate households, funded by separate chanceries, resulted in substantial combined musical resources. In addition, both chapels were greatly expanded over the course of their rule (Ferdinand's chapel increased from eight to almost 50 during his reign). The singers, recruited from the cathedrals as the monarchs travelled through their kingdoms, were rewarded with both high salaries and ecclesiastical benefices. This close relationship between church and court, together with the monarchs' concern for ecclesiastical reform, helped to lay the foundations of the so-called Golden Age of Spanish polyphony later in the 16th century. With the notable exceptions of north European musicians such as Juan de Urrede and Enrique de Paris, most of the singers employed in the royal chapels were native to Castile or Aragon. And though the suggestion by Anglès and others that an indigenous school was deliberately fostered at court is unlikely, it did result in a new emphasis on the production of Castilian-texted polyphonic song, marking the final shift from the French repertory that appears to have dominated courtly entertainment earlier in the 15th century.

The Spanish musicians working at court were nonetheless well acquainted with musical developments in northern Europe and Italy. The major composers associated with the royal chapels – Peñalosa, Escobar, Anchieta and many others – wrote in an idiom that combined elements of the latest Franco-Netherlandish polyphonic devices with a more direct, syllabic style that was essentially chordally conceived and which probably had its roots in non-written traditions. Humanistically educated figures such as the composer Juan del Encina and the royal chronicler Lucas Marineus Siculus undoubtedly also influenced the way in which vernacular lyric verse and Latin motet texts were set by these composers.

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TESS KNIGHTON

Catlett, Sid(ney) [Big Sid] (*b* Evansville, IN, 17 Jan 1910; *d* Chicago, 25 March 1951). American jazz drummer. He played in several minor bands in Chicago before moving in 1930 to New York, where he began a career working freelance; he made many recordings and appeared with Benny Carter (1932–3), McKinney's Cotton Pickers (1934–5), Fletcher Henderson (1936) and Don Redman (1936–8). From 1938 to 1941 he was prominently featured in the big band led by Louis Armstrong, whose preferred drummer he became. During 1941 he worked briefly with Benny Goodman, then led his own groups in various cities, among them a quartet with Ben Webster which recorded *Sleep* (1944, Com.). Catlett also recorded as a sideman with Dizzy Gillespie at one of the first bop sessions, which included *Salt Peanuts* (1945, Guild). From 1947 to 1949 he was again with Armstrong, playing New Orleans jazz in the latter's small group, the All Stars.

Catlett was among the outstanding drummers of the swing period, and many later jazz drummers were influenced by his work. He had a bright, firm touch and absolute metrical precision in his right-hand ride patterns, which allowed him to create unpredictable cross-accents with the left, including his famous, expertly timed rimshots. By almost imperceptibly rushing the beat he could at times generate enormous intensity in a big-band performance. He was an expert accompanist in a small-group setting, carefully adjusting his timbres to suit the soloist and sometimes anticipating the course of the improvisation. He also provided some of the most satisfying extended solos in pre-modern jazz drumming, revealing a clear sense of logical development and drum 'melody' which set him apart from contemporaries such as Gene Krupa. Perhaps most remarkable was his individual way of adapting to all the jazz styles then available, as reflected in his many recordings with leading musicians in the New Orleans, Chicago, swing and even bop styles. His unrestrained manner is well captured in the film *Jammin' the Blues* (1944).

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J. BRADFORD ROBINSON

Catley, Ann [Anne] (*b* London, 1745; *d* nr Brentford, 14 Oct 1789). English soprano. The daughter of a hackney coachman and a washerwoman, she was apprenticed to William Bates about 1760. She sang at Vauxhall and Covent Garden in 1762–3 and then went to Dublin after the scandal arising from a payment of £200 by her lover, Sir Francis Blake Delaval, to end her apprenticeship. There she played Polly and later a 'rakish, joyous Macheath'; the ladies had their hair 'Catleyfied', she earned enormous sums and had a scandalous reputation. O'Keeffe, who knew her at this time, wrote in his

Recollections: 'She was one of the most beautiful women I ever saw ... She was eccentric, but had an excellent heart'. She returned to Covent Garden in 1770, making her mark as Rosetta in the pasticcio *Love in a Village*, Rachel in the ballad opera *The Jovial Crew* and a scandalously impudent Juno in O'Hara's burletta *The Golden Pippin*, a part designed for her. In *Love in a Village*, she introduced her own setting of 'Cease bold seducers', which was later published. Boaden praised the brilliance and neatness of her singing, and Parke remembered her being vehemently encored for singing 'the whole of Fischer's minuet staccato ... with most extraordinary power of voice and articulation'.

An intelligent and generous woman, she settled down with Colonel Lascelles after her notorious youth, and her will provided for their eight surviving children. She was ill in the later part of her career (she died of tuberculosis), but retained on stage the 'bold, volatile, audacious' manner which captivated audiences.

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OLIVE BALDWIN, THELMA WILSON

Catlin, George (*b* Wethersfield, CT, 1777 or 1778; *d* Camden, NJ, 1 May 1852). American musical instrument maker. He worked in Hartford, Connecticut, from about 1799 until at least 1813, and made a wide variety of instruments including woodwinds, string instruments, harpsichords, pianos and organs. Among the more unusual instruments mentioned in his advertisements were tenoroons, tenor clarinets and clarions (bassoon-shaped bass clarinets). He also advertised measuring and surveying instruments. He formed at least two partnerships of short duration before leaving Hartford. Bassoons signed Catlin & Bliss and Catlin & Bacon are known, and an organ for Christ Church, Hartford, was made by Catlin & Bacon in 1812. Catlin's clarions, first produced about 1810, were popular during the following 15 or 20 years and were copied by several other American makers.

By 1815 at the latest Catlin had moved to Philadelphia, where he continued his business on a smaller scale. He entered a flute in the second Annual Exhibition of the Franklin Institute in 1825. The judging committee stated that 'the ingenuity and skill of this artist are well known and the flute presented by him was a very fair specimen of his talent'. Catlin also entered some 'violin trimings' in the 17th exhibition in 1847. His production could not have been large, judging from the number of surviving instruments; however, his bassoons and bass clarinets from his Hartford period were unusual accomplishments for a maker in the USA at that time. Interesting examples of Catlin's work are found at the Smithsonian Institution, the Shrine to Music Museum, University of South Dakota, and the Henry Ford Museum, Dearborn, Michigan.

See also MEACHAM.

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ROBERT E. ELIASON

Cato, Diomedes (*b* ?Serravalle, nr Treviso, 1560–65; *d* after 1607 or 1618). Italian composer and lutenist, active in Poland. He was often referred to simply as 'Diomedes'. His father Costantino, who was a Protestant, was a teacher in Serravalle in about 1562; he left in about 1565 to escape the Inquisition, and settled in Kraków. His wife followed soon afterwards with their three children, of whom Diomedes was the youngest. His employment as a lutenist at the court of King Sigismund III of Poland is documented from 20 March 1588 until August 1593 and again in about 1602. In 1593–4 he probably accompanied the king on a journey to Sweden, where, according to Norlind, he was among the best-known foreign composers by 1600. A manuscript chronicle of 1623 reports that, together with Antonio Fulvio, he wrote music for the wedding celebrations of Jan Kostka, which took place at the castle of Świecie (nr Toruń) in 1591. The same document states that Stanisław Kostka, a patron of Cato, left him a substantial legacy (1602). Radke cited a note stating that Cato was heard playing on 21 March 1619; however, the note has not been found.

Cato's output includes music for voices, viol consort and keyboard, but it is for his lute pieces that he is best known. These comprise preludes and fantasias, dances and intabulations of vocal pieces. In the preludes homophony predominates, though there are occasional imitative entries and some florid, quasi-improvisatory passage-work. One is in the form of a miniature set of variations. The fantasias, Cato's most interesting compositions, are mostly of the imitative ricercare type. The melodic material is notably homogeneous, and some of the pieces are clearly monothematic. Those in the Fitzwilliam Museum, Cambridge, are stylistically firmly rooted in the Renaissance, imitative throughout and with melodic lines of vocal character; one of them is based on the melody of Janequin's chanson *Le chant des oiseaux*. The fantasias in RISM 1603[15], however, contain certain traits characteristic of Baroque polyphony, especially in the use of short motifs to shape melodic lines and in the episodic structure of certain sections; episodes often appear within and between the expositions of thematic material. Sometimes there are sharp contrasts between successive short sections. Among the dances, several merit special attention, particularly two unusual Italian dances: the barriera, a court dance, and the favorito, which can perhaps be regarded as an elaboration of a 'favourite' galliard. Eight Polish dances are probably based on folk melodies. The madrigal *Tirsi morir volea* is extant in two sources with only the top part texted, indicating that it was performed as a solo song with instrumental accompaniment, but in fact it was conceived as a five-part vocal work.

WORKS

LUTE

8 choreae polonicae, 7 fantasias (1 doubtful), favorito, 6 galliards, 2 madrigal transcrs., 2 passamezzos, 5 preludes, 1600[6], 1603[15],

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PIOTR POŹNIAK

Catoire [Katuar], **Georgy (L'vovich)** (*b* Moscow, 27 April 1861; *d* Moscow, 21 May 1926). Russian composer and musicologist of French descent. He was taught the piano by Klindworth, who encouraged him to study the works of Wagner; he joined the Wagner Society in 1879 and attended a festival at Bayreuth in 1885. In 1884 he graduated from the mathematics department of Moscow University, but afterwards devoted himself entirely to music. The next year he went to Berlin, where he continued his studies with Klindworth and took composition lessons with Tirsch, later with Rüfer. After a disappointing period of study with Rimsky-Korsakov and Lyadov, he returned to Moscow, where he taught himself and consulted with Arensky and Sergey Taneyev. In 1916 he was appointed professor of composition at the Moscow Conservatory, a post he held until his death; Bely, Kabalevsky, Polovinkin and Fere were among his pupils.

During his professorship Catoire began to study questions of music theory, and he was the first Russian theorist to adopt Riemann's approach for pedagogical use. In *Teoreticheskiy kurs garmonii* ('Theoretical course in harmony', Moscow, 1924–5) he based his conclusions on works from the late 19th century, discussing tonality and chord structure in broader perspective. In the incomplete and posthumously published *Muzïkal'naya forma* ('Musical form', Moscow, 1934–6) he challenged and expanded some of the arbitrary aspects of Riemann's rhythmic theories, and pointed to the existence of mixed and transitional types of forms. These works laid the foundation for the development of music theory in the USSR. As a composer he belonged on the whole to the 'Moscow school' and his work takes Tchaikovsky as its point of departure. The influence of Wagner is also apparent, though enhanced by a sensitivity to the styles of Chopin, Franck and later even Debussy.

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(*selective list*)

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Chbr: Pf Trio, op.14, 1900; 2 vn sonatas, op.15, 1900, op.20, 1906; Str Qnt, op.16, 1901; Str Qt, op.23, 1909; Pf Qnt, op.28, 1914; Pf Qt, op.31, 1916

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L.M. BUTIR

Catrufo, Gioseffo [Giuseppe] (*b* Naples, 19 April 1771; *d* London, 19 Aug 1851). Italian composer. A student at the Conservatorio della Pietà dei Turchini, Naples, he was known under the name 'Spagnoletto' as a singer of comic roles. At the end of 1791 he went to Malta, where he made a reputation as an opera composer: his *opere buffe Il Corriere* and *Cajacciello disertore* were given at the Manoel Theatre in 1792. Possibly involved in the Naples Revolution of 1799, he emigrated to France in the same year and followed a military career until 1804. He then returned to Italy to resume his theatrical activities, settling in Geneva. In 1810 he moved to Paris working in particular at the Théâtre Feydeau. In 1835 he moved to London and taught singing there for the rest of his career. Known chiefly for his stage works (his output included songs and piano pieces), Catrufo followed closely in the footsteps of the *opéra comique* composers of the beginning of the 19th century. He possessed a fresh melodic inspiration and a spontaneous, popular and simple style.

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(*selective list*)

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Vocalizations, solfèges, singing tutors

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FRANCESCO BUSSI

Cattani, Giovanni Lorenzo (*b* Carrara, 1642; *d* Pisa, 1713). Italian composer and organist. His family included Danese, a sculptor, architect and poet, and his son Perseo, a talented man of letters and politician who at one time was rector of the University of Pisa.

Born Jacopo, after two years as a novice at Pietrasanta he became an Augustinian friar in the convent of S Giovanni, Livorno, and held various posts in the order, becoming Provincial of Pisa in 1695. He was appointed second organist of Pisa Cathedral in 1664, and in 1668 he moved to the conventual church of the Cavalieri di S Stefano where he served first as organist and from 1670 as *maestro di cappella*. Significant results of Cattani's years at this church were the gradual increase in the number of voices (to nine) and instruments, including the arrival of distinguished violinists Costantino Clari and Francesco Ciampi. He was also a successful teacher: his pupils included the castrato Petrilli. Cattani's activities during these years included participation in musical events in other ecclesiastical buildings in the province of Pisa and in neighbouring cities.

Cattani was active in the theatre, probably from 1679 when the presence in Pisa of the court of the Grand Duke during Carnival occasioned theatrical performances by the Accademia Lunatici e Stravaganti. From 1681 Cattani was often called upon to celebrate events in honour of the Medici. He wrote for Florentine theatres both *opere serie* and *opere buffe*. In the 1690s Cattani also wrote oratorios, performed by numerous Florentine confraternities.

WORKS

SACRED

all MSS in church of Cavalieri di S Stefano, Pisa

Dominica in Palmis col Passio del Venerdì, 4vv, bc; motet, 4vv, org; introit, 4vv, vl, bc; hymns, 4–5vv, bc (1, str); Christmas responsory, 4vv, str, bc
Mass, lost

ORATORIOS

all music lost, composed for Florence

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S Geneviefa (G.A. Moniglia), Florence, 1689
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Il sacrificio di Jefte, Florence, 1693, pubd lib Brompton Oratory, London

STAGE

all music lost, composed for Florence to librettos by G.A. Moniglia

Quinto Lucrezio proscritto, op, 12 Nov 1681
Il Conte di Cutro, op, 12 Nov 1682
Il pellegrino, op, ?1685, 1689
Gneo Marzio Coriolano, op, 25 May 1686
La pietà di Sabina, op, composed before 1689, probably not perf.
1 Intermedio, lost

INSTRUMENTAL

2 sinfonias, 2 toccatas, both lost

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DEUMM; EitnerQ; FétisB; RicordiE; SchmidlD; SchmidlDS

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PATRIZIA RADICCHI ELEFANTE

Cattenacci [Catenacci], **Gian Domenico** (*d* Milan, *c*1800). Italian organist, composer and teacher. A Franciscan monk, he was a member of the Observant Minorites and lived in the cloister of S Angelo in Milan. In 1779 he was one of the judges of the competition for the post of *maestro di cappella* at the cathedral. He had many organ pupils. At a time when styles more appropriate to the opera house and concert hall strongly influenced many Italian organists' performances and compositions, Cattenacci was among the few who attempted both in his playing and in his published music to emphasize the polyphonic nature of the instrument. This is especially evident in the predominantly contrapuntal texture of his 19 *Sonate d'organo* (Milan, 1791). In his later collections, the 24 *Sonate d'organo* (Milan, 1792/*R*) and the two books of the *Raccolta di versetti fugati e ideali in tutti i toni maggiori* (Milan, 1794), he included, as a concession to dilettantes, a number of works featuring *galant* style and homophonic textures. (The 1792 collection also contains an informative preface.) Cattenacci composed a large amount of church music, including masses, mass movements, *Magnificat* and psalm settings, hymns and a *Te Deum*, all in manuscript (*CH-E, I-Mcap, VIGsa*).

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MILTON SUTTER

Cattenar, Enrico (*b* Chissigné, Franconia, *c*1620; *d* Turin, 29 July 1701). Italian violin maker. Cattenar appears to have been the most important violin maker in Turin during the 17th century. While many writers record him as having been a pupil of Chiaffredo Cappa, he was actually considerably older. Cattenar first appeared in Turin as a maker of lutes and other stringed instruments in 1650, when he first acquired his workshop and shortly thereafter married the widow of the Tyrolean lute maker Johann Angerer (*c*1620–1650). In early documents his name is often given as Casner; only from the 1670s onwards is he consistently referred to as Cattenar. He maintained an active and successful workshop in Turin until the end of the century and was well connected to the Court; his eldest son was a prominent physician, and another son, Francesco Giuseppe (*b* Turin, *c*1664; *d* Turin, after 1732), was a violinist in the Royal Chapel.

Few original labels survive in Cattenar's instruments. Known examples reveal an excellent fusion of the methods of German makers with those of Italy, especially those of Cremona. The models are those of Amati, particularly the small Amati pattern, with a high degree of precision, a

clean finish, and great delicacy, but they also bear characteristics of the northern European schools, such as the use of a channel in the back perimeter for inlaying the ribs and a tendency to give the final cut of the volutes an extra 90° turn, rather than stopping opposite the throat. The woods used are typically Piedmontese in origin. His varnish, usually a dark red-orange to golden brown in colour, is soft in texture and not dissimilar to that of Cappa, hence the assumption of an apprenticeship. The rare original labels which still survive give his name as Henricus Cattenar.

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PHILIP J. KASS

Cattin, Giulio (*b* Vicenza, 22 May 1929). Italian musicologist. He was ordained a priest in 1951 and gained an arts degree from the Catholic University of Milan in 1959. In the same year he began teaching arts and humanities disciplines at the Episcopal Seminary in Vicenza and concurrently from 1974 to 1979 he taught the history of liturgy at the University of Pisa. He was appointed professor of music history at the University of Padua in 1978 and frequently taught on international courses at the Centro di Studi sull'Ars Nova italiana in Certaldo. He was vice-president of the Italian Society of Musicology (1982–8) and is on the steering committee of the International Society of Musicology. He has been on the research committee for the *Rivista italiana di musicologia* (1980–82), and in 1989 became chairman of the committee for the Fondazione Levi, Venice. He is on the editorial boards of the *Journal of Musicology*, *Musica e storia* and *Il saggiatore musicale*, and together with G. Morelli edits the periodical *Rassegna veneta di studi musicali*. His main interests are Italian and French liturgical and secular music of the medieval period up to the 16th century. He has also carried out research into the *laude* and poetry written for musical purposes in the 15th and 16th centuries.

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TERESA M. GIALDRONI

Catullus, Gaius Valerius (*b* Verona, ?84 BCE; *d* ?54 BCE). Roman poet. He settled in the capital while still a youth, and there formed an adulterous liaison with the woman whom he called Lesbia in his poems. These include one group (1–60) of short pieces reflecting particular occasions, a second (61–4) made up of long poems, and a third (65–116) which ranges from the epigram to the epyllion, a miniature epic, but which retains elegiac metre throughout. Catullus's characteristic passion and simplicity could often manifest themselves as extreme obscenity.

References to music occur only in the second group of poems. At the beginning of 63, the poet lists the instruments that are proper to the cult of Cybele: the

tympanum (a small drum), the cymbal and the 'deep-sounding' Phrygian aulos 'with curved pipe', popular in Rome (63.8–10, 21–2). These reappear in his description of Bacchic rites (64.261–4), with trumpets, described as having a raucous, booming tone. Poem 64 also contains a spinning song (323–81), sung by the Fates; 61 begins with a cult song to the wedding god; and 62, an amoebean wedding song for double chorus, has the tone of folk poetry. Catullus never mentioned the lyre or any other string instrument, nor is there any direct evidence that his poetry was sung during his own time. The qualities already noted, however, together with related evidence, suggest that such performance was possible. The clearest case is 34, a hymn to Diana which parallels the *Carmen saeculare* of Horace. Music is likely, however, to have had a place of greater importance in the Horatian lyric.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Catunda, Eunice. *See* KATUNDA, EUNICE.

Caturla, Alejandro García (*b* Remedios, 7 March 1906; *d* Remedios, 12 Nov 1940). Cuban composer. Born to Spanish parents, as an adolescent he married an Afro-Cuban woman, and later her sister, raising a total of 11 *mestizo* children. He began piano and violin lessons at the age of eight; subsequently he taught himself the saxophone. Following music studies in Havana (1926–7) with Pedro Sanjuán (composition) and Arturo Bovi (voice), he studied with Boulanger in Paris (1926). He also studied law (which was to become his profession) in Havana (1924–7), meanwhile composing, performing and distributing his own popular songs and solo piano music (tango, *criolla-bolero*, ballade, *danzón* and *son*) set in crude, unconventional harmonies often with humorous, satirical titles. He formed the Jazz Band Caribe, played the piano for silent films and puppet shows and became a member of Sanjuán's Havana PO, where he met Roldán.

Influenced by the Cuban writer Alejo Carpentier, Caturla's experiments with European modernism led to his unsuccessful composition début in 1927 with the *Preludio* (played by the Havana PO under Sanjuán). Subsequently he followed the intitiative of Roldán and embarked upon a symphonic style based on rhythms derived from such forms as the *son*, rumba, *danzón*, *comparsa* and conga) and using native percussion (e.g. timbales, bongos, congas, guiro and claves). But music such as 'Comparsa' from *Primera suite cubana*, in which the spirit of carnival is gradually transformed into a dirge, and *Bembé*, his most frenzied ritualistic music, set him apart from Roldán's more disciplined approach. With its shrill dissonances, polytonality, twitching syncopations, hammering keyboard percussion and extraordinary polyryhthmic textures, *Bembé* was Caturla's favourite and most frequently performed composition. Along with *Yamba-O*, *Primera suite cubana* and *Manita en el suelo* (a one-act puppet opera to a libretto by Carpentier), it marked the zenith of his Afro-Cuban style, whose 'aesthetic supermacy' over previous Cuban music he advocated in his uncompromising music criticism and essays in Havana's *Musicalia*.

Caturla gained recognition abroad at the 1929 Festivales Sinfónicos Ibero-Americanos in Barcelona and Seville (with Ernesto Halffter conducting), and at the Marius Gaillard concerts in Paris that same year. Performances in Boston, New York, Philadelphia, Berlin and Vienna followed. As a member of Cowell's Pan American Association of Composers (PAAC), he arranged concerts for Cowell and Slonimsky in Havana (1930–32). His music was later published and recorded in Cowell's *New Music Quarterly*, and he established a network of correspondence with other PAAC members, including Ives, Varèse, Stokowski, McPhee, Cage and Slonimsky, to whom he sent his scores, seeking performances or opinions.

In 1932 Caturla founded the Orquesta de Conciertos de Caibarién, a 'symphonic band', with whom he conducted transcriptions of his own music and that of PAAC composers (including Cowell). He also arranged music of his own and others for municipal bands and wind ensembles (including saxophone septet) in the small towns where he worked as a judge. In his songs which set Cuban *negrista* poetry he established a new formally free vocal style, with cries, chants, vocalises, sudden endings, extreme melodic leaps and polytonality. These songs blend rhythms of the *son*, rumba and *comparsa* and in some cases (e.g. *Dos poemas afro-cubanos*) imitate the sonority of the Cuban *tres* in the piano accompaniment. Caturla's last song, *Sabás* – with its pentatonicism, polyrhythms, silent downbeats, call and response between vocal and instrumental parts and rich instrumental timbres – epitomizes his African style. In sharp contrast the three *a cappella* choruses exhibit a dissonant motivic counterpoint, unusual voice crossings, intricate rhythms and fluctuating dynamics.

Caturla won first prize in Cuba's Concurso Nacional de Música (1938) for his *Obertura cubana*, and the following year Lange did much to spread Caturla's music throughout Latin America through his *Boletín latino americano de música*; both Chavez and Revueltas conducted his music in Mexico City. His life was cut short when he was shot dead by a criminal who mistakenly believed he was to be sentenced in his court. But with the establishment in the 1970s of the Alejandro García Caturla Museo in Remedios and a concert hall and music school named after him in Havana, he has since become recognized as one of Cuba's foremost composers.

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(*selective list*)

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M. Kuss: 'The Confluence of Historical Coordinates in Carpentier/Caturla's Puppet Opera Manita en al suelo', *Musical Repercussions of 1492*, ed. C.E. Robertson (Washington DC, 1992)

CHARLES WHITE

Cauchie, Maurice (*b* Paris, 8 Oct 1882; *d* Paris, 21 March 1963). French musicologist. He was a scientist by training and civil servant by profession, and pursued his musical interests as a leading member of the Cercle Musical in Annecy (1906–14), promoting performances of unfamiliar early and modern French music. His research after 1917 dealt mainly with early 17th-century French literature, and French music of the 16th and 17th centuries, the subject of many articles in the *Bulletin de la Société française de musicologie*, the *Revue de musicologie* and *Le ménestrel*. He also contributed many articles on 19th-century French comic opera to *Opéra-comique*, of which he was editor from 1928 to 1931.

WRITINGS

'Les chansons à trois voix de Pierre Clérau', *Beethoven-Zentenarfeier: Vienna 1927*, 175–80

'Maximilien Guilliaud', *Festschrift Adolph Koczirz*, ed. R. Haas and J. Zuth (Vienna, 1930), 6–8

'Les psaumes de Janequin', *Mélanges de musicologie offerts à M. Lionel de La Laurencie* (Paris, 1933), 47–56

'La pureté des modes dans la musique franco-belge du début du XVIe siècle', *Theodor Kroyer: Festschrift*, ed. H. Zenck, H. Schultz and W. Gerstenberg (Regensburg, 1933), 54–61

La pratique de la musique (Paris, 1948)

Thematic Index of the Works of François Couperin (Monaco, 1949/*R*)

EDITIONS

Clement Janequin: Deux chansons pour choeur mixte à cinq voix (Paris, 1924); *Trente chansons* (Paris, 1928)

Quinze chansons françaises du XVIe siècle à quatre et cinq voix (Paris, 1926)

François Couperin: Oeuvres complètes (Paris, 1932–3)

MALCOLM TURNER

Caudella, Eduard (*b* Iaşi, 22 May/3 June 1841; *d* Iaşi, 15 April 1924). Romanian composer, violinist and teacher. After studying the violin in Berlin with Hubert Ries, in Frankfurt with Vieuxtemps and in Paris with Massart and Alard, he worked as a violinist at the court of Prince Alexandru Ioan Cuza in Iaşi. He soon established himself in Iaşi as a violin teacher (1861–1901), teacher and director at the Conservatory (1893–1901), director of the

National Theatre, involved with German lyric groups and at the Italian Opera (1870–74) and teacher of music aesthetics at the University (1875–7). During the early part of his career he spent much time as a concert violinist in Romania and abroad. He was also active as a music chronicler, writing for several Romanian publications. He produced a number of collections and arrangements of folk music and played an important part in the development of the young George Enescu. He organized and conducted the Conservatory orchestra, promoting the values of Classical and Romantic music; in his later years he took a stance against modernism, which he considered dangerous and anti-artistic.

As a prolific composer, Caudella had considerable influence on the formation and consolidation of Romanian music schools. He promoted two essential practices: the adoption of folk melodies and their reworking in classical forms; the forging of a discourse along nationalist lines through the use of 'national scales', about which he had already developed a theory. In his own compositions he made use of liberal, rhapsodic structures, which he called fantasias. These fantasias contain programmatic and patriotic elements. Caudella also adopted the Romanian theme in his theatrical works: his *Petru Rareş* was the first nationalist Romanian opera.

WORKS

many MSS in RO-Ba

STAGE

Vlăduţul mamii [Mother's little Vlad] (musical comedy), 1862

Harţa răzeşul [The Peasant Skirmish] (musical comedy, V. Alecsandri), 1872

Cucoana Nastasia Hodoronc [Mlle Nastasia Out-of-the-Blue] (musical comedy, G. Bengescu-Dabija), 1876

Olteanca [The Tinker Girl] (comic op, 3, Bengescu-Dabija), Iaşi, National, 8 March 1880, collab. G. Otremba

Fata răzeşului [The Peasant's Daughter] (musical comedy, G. Irimescu), 1881

Hatmanul Baltag [Commandant Baltag], 1882 (op, 3, I. Negruzzi and I.L. Caragiale, after N. Gane), Bucharest, National, 1 March 1884

Beizadea Epaminonda [Prince Epaminonda] (comic op, 3, Negruzzi), 1883

Dorman, sau Dacii şi Romanii [Dorman, or The Dacians and the Romans] (op, 3, A. Suţu and Theodor Aslan), 1886

Petru Rareş, 1889 (op, 3, T. Rehbaum, after N. Gane), Bucharest, National, 1 Nov 1900

Advărul şi minciuna [Truth and Lies] (allegorical poem, M. Cugler-Poni), 1907

Quo vadis (melodrama, O. Popovici-Minar), 1909

Traian şi Dochia [Traian and Dochia], 1917 (lyrical legend, 1, N.A. Bogdan)

INSTRUMENTAL

Orch: Fantesie română, op.1, 1868; dor de Ţară [Love of Country], 1894; Reântoarcerea în patrie [Return to the Fatherland], concert fantasia, vn, orch, 1896; După cinzeci de ani [After 50 Years], fantasia, orch, 1896; Amintiri din Capaţi [Carpathian Memories], fantasia no.5, orch, 1907; Uvertura 'Moldova' [Moldavian Overture], 1913; Vn Conc. no.1, g, 1915; Vn Conc. no.2, 1918; Din vremurile cele bune [In the Good Old Days], orch fantasia, 1919 [based on folk songs]

Chbr: Naţiunei române [To the Romanian Nation], Lieder; 12 cântece naţionale române [12 Romanian National Songs], pf; Al doilea potpuriu de cântece naţionale române [The Second Medley of Romanian National Songs], pf, 1885; Fantasie-caprice, pf, 1891; Qnt, pf, 2 vn, va, vc, 1912; Qt, pf, vn, va, vc, 1914; Doina [Lament], pf, 1910; Umbra lui Stefan cel Mare [The Shadow of Stephen the Great], fantasia no.3 on folk songs, 1915; Iubire şi frăţie [Love and Brotherhood], fantasia, vn, pf, 1915; Impresii [Impressions], pf, 1916

OTHER WORKS

Lieder, choral works

BIBLIOGRAPHY

L.O. Cosma: *Hronicul muzicii româneşti*, vii–ix (Bucharest, 1986–92)

V. Cosma: *Muzicieni din România: lexicon* (Bucharest, 1989)

OCTAVIAN COSMA

Caudella [Kandela], **Philipp** (*b* Kojetín, Moravia [now Czech Republic], 25 March 1771; *d* Hermannstadt, Transylvania [now Sibiu, Romania], 1826). Moravian composer and choirmaster. He studied with Albrechtsberger and Clementi. From 1797 he was active as a pianist and teacher in Vienna, where he succeeded in having some of his works printed. In 1808 (or 1806) he became Kapellmeister to the Russian envoy, Prince Alexandre Kourakin. In 1810 he went to Russia where, according to Fétis, he also died. Nevertheless, in 1814 he appeared in Transylvania where he was initially teacher to Baron Wesselényis in Cluj. Characteristic of his artistic attitude was his membership of an anti-Beethoven society that publically burnt the Waldstein Sonata. In 1817 Caudella became *regens chori* at the Catholic city church in Hermannstadt. In 1818 he was also appointed music teacher at the German Protestant Gymnasium. His piano piece *Tanz der Siebenbürger Wallachen* (Dance of the Transylvanian Valachians) shows his links with Romanian culture. Caudella's connecting role between the Hungarian, German and Romanian people in Transylvania as well as his simultaneous service for both the Catholic and the Protestant church was unique for his time.

WORKS

(selective list)

Sacred: motets: Ecce sacerdos magnus (*A-Wgm*), Cantate Domino (Lithographisches Institut, Hermannstadt), Protector noster aspice Domine (*RO-Sa*), Vias tuas Domine demonstra mihi (*RO-Sa*); TeD (*A-Wgm*); Choral-Buch für die Kirchengesänge der Christlichen Gemeinden A[ugsburg] .C[onfessio]. in Siebenbürgen (Hermannstadt, 1823)

Chbr: Sonata, vn, pf (Vienna and Pest, 1808); sonata, C, 'im Stile Beethoven's', op.9

Pf: Fuga in Albrechtsbergers meines verehrten Meisters Style (*A-Wgm*); 12 variations on Du pas des trois from the ballet La Dansomanie (Vienna, 1806); Thême Russe avec variations suivi d'un rondo et d'une fugue sur le même thême, op.3 (Vienna, 1807); Thême favori, op.7 (Vienna, 1809); Romance, rondeau en fantasie, op.9 (Vienna and Pest, n.d.); 3 Thêmes variées (*RO-Cu*, no.2 *RO-Sa*); Marsch von dem ritterlich-bürgerlichen Scharfschützen-Corps (Vienna and Pest, n.d.); 3 Hongroises (n.p., n.d.)

Tutors: Abhandlung über die Tonkunst (*A-Wgm*); Vom leichten sum schwereren Übungs-Stücke für das Klavier (Lithographisches Institut, Hermannstadt); Entwurf zu einem systematischen Vortrage des Generalbasses

BIBLIOGRAPHY

EitnerQ; FétisB; MGG1 suppl. (A. Weinmann)

F. László: 'Zur Tätigkeit Caudellas in Hermannstadt', *Forschungen zur Volks- und Landeskunde*, viii/1 (1965), 91–3

F. László: 'Caudella', *Muzica*, xvii/3 (1967), 30–31

F. László: 'Viata lui Philipp Caudella [The life of Caudella]', *Studii de muzicologie*, xvi (1981), 177–202

G. Papp: 'Caudella', *Brockhaus-Riemann Zenei Lexikon* (Budapest, 1983), 302–3

F. László: 'Adalok Philipp Caudella életrajzához' [Data for Philipp Caudella's biography], *Zenetudományi írások*, ed. A. Benkő (Bucharest, 1980), 120–52 [incl. Ger. summary]

FERENC LÁSZLÓ

Caulery [Cauleray], **Jean** (*fl* mid-16th century). French composer. On 18 July 1556 he dedicated a set of ten *chansons spirituelles* to his cousin Michel de Francqueville, Abbot of St Aubin, Cambrai; on the title-page of this work, the second volume of *Jardin musical* (RISM

1556[18]), he described himself as *maître de chapelle* to the Queen of France, Catherine de' Medici, at that time resident in Brussels. All his known works – five secular and 11 sacred chansons – were published by Phalèse at Louvain (in RISM 1552[13], 1553[33], 1554[24], 1555[20]) and Waelrant & Laet at Antwerp (1556[17], 1556[18] and 1556[19], ed. in SCC, i–ii, 1992). They are all for four voices and are written in the polyphonic style characteristic of the northern French chanson. He set two psalms: *Réveillez-vous chacun fidèle* (Psalm xxxiii) and *Jusques à quand as estably* (Psalm xiii); the Lord's Prayer: *Père de nous qui es la hault es cieulx*; the Angelus: *Resjouy toy vierge Marie*; and the *Nunc dimittis*: *Or laisse créateur* – all settings of Marot's verse translations – but did not use the corresponding Huguenot melodies. Of Caulery's six other religious songs, three are settings of texts by another poet sympathetic to the Reformation, Eustorg de Beaulieu; one, *Las voulez vous que la personne chante*, is in Becker (1880), and a secular chanson, *En espérant j'endure du tourment*, is in A. Mairy, ed.: *Chansons au luth et airs de cour français du XVIe siècle* (Paris, 1934).

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G. Becker: *Jean Caulery et ses chansons spirituelles (seizième siècle): notice bibliographique* (Paris, 1880)
G. Becker: *Hubert Waelrant et ses psaumes* (Paris, 1881)

MARC HONEGGER

Caupain, Ernoul (*fl* ?mid-13th century). Trouvère. It is doubtful that this man was identifiable, as suggested by Gröber, with the 'Copin' who appears as judge in a jeu-parti involving members of the Arras literary circle. His two pastourelles with variable refrains (*Entre Godefroi et Robin* and *Ier main*), religious poem (*De l'amour*), and *chanson courtoise* have longer than average strophes of 11, 12 or 15 lines. Except for *Ier main pensis chevauchai*, which employs four different line lengths, the poems mix octosyllabic lines with lines of either six or seven syllables. Most of his melodies are in the authentic G mode with reasonably strong tonal centres, and are cast in bar form. (The reading of *Ier main* in *F-Pn* fr.844 incorporates a transformation of phrases three and four resulting in a non-repetitive structure.) In view of the length of the strophes, the restrained use of literal repetition in the caudas is noteworthy, although the reading of *De l'amour celi sui espris* in *F-Pn* fr.844 makes interesting use of asymmetrical, varied repetition. No melodies in mensural notation are extant; there is an increase in rhythmic activity towards the end of *Quant j'oi chanter ces oiseillons* and *Ier main*.

WORKS

De l'amour celi sui espris, R.1544; ed. in CMM, cvii (1997)
Entre Godefroi et Robin, R.177; ed. in CMM, cvii (1997)
Ier main pensis chevauchai, R.73, doubtful; ed. in CMM, cvii (1997)
Quant j'oi chanter ces oiseillons, R.1909 (M [Schwan siglum: *see* SOURCES, MS]); ed. in CMM, cvii (1997)

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G. Gröber: *Grundriss der romanischen Philologie* (Strasbourg, 1888–1902, 2/1904–6/R)
T.H. Newcombe: 'Ernoul Caupain and the Song with Multiple Refrains', *Convivium musicorum: Festschrift Wolfgang Boetticher*, ed. H. Hüschen and D.-R. Moser (Berlin, 1974), 226–35
For general bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Caurroy, Eustache du. *See* DU CAURROY, EUSTACHE.

Caus, Salomon de (*b* nr Dieppe, *c*1576; *d* Paris, bur. 28 Feb 1626). French engineer, architect and theorist. A student of mathematics and mechanics, he travelled to Italy before being named engineer to the court of Archduke Albrecht in Brussels in 1605; there he met Peter Philips, who later contributed musical examples to his publications. Subsequently he served Prince Henry in London (in 1610) and the Elector Palatine Friedrich V in Heidelberg (in 1614) before returning to France. He settled in Paris about 1620 and was named *ingénieur et architecte du roi*. Of the two of his works that contain noteworthy contributions to music, *Institution harmonique* is devoted principally to a study of intervallic proportions in music (both of ancient Greece and of his own time) and to a systematic review of contrapuntal theory (based in part on the work of Zarlino), and *Les raisons des forces mouvantes* includes in its several sections discussions of machines constructed to produce music, notably of organs, in book 3.

WRITINGS

Institution harmonique divisée en deux parties (Frankfurt, 1615/R)
Les raisons des forces mouvantes avec diverses machines tant utilles que plaisantes aus quelles sont adiointes plusieurs desseings de grotes et fontaines . . . Livre troisiesme traitant de la fabrique des orgues (Frankfurt, 1615, 2/1624; Ger. trans., 1615); [forms basis for a portion of Isaac de Caus: *Nouvelle invention de lever l'eau* (London, 1644; Eng. trans., 1659)]

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C.S. Maks: *Salomon de Caus, 1576–1626* (Paris, 1935)
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S. Jeans: 'Water Organs', *HMYB*, xi (1961), 193–4
H. Schneider: *Die französische Kompositionslehre in der ersten Hälfte des 17. Jahrhunderts* (Tutzing, 1972), 39–47
F.A. Yates: *The Rosicrucian Enlightenment* (London, 1972)
W. Seidel: 'Französische Musiktheorie im 16. und 17. Jahrhundert', *Entstehung nationaler Traditionen: Frankreich*, Geschichte der Musiktheorie, ix (Darmstadt, 1986), 45–6
P. Vendrix: *Aux origines d'une discipline historique: la musique et son histoire en France aux XVIIe et XVIIIe siècles* (Geneva, 1993), 207–9

ALBERT COHEN

Caussé, Gérard (*b* Toulouse, 26 June 1948). French viola player. Brought up in a musical family, he began playing the viola at eight, studying with Pierre Meynard and Lucien Moruë in his home town and from 1967 at the Paris Conservatoire, where his tutors were Léon Pascal for viola and Joseph Calvet and Jean Hubeau for chamber music – he won first prizes in both disciplines. He played in the Quatuor Via Nova (1969–71) and in 1971 won an award from the Fondation de la Vocation. He then played in the Parrenin Quartet (1971–80) and the Ensemble Intercontemporain (1976–82). He has continued to play chamber music on a regular basis, with the Ivaldi Piano Quartet and such colleagues as Augustin Dumay, Pierre Amoyal, Gidon Kremer, Dmitry Sitkovetsky, Gary Hoffman, Paul Meyer and François-René Duchâble. He was appointed professor at the Boulogne Conservatoire in 1980, deputy to his teacher Hubeau at the Paris Conservatoire in 1981, professor at the Lyons Conservatoire in 1982 and professor of viola at the Paris Conservatoire in 1987, holding that post until 1992. He has also taught at the Accademia Musicale Chigiana in Siena. Caussé produces a large but refined tone and plays a wide repertory with considerable virtuosity. He has given the premières of works by Griffith Rose, Jean-Yves Boneur, René Koering, Jacques Lenot, Pehr Henrik Nordgren,

Horatiu Radulescu, Philippe Hersant, Betsy Jolas, Gérard Grisey, Emmanuel Nunes, Gérard Masson, Antoine Tisné and Serge Nigg. Many of his interpretations have been recorded, including Mozart's Sinfonia Concertante (twice), Hoffmeister's Concerto, Berlioz's *Harold en Italie* (in both the original version and Liszt's recension with piano), Bruch's Double Concerto and Hindemith's solo Sonata, *Trauermusik* and *Der Schwanendreher*. He plays the 1570 Gasparo da Salò viola which previously belonged to Herbert Downes.

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T. Shifrin: 'A Matter of Cause', *The Strad*, xcviii (1987), 120–23

TULLY POTTER

Caussin [Causin], **Ernold** [Causinus, Arnoldus] (*b* Ath, *c*1510; *d* ?1548). Netherlandish composer. He was a choirboy at Cambrai Cathedral in 1520 and was influenced by Josquin Des Prez, whose student he claimed to be. In 1526 he studied at the University of Kraków. In October 1529 he was at the Chiesa della Madonna della Steccata at Parma, becoming director there from 1534 to 1539. He was also there between April 1547 and February 1548, but there is no further evidence of his activity.

WORKS

Motectorum luculenti diligentia nuperrime editorum, liber primus, 5vv (Venice, 1548), ed. in SCMot, xxiii (1995)

Motets, 1539[11], 1542[5], 1555[10], 1556[8], *D-Z*

Chanson, Dictes ouy madame, in *Mbs*

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N. Pelicelli: *La cappella corale della Steccata nel secolo XVI* (Parma,1916)

N. Pelicelli: 'Musicisti in Parma nei secoli XV–XVI', *NA*, viii (1931), 132–42

LAVERN J. WAGNER

Caustun [Causton, Cawston], **Thomas** (*b* ?*c*1520–25; *d* London, 28 Oct 1569). English church musician, composer and arranger. In about 1550 he was listed in the junior ranks of the singing men of the Chapel Royal. Later accounts place him higher in the ranking; by 1563/4 his salary was that of a full Gentleman of the Chapel Royal. References to the death of a musician named Caustun in 1569 and to his replacement at the Chapel Royal by Richard Farrant probably refer to Thomas, and not to his colleague (and possible relative) James.

All of Thomas Caustun's surviving compositions are settings of English sacred words. Some of them draw on liturgical texts from the 1549 or 1553 versions of the Book of Common Prayer, and were intended for church use during the earliest years of the Reformation. Others are settings of metrical psalms or canticles, and were more likely used by amateur singers for devotional recreation. The majority were published by John Day, either in *Mornyng and Evenyng Prayer* (London, 1565; ed. in Holman, ii), or in *The Whole Psalmes in Foure Partes* (London, 1563).

The task of assessing Caustun's music is made difficult by his habit of borrowing without acknowledgment from other composers. Pieces published under his name include contrafacta or adaptations of works by Gombert, Pathie, Taverner and Philip Van Wilder. Even in settings that seem more securely to be Caustun's own, echoes of other composers' music can sometimes be heard, especially in polyphonic sections. Elsewhere his style is severe: the service music for men's voices, for example, includes long passages of syllabic homophony. In that respect it follows the directives of the more radical Protestant reformers, who sought to purge English church music of all gratuitous ornament. Caustun's close connection with the printing press – he may have had an editorial role in the preparation of Day's *Mornyng and Evenyng Prayer*, and contributed half of its contents – suggests that he was sympathetic to Protestant doctrine, and recognized the potential of publication as a means of disseminating a new musical repertory.

WORKS

in 1565[4] except where stated; all for 4 voices

Service for men (Ven, TeD, Bs, Cr, San, Gl, Mag, Nunc)

Service for children (SATB) (Ven, TeD, Bs, Ky, Cr, San, Gl, Mag, Nunc) [San adapted from S. Festa: O passi sparsi; Gl adapted from R. Pathie: D'amours me plains]

Evening service for men (Mag, Nunc)

In trouble and adversity [adapted from J. Taverner: 'In nomine' (Bs), Missa 'Gloria tibi Trinitas']

Most blessed Lord Jesu [adapted from N. Gombert: Puis qu'ainsi est (ii)]

Rejoice in the Lord always

Show us, O Lord, the light

Turn thou us, O good Lord [adapted from P. Van Wilder: Amour me point]

Yield unto God (*US-NYp*)

27 metrical psalms, canticles, 1563[8]

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E.H. Fellowes: *English Cathedral Music* (London, 1941, rev. 5/1969/*R* by J.A. Westrup)

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J. Aplin: 'The Origins of John Day's "Certaine Notes"', *ML*, lxii (1981), 295–9

C.W. Holman: *John Day's 'Certaine Notes' (1560–65)* (diss., U. of Kansas, 1991)

JOHN MILSOM

Cautelay, Guillaume. *See* COSTELEY, GUILLAUME.

Cauvin, Gaspard Alexis (*fl* 1740–60). French collector, possibly also a professional music copyist. His name is gold-stamped on the covers of 21 volumes containing full scores of 41 of Lalande's *grands motets* and smaller sacred works (vols.i–xx in *F-V*, Ms mus 216–35 and vol.xxi in *Pn*, Rés Vmb ms 16) and on two volumes of printed music in a private collection (see D. Herlin, *Collection Musicale François Lang: Catalogue*, Paris, 1993). The printed volumes are copies of cantatas by L.-N. Clérambault, published in 1714–26 and the *Premier livre de sonates* of J.-M. Leclair, the elder, published in 1723. If Cauvin was also the copyist as well as the owner of the Lalande volumes (which are watermarked 1742), his career extended as late as 1757, when the same hand is seen in the copy of Rameau's *Les surprises de l'Amour* (*F-Pn*, Vm2 386), and in nine other volumes of the Decroix collection of Rameau's works. This hand is also seen in manuscripts (in *F-LYm*) including copies of works by Lalande, Royer (*Almasis*), Mondonville (*Jubilate Deo*; another copy in the same hand is in *F-AIXmc*).

LIONEL SAWKINS

Cauvin, Jean. *See* CALVIN, JEAN.

Caux de Cappeval, N. de (*b* Rouen, *c*1700; *d* Mannheim, 1774). French poet. A supporter of French opera during the Querelle des Bouffons, he contributed a lengthy poem in five cantos, the *Apologie du goût français*, in the early months of 1754 as a rejoinder to Rousseau's *Lettre sur la musique françoise*. The frontispiece depicts Pegasus unseating Rousseau while Grimm (*le petit prophète*)

receives a vigorous thrashing from two satyrs. An introductory *Discours apologétique*, in prose, provides a historical account of the quarrel; the poem itself celebrates French opera, criticizes the 'false brilliance' of Italian music and accuses the *philosophes* of deliberately campaigning to 'massacre' French traditions. A concluding poem, the *Adieux aux bouffons*, is a reworking of an earlier pamphlet, *L'anti-scurra, ou Préservatif contre les bouffons italiens*, published on 6 February 1753. Cappeval may therefore also have written three other poems appearing in short succession during that month – *La réforme de l'opéra*, *Epître aux bouffonnistes* and *Réflexions liriques* – though these attributions remain uncertain.

ELISABETH COOK

Cavaccio [Cavacchio, Cavaggio, Cavazzio], **Giovanni** (*b* Bergamo, *c*1556; *d* Bergamo, 11 Aug 1626). Italian composer, organist, singer and poet. According to Calvi he spent his youth at the Bavarian court and then visited Rome and Venice. It is known that he spent most of his adult life in Bergamo, where he was *maestro di cappella* of the cathedral from 1581 to 1598 (Calvi said that he served there for 23 years) and of S Maria Maggiore from then until his death. That his reputation was by no means limited to his native region is clear from the inclusion of pieces by him in anthologies as various as *Il trionfo di Dori* (RISM 1592[11]), *De floridi virtuosi d'Italia* (1600[8]) and *Parnassus musicus Ferdinandaeus* (1615[13]) and in manuscripts of south German and Austrian provenance. His literary reputation was such that he was elected to the Accademia degli Elevati of Florence, an honour proudly acknowledged on the title-page of his *Sudori musicali* (1626), and also to Venetian academies (Calvi). His published output of music includes books of masses, *Magnificat* settings, psalms, hymns, motets, madrigals, canzonettas and organ pieces; at least four volumes of five-part madrigals are lost.

Much of the sacred music was sung at S Maria Maggiore, Bergamo; it was customary to list the music and instruments belonging to it on the appointment of each new director, and the list given to Cavaccio's successor, Alessandro Grandi (i), includes several manuscripts of his works, as well as many printed volumes. Most of these works were designed for moderately large choral forces, using the polychoral style associated with Venice. Cavaccio's output is substantial. Few of the vocal works are available in modern edition, and they remain completely unstudied. The instrumental works, most of which are readily available, have fared better. The keyboard music of the *Sudori musicali* is clearly intended for performance during the mass. The *Musica* of 1597 includes the usual variety of instrumental genres; of special interest are four Italian-texted canzonas which, like the book's untexted canzonas, are in the rhythmically foursquare, homophonic style of the madrigal.

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Magnificat omnitonum, 4vv (1581), ed. in AntMI, *Monumenta lombarda B: Polifonia Sacra*, i (1965)
Liber secundus Magnificat omnitonum, 4vv (1582)
Psalmorum toto anni tempore vespertinis, 4vv (1585), inc.
Litanie in 2 modi con il Pange lingua, 2 choirs (1587), inc.
Salmi di compietta, 8vv, falsobordoni, 5vv (1591), mentioned in Calvi
Missae 4 pro defunctis, pars secunda, 5vv (1593)
Salmi ... per tutti i vespri dell'anno, 5vv (1593), mentioned in Calvi
Motetti, 4–6, 8, 12vv (1596)
Hinni correnti in tutti i tempi dell'anno secondo il rito romano, 4vv (1605)
Messe per i defunti . . . con alcuni motetti corrispondenti, 4, 5vv (Milan, 1611)
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Works in 1586[1], 1592[3], 1596[1], 1596[2], 1600[2], 1603[2], 1609[1], 1613[1], 1615[13], 1622[4]
Works in *A-Wn*, *D-Mbs*, *GB-Lcm*

SECULAR VOCAL

Libro primo di madrigali, 5vv (1583)
Musica ... sopra le parole di una leggiadrissima canzon pastorale, & alcune napolitane, 5vv (1585)
Secondo libro di madrigali, 5vv (before 1591), *MischiatiI* no.I:236
Terzo libro di madrigali, 5vv (before 1591), *MischiatiI* no.I:236
Canzonette, 3vv (1592)
Il sesto libro de madrigali, 5vv (1599)
Nuovo giardino di spirito et harmonia, 1–6vv (1620), ?lost, listed in *EitnerQ*
Works in 1583[10], 1583[11], 1585[17], 1587[5], 1588[17], 1588[19], 1592[11], 1594[6], 1596[11], 1601[5], 1604[8], 1608[13], 1609[17], 1611[14], 1616[10]

INSTRUMENTAL

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PATRICIA ANN MYERS/R

Cavaco (Port.). A plucked lute midway between a guitar and a mandolin, used in Portugal. It usually has four strings – tuned *d′–g′–b′–d″* or *d′–g′–b′–e″* – although some instruments have six strings tuned like a guitar. A small *cavaco* is called a CAVAQUINHO or a MACHETE.

Cavaglieri, Geronimo (*b* Milan, *c*1550; *d* after 1615). Italian composer and editor. He was a monk in the order of S Basilio degli Armeni, and was at the monastery of SS Cosma e Damiano in Milan when Cardinal Borromeo visited the house in 1583. He had links with the church of S Maria della Scala, and the many points in common between his first book of *Nova Metamorfosi* (RISM 1600[11]) and Orfeo Vecchi's posthumous *Scielta de madrigali* (1604[11]) show that he was regularly in contact with that church. From 1603 he was in Genoa, where his increasing collaboration with Simone Molinaro culminated in 1616 with the publication of the *Madrigali de diversi autori* (1616[8]), in Loano, near Savona.

Cavaglieri is the compiler of five collections of Latin contrafacta of Italian madrigals, including three in the series *Nova Metamorfosi* (1600[11], 1605[6]/*R*1996, 1610[10]), the *Madrigali de diversi* (1616[8]) and a lost 'opera quarta'.

His Latin texts are mostly centonizations from the bible, especially the Song of Songs; but there are also some liturgical texts. The composers who appear most frequently are Marenzio, Andrea Gabrieli and G.M. Nanino. He did not hesitate to modify the music (abridging or expanding it) to adapt it to his texts. The handful of unattributed works in the volumes are probably motets by Cavaglieri himself.

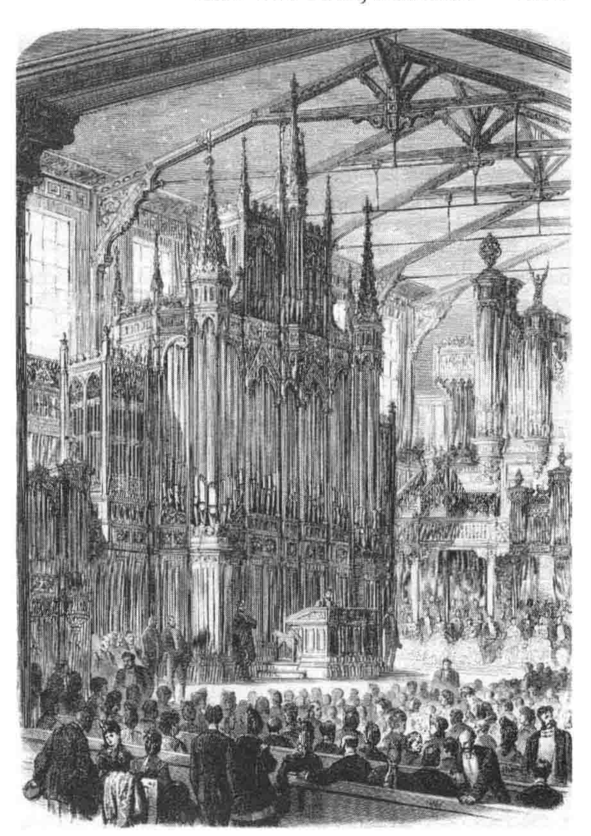
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ANTONIO DELFINO

Cavaillé-Coll, Aristide (*b* Montpellier, 4 Feb 1811; *d* Paris, 13 Oct 1899). French organ builder. His ancestors came from Gaillac on the Tarn River in the south of France, and his great-great-uncle, the Dominican Joseph Cavaillé, was an organ builder in Toulouse in the 18th century. Joseph's nephew, Jean-Pierre Cavaillé (1743–1809), learnt organ building from him and went to Barcelona where he married María Francesca Coll. Following Spanish custom, their son, Dominique (1771–1862), and further descendants received both parents' surnames: Cavaillé-Coll. Jean-Pierre, Dominique and his sons Aristide and Vincent (1808–86) were active both in southern France (at Montréal, Gaillac, Perpignan, Albi, Toulouse) and in Spain (Barcelona, Puigcerdá and Lérida [Lleida]). Encouraged by Rossini, who had been impressed by his *poïkilorgue* in Toulouse (for details and illustration, *see* REED ORGAN, §1 and fig.2), Aristide went to study in Paris in the autumn of 1833, where on extremely short notice he was the surprise winner of the design competition for a major instrument at the abbey of St Denis. The family thereupon moved operations to the capital, Dominique working on site in St Denis while Aristide, not yet 25, effectively was running the business at the Paris shop. His first organs, on which his brother collaborated, were at Notre Dame de Lorette, Paris, and in Brittany. When at the end of 1849 the father-and-sons partnership was dissolved, the firm's title became Cavaillé-Coll fils instead of 'père et fils'; later partnerships yielded the name A. Cavaillé-Coll et Cie (*c*1858), the nameplates ultimately bearing the sole inscription A. Cavaillé-Coll (from about 1872). Important employees of the firm were the Reinburgs, the Glocks, Neuburger, Carloni, Veerkamp and Bonneau. Shortly before Cavaillé-Coll's death the business was taken over by his former employee Charles Mutin. Numerous other pupils eventually set up independent shops in the French provinces and in other European countries.

Cavaillé-Coll built nearly 500 organs, mostly in France but also throughout western Europe (excluding Germany) and South America. Many of his instruments were subsequently altered, including those in Notre Dame de Lorette, Ste Marie-Madeleine, Ste Clotilde, Notre Dame, La Trinité and the Palais du Trocadéro (all in Paris),



Cavaillé-Coll showroom, Paris: engraving from 'L'illustration' (12 March 1870)

Brussels Conservatory and the Paleis voor Volksvlijt, Amsterdam (now in the Concertgebouw, Haarlem). Representative large organs in their original or restored state are in St Denis Abbey (1833–41; for a full discussion *see* ORGAN, §VI, 3, esp. Table 25), Saint Brieuc Cathedral (1848; four manuals, 41 stops), Notre Dame, Saint Omer (1855; four manuals, 50 stops), Perpignan Cathedral (1851; four manuals, 58 stops), Bayeux Cathedral (1861; three manuals, 44 stops), S María del Coro, San Sebastián (1862; three manuals, 44 stops), Notre Dame, Epernay (1869; three manuals, 34 stops), Orléans Cathedral (1875; four manuals, 50 stops), St François-de-Sales, Lyons (1880; three manuals, 45 stops), St Etienne, Caen (1885; three manuals, 50 stops), St Sernin, Toulouse (1889; three manuals, 55 stops), S Ignacio de Loyola, Azpeitia (1889; three manuals, 36 stops), St Ouen, Rouen (1890; four manuals, 64 stops), and S María, Azcoitia (1898, three manuals, 40 stops). With 100 stops on five manuals, the organ of St Sulpice in Paris (1862) is in every way exceptional.

Depending on the room size and each instrument's musical function, Cavaillé-Coll built instruments with four stops or more. Two-manual designs comprised from eight to 26 stops on *Grand orgue* (Great, usually the lowermost manual) and *Récit expressif* (Swell), beyond which a *Positif* (Choir) division (often under expression from 1865 onwards) was included. A fourth manual, when the stoplist exceeded 50, would be called *Bombarde* and essentially contain the reeds and mixtures of the main division. (In St Denis *Grand orgue* and *Bombarde* were playable from a single keyboard, while the five-manual

organs of St Sulpice and Notre Dame (1868, 86 stops) in Paris have an additional *Grand choeur* manual.) Usually, the Pedal division was quite sparse thanks to the uncanny versatility of its registers. When reusing classical cases Cavaillé-Coll retained a dorsal position for the *Positif* division, but in new organs there was most often a single case into which it was incorporated. Cavaillé-Coll's Swell boxes have relatively thick walls, and he ostensibly preferred to keep the enclosures small, often posting the basses outside the box and avoiding 16′ stops. Barring exceptional use of cone-chests for speaking pipe façades (Dreux, Perpignan, St Vincent-de-Paul, Bonsecours) or large pedal-chests (Orléans), he built only slider-chests, with separate pallet boxes for foundation stops and reeds and, when means permitted, the treble and bass divisions in the manuals. Each manual could therefore control several chests. Aside from pedal *ravalement* to *A′* or *F′* in the very first instruments (as required in Franck's early organ music), compasses were *C-f‴* in the manuals and *C-d′* in the pedal until about 1862, and *C-g‴* and *C-f′* thereafter. 61-note manuals occurred only in a few late instruments. All couplers, the Swell box shutters and the ventil pedals for the reed/mixture pallet boxes are controlled by the feet. From about 1872 the hitch-down, spoon-shaped *cuiller* Swell pedal to the extreme right was replaced by the modern balanced and centred pedal.

Cavaillé-Coll and his clients favoured detached and reversed consoles; but attached keyboards (*console en fenêtre*) were not uncommon, particularly in rebuilds; on two-manual organs they were readily installed at the side, a mechanically and liturgically advantageous solution. (Only rarely was the organ set up in two symmetrical cases flanking a rose window.) He remained staunchly faithful to tracker action, many larger instruments being equipped with the 'Barker lever' (*see* BARKER, CHARLES SPACKMAN). Great care was taken over the provision and distribution of the wind supply, using a large reservoir bellows which accumulated the necessary amount of air and smaller adjustable bellows for each division to regulate and stabilize the wind. Aside from extreme cases, the wind pressures were in the range of 90 to 110 mm, not greatly removed from late-classical organs in France or Germany (in Italy and Spain the figure could be as low as 40–55 mm). When feasible, wind pressures for reeds and the treble range are higher than for the foundations and bass stops.

Each department of a middle-to-large Cavaillé-Coll organ includes the tonal components of the *Grand choeur* (full tutti), with Trumpets complemented by a finely proportioned slate of Clairons, and 16′ Basson or Bombarde (sometimes both). One or more ranks may have harmonic (double-length) trebles, enhancing the richness and balance of tone, and several large organs have sets of horizontal reeds crowning the ensemble. Cavaillé-Coll introduced and perfected overblowing flutes without extensive knowledge of Renaissance and Baroque models: he named these Flûte harmonique 8′ (Flûte traversière in the *Récit*), Flûte octaviante 4′, Octavin 2′ and Piccolo 1′, and they invariably formed the characteristic ensemble of the *Récit* division. The main *jeux de fonds* (foundation stops) were Montre (Principal or Diapason on the secondary divisions), Prestant, the softer, conical Octave 4′ on the reed ventil, Bourdon 16′ and 8′ (the stopped 4′ being named Flûte douce), and narrow-scaled stops such as Quintaton, Viole de gambe, Salicional and Violoncelle. Other reeds used by Cavaillé-Coll were the Basson and Cor anglais 16′, and the Cromorne, Vox humana and Clarinet 8′ (he had a great aversion to free reeds); the treble 8′ Hautbois was combined on one register with a Basson bass, and the undulating stops Voix céleste (*Récit*, with the Gamba) and Unda maris (*Positif*, with Principal or Salicional) were regular features. The *Récit* division started out with a post-classical solo-echo function and over the decades gradually took on symphonic dimensions: the *Grand orgue* and *Récit* in Caudebec-lès-Elbeuf (1891) have six and nine stops respectively, while in St Ouen, Rouen, the *Récit* contains nearly a third of the organ's 64 stops. From the early 1860s onwards, the legal French pitch of A=435 Hz was adhered to, and some instruments have been tonally maimed in recent decades by raising their pitch to 440 Hz.

Being on familiar terms with several of France's leading contemporary scientists, Cavaillé-Coll incessantly conducted experiments in the design of pipes, soon adopting the timely concept of geometrical scaling progressions. His fondness for the adjective 'harmonique' can perhaps be traced to his quest for the famous 'ascending voicing', allowing the normally weaker trebles to sing forth strongly. The disposition of Mixtures and Cornets varied considerably: broadly speaking, classical compositions prevailed except from about 1857 to about 1875, when 'progressive' *pleins jeux* (following German models), devoid of higher-pitched ranks in the bass and tenor, were favoured.

One of the finest developments that Cavaillé-Coll brought to the organ was the flexibility and expressiveness of gradations in volume from soft to full organ. The 'grand crescendo' and the diminuendo became increasingly characteristic of the music of the period. In central Europe a general crescendo on the organ was produced adding in turn mutations, reeds and Mixtures to the foundation stops, inevitably bringing about arbitrary changes in tone colour. Cavaillé-Coll's solution took into better account the nature of the instrument. By disposing the essential elements of the *grand choeur* throughout every division of the organ – bringing into use the enclosed *Récit* Trumpet and Clairon first – it was possible to increase and decrease the volume while preserving the same basic timbre at each dynamic level. As the couplers, Swell boxes and reed/mixture sections were controlled by pedals, the player could effect a general crescendo with a consistent tone colour though the whole dynamic range without removing the hands from the keyboards.

Cavaillé-Coll was the true creator of the French Romantic organ, and his influence on English and German organ building was considerable. To the classical French organ he added overblowing flutes, the Swell box and *chamade* Trumpets used in Spain, and German-inspired string stops. The craftsmanship and materials of Cavaillé-Coll's organs are outstanding, and his stops were superbly voiced. Important classical elements such as mixture choruses and wide-scaled mutations were, to be sure, somewhat neglected, making his organs inappropriate to the performance of the early French repertoire. But the greatest French organ composers from Franck to Messiaen were inspired by the instruments he created. In addition to his legacy of world-famous organs, Aristide Cavaillé-Coll left behind a reputation as a devoted ally of worthy

musicians and causes, the very personification of human and artistic integrity.

See also ORGAN, §VI.

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HANS KLOTZ/KURT LUEDERS

Cavalaro, Ascanio. See TROMBETTI, ASCANIO.

Cavaliere del Liuto [Cavalier du luth]. See LORENZINO.

Cavalieri, Catarina [Cavalier, Catharina Magdalena Josepha] (*b* Vienna, 18 March 1755; *d* Vienna, 30 June 1801). Austrian soprano. The baptismal record establishes her correct name and date of birth (Weinmann). During a versatile career, confined almost exclusively to Vienna, she appeared with equal success in comic and serious roles in both the Italian and German repertories. Until late in her career Cavalieri possessed an impressive upper range, to *d'''*. An extraordinary stamina and flexibility are reflected in consistently large-scale bravura arias. Of her début in Vienna (19 June 1775 at the Kärntnertortheater), as Sandrina in Anfossi's *La finta giardiniera*, Prince Khevenhüller wrote that she possessed a very strong chest voice and met with 'well-deserved approbation'. In 1776–7 she belonged to a troupe of Italian singers led by V. Fanti. In 1778 she sang Sophie in Umlauf's *Die Bergknappen*, the inaugural production of the National Singspiel, and went on to sing 18 leading roles in the company including Nannette in Salieri's *Der Rauchfangkehrer* (1781) and Konstanze in Mozart's *Die Entführung* (1782). Of the challenging *fioriture* in 'Ach ich liebte', Mozart wrote to his father (26 September 1781): 'I have sacrificed Konstanze's aria a little to the flexible throat of Mlle Cavallieri'; this and another bravura showcase in the same act, 'Martern aller Arten', came willingly from the astute Mozart, eager to ingratiate himself with Cavalieri and her protector, the court composer Salieri. When Joseph II inaugurated *opera buffa* at the Burgtheater, Cavalieri was put to use both as a serious and comic lead.

During 1781 Cavalieri sang in at least six different Singspiels. A notice by M.A. Schmitt (*Meine Empfindungen im Theater*, 1781) of Salieri's *Der Rauchfangkehrer* said:

> Demoiselle Cavalieri, who has the reputation among connoisseurs of being one of the first singers, and who through her beautiful singing also pleases the ordinary man, played the girl. Her acting is improving daily and it is noticeable how much more trouble she takes if she is playing with others whose own acting contains more animation and accuracy, and a firmer assurance. In speech she is not yet natural enough: she overemphasizes final syllables and clips the last words of her speeches so much that she becomes unintelligible. Her arms are still a little too stiff, bent too far forward and not loose enough: but she has already considerable expression in her bearing, has fine deportment, and soon will delight us as an actress as much as she does with her voice.

Cavalieri is best known through Mozart's music for her. Her aria as Mme Silberklang in *Der Schauspieldirektor* (1786) has athletic tunes, with driving, vigorous two-note phrases and quaver scales. For her appearance as Donna Elvira in the first Vienna production of *Don Giovanni* (1788), Mozart composed a large-scale aria ('Mi tradì') for her. For the revival of *Le nozze di Figaro* (1789), in which Cavalieri sang the Countess, Mozart rewrote 'Dove sono', eliminating the repeat of the intimate, restrained initial material and adding *fioriture* in the faster section.

Early in her career, Cavalieri was said to want 'animation and accuracy, and a firmer assurance', and

criticized for almost 'unintelligible' speech (Schmitt). The Viennese dramatist Gebler, writing in 1780–81, said she had 'a strong and pleasant voice, in both the high and the low notes, a combination which one seldom encounters, [she] sings equally well the most difficult passages'. Zinzendorf noted that in a duet in Sarti's *Giulio Sabino* 'Cavalieri drowned Marchesini's voice with her shouts' (4 August 1785), but two days later recorded that 'she screamed less'.

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PATRICIA LEWY GIDWITZ

Cavalieri, Emilio de' (*b* Rome, *c*1550; *d* Rome, 11 March 1602). Italian composer, organist, singing teacher, dancer, choreographer, administrator and diplomat. He was the composer of the first surviving play set entirely to music, the *Rappresentatione di Anima, et di Corpo* (Rome, 1600), the score of which is the earliest one printed with a figured bass.

1. LIFE. Cavalieri was the son of Lavinia della Valle and Tommaso Cavalieri (1512–87), an architect and intimate friend of Michelangelo Buonarotti. His brother, Mario (*d* 1580), coordinated the Lenten music in the Oratorio del Ss Crocifisso in S Marcello, Rome, between 1568 and 1579. He himself also participated in this Oratorio both as an organist and as a coordinator of Lenten music from 1578 until at least 1584 (the account books are missing for 1584–94); during his administration the yearly expenditure on music rose from 51 to 140 scudi.

Meanwhile, Cavalieri was active also on the diplomatic front. In late 1590 he coordinated from Florence the efforts of the grand duke's agents in Rome, who helped engineer the election of Pope Urban VII and shortly afterwards of Gregory XIV. When the latter became ill Cavalieri was dispatched to Rome in September 1591 on the first of several secret missions to buy the votes of key cardinals in the forthcoming papal conclaves with the object of securing a pope who would support Ferdinando's foreign policy. He served in this capacity in the conclaves that led to the election of Innocent IX (in October 1591) and Clement VIII (in 1592). He made several other extended trips to Rome, combining personal business with artistic and diplomatic missions, between October 1593 and March 1594, during Lent in 1597 and during Carnival and Lent in 1599–1600.

Cavalieri was associated in Rome with Giangiorgio Cesarini and Cardinal Ferdinando de' Medici, and when in 1587 the cardinal became Grand Duke of Tuscany on the death of his brother Francesco, he made Cavalieri overseer of artists and craftsmen and of vocal and instrumental musicians. He was officially appointed on 3 September 1588 at a salary of 25 ducats a month, a horse and an apartment in the Palazzo Pitti, Florence. He soon began the preparations for the wedding of Ferdinando to Christine of Lorraine. He oversaw the staging of the most lavish series of *intermedi* ever conceived (see illustration). The account books recording every item of expense for costuming, scenery and music are witnesses to his orderly administration. Those who collaborated in the production were Giovanni de' Bardi, who conceived the allegorical plan and wrote some of the poetry and music, Bernardo Buontalenti, who designed the sets and costumes, the poets Ottavio Rinuccini, Giovanni Battista Strozzi and Laura Guidiccioni Lucchesini, and the composers Malvezzi, Marenzio, Caccini, Peri and Cavalieri himself. Whereas these *intermedi* reflected the humanistic Platonism of Bardi, Cavalieri in the 1590s gave impetus to the newer vogue of the pastoral. For Carnival 1590 he produced Tasso's *Aminta*, with sets and machines by Buontalenti and possibly including some of his own music, and his own musical pastorals (now lost) on texts by Laura Guidiccioni, *Satiro* and *La disperazione di Fileno*, the latter featuring his protégée, the *virtuosa* Vittoria Archilei, whom he brought with him from Rome.

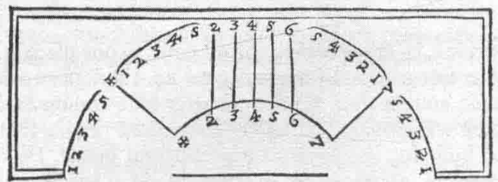
Another of the poets that he favoured was Guarini, whose *Il pastor fido* was the source of the pastorella *Il giuoco della cieca*, adapted by Laura Guidiccioni and set entirely to music by Cavalieri for the visit of Cardinal Montalto on 29 October 1595 in the Hall of Statues of the Palazzo Pitti and revived there on 5 January 1599. Guarini was also the poet of *La contesa fra Giunone e Minerva*, which Cavalieri set to music for the banquet on 5 October 1600 in honour of the wedding of Henri IV of France and Maria de' Medici. Cavalieri also produced for the occasion the *Euridice* of Rinuccini: most of the music was by Peri, and some was by Caccini. The main nuptial spectacle, *Il rapimento di Cefalo*, slipped from his control into the hands of Giovanni de' Medici and Caccini. He considered the wedding festivities, apart from the banquet, a disaster and went to Rome disillusioned, never to return to Florence. During diplomatic sojourns in Rome in the 1590s he had continued to be active at the Oratorio del Ss Crocifisso – he is mentioned in the archives as overseeing the Lenten music of 1597 – and during Carnival in February of the Holy Year 1600 he twice presented at the Oratorio de S Maria in Vallicella (Chiesa Nuova) his *Rappresentatione di Anima, et di Corpo*, which is said to have been seen by 35 cardinals.

2. WORKS. Besides overseeing the whole production for the *intermedi* of 1589, Cavalieri contributed some of the music. The music of the opening madrigal on Bardi's text 'Dalle più alte sfere', sung by Vittoria Archilei, was attributed to Cavalieri by the chronicler of the wedding, Bastiano de' Rossi, but to Antonio Archilei in one of the partbooks published in 1591 by Malvezzi. The attribution to Cavalieri is the more plausible in view of the madrigal's prominent initial position, its star performer, its poet and its stylistic resemblance to a madrigal certainly by him, 'Godi turba mortal' in the sixth *intermedio*. These are the only monodic pieces in the printed collection. Both are set for a four-part instrumental choir, the top part of which is doubled by a soprano voice that presents a highly embellished version of it. The diminutions give an idea of the graceful manner of Vittoria Archilei. Unlike Caccini, who tended to limit runs to penultimate syllables, the arranger of these pieces put them everywhere. The final ballo, given the text 'O che nuovo miracolo' by Laura



BALLO
DELL'VLTIMO INTERMEDIO.

QVesto disegno ci ha da rappresentare il Palco : & i numeri rappresentano le persone, il qual segno, ò freggio, come si chiami, che è dietro a' numeri hanno hauer uolte le spalle; cosi seguirà stando in Scena, et in ciascuna attione, che nel presente Ballo s'interuenga.



RItrouandosi tutti in su la Scena come si dimostra si lascierà passar dodici pause e di poi .1.7. che son segnati passeranno auanti con due seguiti, & alla fine di quei si trouceranno in Luna come qui sopra si uede. Auuertendo, che i Vinti che restano staranno fermi, e dipoi i Sette, daranno principio al presente Ballo.

QVesto Ballo sarà principiato da Sette Persone; cioè da Quattro Dame, e Tre Huomini, lequali saranno queste le Dame .1.3.5.7. e questi .2.4.6. gli Huomini, & insieme col pie sinistro faranno la Riuerenza, & à man sinistra le continenze, e una Riuerenza à man sinistra, e .2. cangi co'l pie sinistro, & uno seguito trangato auanti, & uno in dietro, e dipoi tutti in ruota à man sinistra col pie sinistro quattro spezzate, & altre quattro scorse ritornando al suo luogo, e subito gli Huomini un trabocchetto auanti su'l pie sinistro, & uno in dietro su'l destro, & una scorsa di un seguito barattandosi i luoghi; & il simile faranno le Dame.

KK Le



INTERMEDIO.

e quello, che è in mezzo terrà le due Dame per mano; auuertendo, che le due coppie sieno un poco lontane da quella di mezzo; e dipoi tutti Vinti, e i Sette faranno la Riuerenza col pie sinistro.

In questa sesta, & ultima parte i Vinti si diuideranno in Quattro Schiere, come qui sopra ci dimostra il disegno pigliandosi per mano Schiera per Schiera uoltando tutti la faccia in fuora, e subito questi uerranno .5.5.5.5. auanti con due seguiti, stando fermi questi .1.1.1.1. pur presi per mano, e pigliando quei Quattro à Cinque l'altra mano delle Dame stando, come ci mostra il dissegno, e di subito queste .1 1.1.1. andranno auanti passando ciascun di loro sotto il braccio di quelli tre Huomini passando tutta la Schiera, e questi .7.4 2. lascieranno le Dame, e quelle le merranno uia restando i tre Huomini, e subito faranno una treccia di otto Fioretti, e otto mezze capriole, & alla fine accostandosi al luogo doue se ne andorno gli altri uoltandosi in faccia facendo una capriola tagliata à diritto, & una incrocciata, & un salto tondo, & col pie sinistro la Riuerenza, & andarsene doue gli altri : e cosi finisca.

A' LETTORI.

VI auuertiamo (Benigni Lettori,) che ui sono alcuni numeri delle facciate fallati, come sarebbe il 23. posto innanzi al 22. in alcune Parti, & ui sono anco in molti luoghi, oue sono delle Cantilene à Tre, à Quattro, Cinque, & Sei Voci, che in quei Libri, che non si Cantano si doueua metter il nome del Madrigale, e dire, Tace. Però importando qualche cosa ue n'habbiamo uoluto auuertire, accioche nel Cantare possiate seguitare giustamente il Sogetto dell'Opera. Delle littere poste una per un'altra non ne facciamo altra mētione, sapendo che ogn'uno saprà da persè accōmodarle.

Cavalieri's choreography for the final ballo of the 1589 intermedi, from the 9th partbook of Cristofano Malvezzi's 'Intermedii et concerti' (1591)

Guidiccioni after the music was composed, was Cavalieri's best-known contribution to the festivities. Kirkendale (1972) identified 128 pieces that are based on the ballo's opening tutti chorus, later celebrated as the *Ballo del Gran Duca*, *Aria di Fiorenza* or *Ballo di Palazzo*. Its well-defined yet varied harmonic scheme which unfolds over six segments each of four semibreve bars was understandably popular with guitarists and other instrumentalists as an air for variations and dancing. Cavalieri himself varied the air – a pavan – in certain of the ritornellos through galliard and corrente rhythms, a technique he was to apply again in the final ballo of the *Rappresentatione*. The return of segments of the tutti chorus as ritornellos between the *risposte* of the trios for solo singers and at the end prefigures the later concerto grosso. Cavalieri's unusually detailed choreography with diagrams was published in the ninth partbook (see illustration).
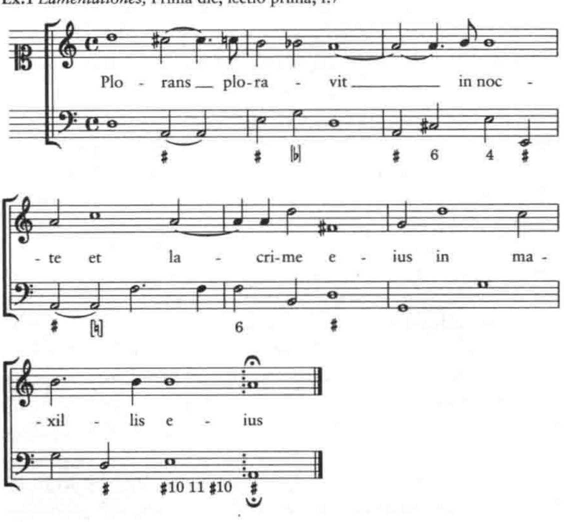
To what extent Cavalieri should be credited with the development of the *stile rappresentativo* or dramatic monody was already a point of contention in his lifetime. Rinuccini in the dedication (dated 4 October 1600) of the libretto of *L'Euridice* claimed that he and Peri were the first to revive the ancient manner of reciting in music. This angered Cavalieri, because, as he wrote to Marcello Accolti on 10 November 1600, 'this [style] was invented by me, and everyone knows this, and I find myself having said so in print' (i.e. in Alessandro Guidotti's preface, dated 3 September 1600, to the *Rappresentatione*). Caccini made an even larger claim, boasting in the dedication (dated 20 December 1600) of his setting of *Euridice* that he had been using this style for 15 years. Peri, on the other hand, in the preface (dated 6 February 1601) to his score for *L'Euridice* treated Cavalieri quite fairly, acknowledging that it was he who 'before any other so far as I know, enabled us with marvelous invention to hear our kind of music upon the stage' (translation from *Strunk SR2* 151). G.B. Doni, at a distance of some 40 years, judged that there was no stage music worthy of mention before Cavalieri's. On the other hand he judged Cavalieri's style to 'have nothing to do with the good and true theatrical music', for he found in it only 'ariettas with many devices of repetition, echoes and the like' (*Trattato della musica scenica*, in *Lyra Barberina*, ed. A.F. Gori and G.B. Passeri, Florence, 1763, ii, 22).

The solo music of the *Rappresentatione*, like that of the first musical pastorals of Peri and Caccini, includes speech-like recitative, tuneful madrigals, songs in dance metres and strophic songs. The recitative is made expressive by judicious false relations and striking changes of harmony, though it lacks the free dissonance and rhythmic variety of Peri. Among the more conventional pieces are florid madrigals such as Anima Beata's 'Eterno, eterno regno' (no.71) and strophic airs, such as the dialogue between Corpo and Anima, 'Anima mia, che pensi' (nos.4–13), the text of which is taken from *alauda* by Agostino Manni of 1577. The choruses are mostly in the note-against-note texture of the popular canzonetta, and these were meant to be danced; but some, for example 'Questa vita mortale' (no.2), are choral recitatives. After returning to Rome in November 1600 Cavalieri boasted that those who had seen both
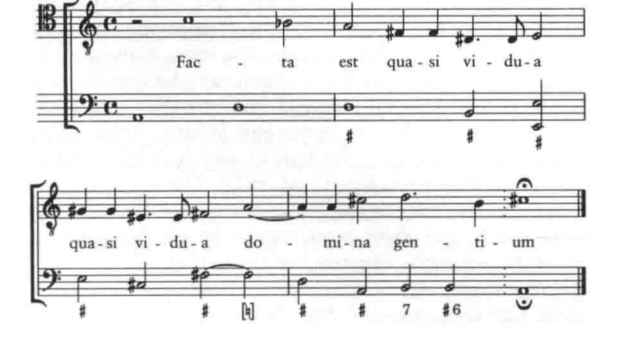
his modest *Rappresentatione* in Rome and the more elaborate wedding production in Florence found the former 'more to their taste, because the music moved them to tears and laughter and pleased them greatly, unlike this music of Florence, which did not move them at all, unless to boredom and irritation'.

Cavalieri's *Lamentationes* and *Responsi* for Holy Week are among the most original sacred works of the late 16th century. The manuscript containing them is in four sections: Lamentations for Thursday, Friday and Saturday of Holy Week; nine responsories for the same days; a second set of Lamentations; and alternate choral settings for the second set. According to Bradshaw, the first two sections were probably written to be performed at the Chiesa Nuova in Rome in 1600, while the third part was probably written in 1599 for S Nicola in Pisa, where the Florentine court usually celebrated the Easter season. Both the Lamentations and Responsories are for one to five voices. While the Hebrew letters are given to the chorus, most of the verses are set monodically, some in a declamatory manner similar to *falsobordone*, others in a songful yet severe style; neither resembles Florentine recitative. The monodic portions of the Roman sections employ the same figured bass notation and symbols for ornaments as the *Rappresentatione*. Notes in the third and fourth sections indicate that Vittoria Archilei was to perform some of the choral responses as solos. Explorations of the chromatic idiom, both in the form of semitone motion (ex.1) and of juxtaposed triads with roots a 3rd apart (ex.2), are prevalent throughout. In one place in the Florentine sections Cavalieri gave an alternative enharmonic ending that requires quarter-tone tuning (ex.3), which was possible on one of the special organs that he had built for this kind of experimental music. He told Luzzaschi about it in a letter of 31 October 1592 describing 'an organ I am having built that will be finished at Christmas, on which it will not only be possible to play enharmonically but which will have the whole tone divided into ten commas'. There is no documentary basis for the belief that Duritio Isorelli, a singer and player of the viola bastarda and longtime associate of Cavalieri, had a share in the composition of the *Rappresentatione* or of his music for Holy Week, except for certain substitute settings that appear towards the end of the manuscript.
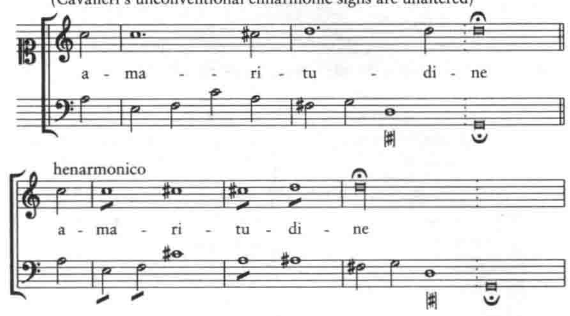
Ex.1 *Lamentationes,* Prima die, lectio prima, f.7



Ex.2 *Lamentationes*, Prima die, lectio prima, f.6



Ex.3 *Lamentationes,* second set, Prima die, lectio secunda, f.47 (Cavalieri's unconventional enharmonic signs are unaltered)



WORKS

Rappresentatione di Anima, et di Corpo … per recitar cantando (Rome, 1600/*R*); ed. in I classici della musica italiana, xxxv–xxxvi (Milan, 1919); lib ed. in Solerti (1903)

Dalle più alte sfere (G. de' Bardi), madrigal, S, 4 insts (possibly by A. Archilei); Godi turba mortal, madrigal, S, 4 insts; O che nuovo miracolo (L. Guidiccioni), ballo, insts: composed 1589, pr. in Intermedii et concerti (Venice, 1591[7]); ed. D.P. Walker, *Les fêtes du mariage de Ferdinand de Medicis et de Christine de Lorraine: Florence, 1589, i: Musique des intermèdes de 'La Pellegrina'* (Paris, 1963)

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CLAUDE V. PALISCA

Cavalieri, Lina [Natalina] (*b* Viterbo, 25 Dec 1874; *d* Florence, 7 Feb 1944). Italian soprano. Of the humblest origin, she began her career at the age of 14 singing in cafés and soon became celebrated for her exceptional beauty. Encouraged by the tenor Francesco Marconi to devote herself to opera, she studied with Maddelena Mariani-Masi and made her début in 1900 at the S Carlos, Lisbon, in *Pagliacci*, immediately afterwards singing in *La bohème* at the S Carlo, Naples. Although mostly engaged in Paris, Monte Carlo and, above all, St Petersburg, she also sang in New York (Metropolitan and Manhattan Opera House) between 1907 and 1910, and in London in 1908 (Covent Garden) and 1911 (London Opera House).

With an agreeable though limited voice, Cavalieri was an elegant, natural actress and preferred roles that allowed her to display her attractive figure in splendid jewels and spectacular costumes: Violetta, Manon (both Massenet and Puccini), Thaïs, Fedora, Tosca. She was married four times; one of her husbands (from 1913 to 1919) was the tenor Lucien Muratore. Between 1914 and 1921 she starred in several films. Her autobiography *Le mie verità* was published in Rome in 1936.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Cavalieri, Paolo (*b* ?Bologna, *c*1560; *d* Bologna, 3 Feb 1613). Italian composer. In August 1571 he entered the school attached to S Petronio, Bologna, where he studied grammar and music. He was in the *cappella musicale* there in 1574 and again in 1581–2. He received numerous gifts from the vestry board, evidently in appreciation of his outstanding qualities. In 1582 he was ordained a priest and shortly thereafter left the service of S Petronio. Two years later he was employed by the cathedral of S Pietro, Bologna, as *mansionario* or beneficed priest. The only other details of his career are found among the papers of Martini, in which, in a notice of Cavalieri's death on 3 February 1613, he is called 'theologiae magister, atque in arte musica peritissimus'. Gaspari assumed that he was *maestro di cappella* at the cathedral, but he was probably *maestro di canto*, as Lorenzo Vecchi held the position of *maestro di cappella* from 1599 to 1618.

Cavalieri's psalm settings are in traditional polychoral style, antiphonal and homophonic, occasionally employing brief imitation at the beginning of a section. His madrigals are much more elegant, with a fluid melodic line and a good understanding of the varied possibilities of five-part texture.

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Salmi, 8vv, di Costanzo Porta, di Paolo Cavalieri bolognese ... ed altri autori innominati; Psalmodia diversorum auctorum, 8vv; Cantiones sacrae diversorum auctorum, 8vv: *I-Bc*
2 madrigals, 1590[13]

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ANNE SCHNOEBELEN

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Cavallari, Girolamo. *See* TROMBETTI, GIROLAMO.

Cavalli [Caletti, Caletto, Bruni, Caletti-Bruni, Caletto Bruni], **(Pietro)** [Pier] **Francesco** (*b* Crema, 14 Feb 1602; *d* Venice, 14 Jan 1676). Italian composer, organist and singer, son of GIOVANNI BATTISTA CALETTI. He was the most performed, and perhaps the most representative, composer of opera in the quarter-century after Monteverdi and was a leading figure, as both composer and performer, in Venetian musical life.

1. Life. 2. Reputation. 3. Operas. 4. Sacred works.

1. LIFE. According to the contemporary account of Lodovico Canobio (see Sforza Benvenuti, 1888), Cavalli received his first instruction in music from his father and was an unusually gifted boy soprano; he probably sang in the cathedral choir. His sweetness of voice and musical accomplishment brought him to the notice of Federico Cavalli, Venetian governor of Crema from July 1614 to March 1616, who with some difficulty (if this is not an embellishment of Canobio) persuaded Caletti to let him take the boy to Venice at the end of his term of office. Doubtless under the protection of Cavalli (whose name he later adopted: see below), Francesco entered the *cappella* of S Marco, Venice, on 18 December 1616, as a soprano with an annual salary of 80 ducats, and on 18 February 1617 he was formally presented (as P.F. Bruni) to the doge. His voice must have broken almost at once, but he is not mentioned as a tenor until 1 February 1627 (as F. Caletto); on 1 January 1635 his salary was raised to 100 ducats. (The fact that he was a tenor puts paid to a legend of jealous rivalry with Cesti based on Salvator Rosa's remark in a letter of 30 November 1652 about Cesti's success 'alla barba del basso che li voleva dar il naso in culo'.)

During the first quarter-century of Cavalli's activity at S Marco the music was directed by Monteverdi, with whom he clearly enjoyed a close association, whether or not he ever formally studied with him. Moreover, he was probably the editor of Monteverdi's posthumously published *Messa a 4 voci et salmi* (Venice, 1650), which includes Cavalli's own six-voice *Magnificat* setting. Traces of his hand and indeed of his music – the bass line of the opening sinfonia of *Doriclea* – occur in the Venetian manuscript of *L'incoronazione di Poppea*, prepared about the same time. In the *cappella* of S Marco he also had the company of the slightly older Giovanni Rovetta and several other singer-composers. The breadth of musical life at Venice in his youth can be glimpsed in Leonardo Simonetti's *Ghirlanda sacra* (RISM 1625²), an anthology of solo motets by 26 composers, most of them Venetian, which includes Cavalli's first known work. He is described as organist at the church of SS Giovanni e Paolo, a more distinguished position perhaps than that of singer at S Marco, though less well-paid. He received the appointment on 18 May 1620, at which time he was living in the house of the nobleman Alvise Mocenigo, and he was given a salary of 30 ducats a year (see Arnold, 1965). His duties were not all that demanding, but even so they must have conflicted with those at S Marco and involved him in the common practice of paying a substitute. Like all those who could, he further supplemented his income by playing or singing at church feasts. His participation in the patron saint's day celebration at the Scuola di S Rocco in 1627 for 26 lire (about four ducats), his organization of music for Pentecost at the Chiesa dello Spirito Santo in 1637 and his intervention as organist at S Caterina in 1646 are the documented fragments of what was probably a wide-ranging 'freelance' activity, partly engaged in together with the *cappella* of S Marco.

Cavalli was dismissed, or acknowledged to have resigned, from SS Giovanni e Paolo on 4 November 1630, having not played the organ there since the preceding Lent. Venice was at that time in the throes of plague, and the church was in quarantine; however his departure was not, as has been supposed, due to these circumstances (the plague did not arrive until June) but, probably, to another: his marriage on 7 January 1630 to Maria Sozomeno, niece of the Bishop of Pula and widow of a well-to-do Venetian, Alvise Schiavina. Maria brought a dowry of more than 1200 ducats, together with a considerable amount of land and other capital. This advantageous marriage gave Cavalli some degree of financial independence and may explain his disinclination to travel and his early willingness to invest in operatic ventures. Also from about this time he began to use the name of his first patron: his earliest surviving aria (in RISM 1634⁷) is ascribed to 'Francesco Bruni detto il Cavalli', while the motet *O quam suavis* (in RISM 1645³) is signed 'Francesco Cavalli', but in official documents the distinction between his real and assumed names was nearly always made as 'Francesco Caletti detto il Cavalli'.

Cavalli won the competition for the post of second organist at S Marco on 23 January 1639, following the death of G.P. Berti, and received a salary of 140 ducats a year, rising in stages to the maximum of 200 in 1653. It is not surprising that when Monteverdi died in 1643 the senior and much published Rovetta, rather than Cavalli, should receive the post of *maestro di cappella*, but Massimiliano Neri's appointment as first organist in 1644 is more puzzling: Cavalli was the principal organist throughout the period, whatever his title, for he received a higher salary than Neri, and his playing was much praised by visitors, associates and propagandists. In 1647 Paul Hainlein compared him to Frescobaldi, complaining that he was too rarely heard. Ziotti (1655) commented that 'truly in Italy he has no equal' as a singer, organist and composer; similar remarks occur in G.B. Volpe's collection of his uncle Rovetta's madrigals (1645), which is dedicated to him. The date traditionally given for his promotion to first organist – 11 January 1665 – must have been an administrative adjustment following Neri's departure.
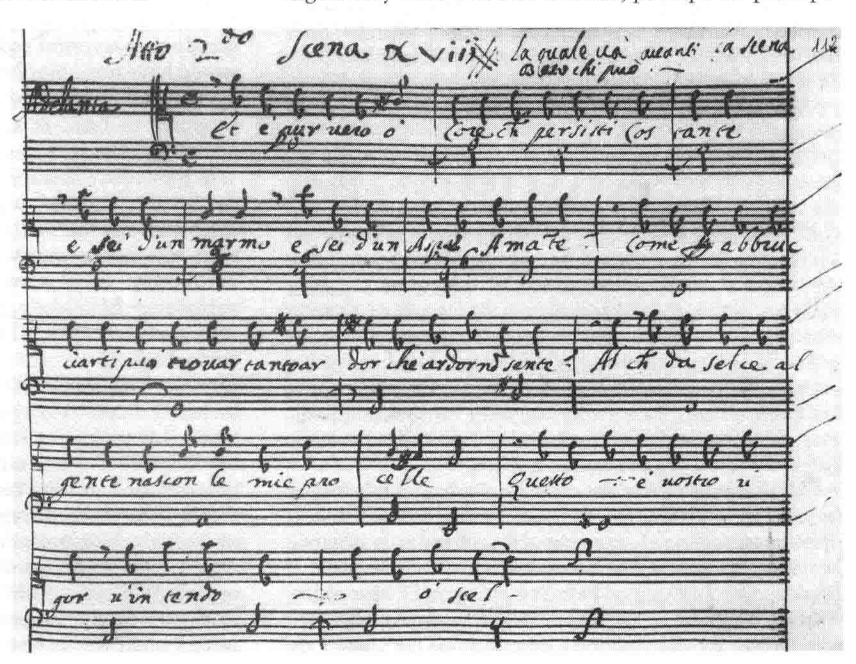
Cavalli's début as an opera composer occurred the day after his election as organist at S Marco and only two seasons after the introduction to Venice of musical theatre for paying audiences. His role was at first that of investor and organizer as well as composer. On 14 April he was co-signatory of an agreement to produce 'accademie in musica' at the Teatro S Cassiano, Venice's first opera house, entered into with the librettist Orazio Persiani, the singer Felicita Uga and the dancing-master Giovanni Battista Balbi (Uga and Balbi had been working there already: see Morelli and Walker, 1972). The first fruit of their collaboration was the 'opera scenica' *Le nozze di Teti e di Peleo*. Although the group was soon disrupted by financial difficulties, Cavalli wrote eight more operas for S Cassiano during the next decade. His only digression was in 1642, when he composed the 'favola' *Amore innamorato* for the Teatro S Moisè, where he again acted as some sort of impresario (see Pirrotta, 1966). The librettos of his second and third operas, *Gli amori d'Apollo e di Dafne* (1640) and *Didone* (1641), were by

G.F. Busenello, a member of the influential Accademia degli Incogniti, but most of Cavalli's operas during the 1640s were to librettos by Giovanni Faustini. Beginning with *La virtù de' strali d'Amore* (1642) and *Egisto* (1643), Cavalli's collaborations with Faustini over the next decade were important in shaping 17th-century Venetian opera. *Egisto* enjoyed wide success as part of the repertory of travelling companies, which were instrumental in the spread of opera throughout Italy on the organizational model of the *commedia dell'arte*; it was even performed in Paris (1646) and possibly at Vienna (the only evidence for a performance is the presence of a score there). More successful still was Cavalli's setting of G.A. Cicognini's libretto *Giasone* (1649), with *Orontea* (also to a text by Cicognini, music by Cesti) the most enduringly popular opera in 17th-century Italy. They were the first works to turn completely to complex, fast-paced action and comic dexterity in place of the literary atmosphere of Venetian academies that clung to the earlier operas.

Cavalli's activity in the 1650s reflects the many facets of the development of public opera more than any individual initiative. When Faustini took an interest in the Teatro S Apollinare in 1650, he followed him there, composing four operas in two years. After Faustini's death in December 1651, he worked for the Teatro di SS Giovanni e Paolo, partly in association with the librettist Nicolò Minato, who was also his lawyer (fig.1). In 1658–9 both were at the Teatro S Cassiano, which had been taken over by Marco Faustini, Giovanni's elder brother and another of Cavalli's lawyers. With Balbi, Cavalli contributed to the installation of a stable opera at Naples, where in 1650 and 1651 *Didone, Giasone* and *Egisto* were staged, and also a version of *L'incoronazione di Poppea*, in whose preparation he had a part. *Veremonda* was probably written for Naples and was given there on 21 December 1652, shortly before its first Venetian performance. In general Cavalli's works (above all *Egisto*, *Giasone*, *Xerse* and *Erismena*) were a mainstay of the repertory as opera gained a firm footing even in many smaller Italian towns during the 1650s and 60s.

From 1647 until his death Cavalli rented a house on the Grand Canal from one Sebastian Michiel for 108 ducats a year. His wife died in 1652; they had no children. By her will, probated on 16 September, she left nearly all her property to him and testified to his zeal in caring for her family, including her children by her first marriage. Most of the operas that he composed specifically for other cities date from the next period, and he may have considered seeking employment away from Venice after his release from family responsibilities, though he apparently did not travel then. As has been mentioned, *Veremonda* was performed at Naples at the end of 1652. In 1653 *Orione* was given at Milan to celebrate the election of Ferdinand IV, King of the Romans; the libretto had originally been offered to the Teatro S Moisè, Venice, in 1642 (see Pirrotta, 1966), but the music is certainly of the 1650s. *Hipermestra* was composed for Florence at the instance of Cardinal Gian Carlo de' Medici; although it was used to celebrate the birth of the Spanish infante in 1658 (fig.2), Cavalli had sent the score in the autumn of 1654. Gian Carlo's patronage is confirmed in the dedication of the first of Cavalli's two publications, *Musiche sacre* (1656), which alluded to 'other compositions' already commissioned.

Following the Treaty of the Pyrenees between France and Spain (1659), the French prime minister, Cardinal Mazarin, laid plans for the celebration of the marriage of Louis XIV to Maria Theresa, daughter of the King of Spain. So that he could stage the grandest possible spectacle he sent for the well-known Italian architect Gaspare Vigarani and commissioned him to build a large theatre in the Tuileries. Still in line with his long-standing cultural politics, Mazarin decided to mount an Italian opera with the aid of imported musicians. At the suggestion of Atto Melani, Cavalli was asked to compose it, but he reacted with some hesitation. In his letter of 22 August 1659 to the superintendent of Italian artists, Francesco Buti, he demurred on the grounds of age, obligation and aversion to travel; reduction of the original high salary offer was also a factor, perhaps the principal



1. Autograph of Cavalli's 'Xerse', Act 2 scene xviii (the beginning of Adelanta's 'Et e pur vero, o core'), first performed at the Teatro SS Giovanni e Paolo, Venice, 1655 (I-Vnm)



2. Costume design by Stefano della Bella for the title role in Cavalli's 'Hipermestra', Teatro della Pergola, Florence, 12 June 1658: pen and brown ink with colour wash (British Museum, London)

one. Buti proposed Cesti as a substitute, but Mazarin successfully used the French ambassador to Venice to secure Cavalli's acceptance, intervening with the procurators of S Marco to ensure that his position as organist would be held for him and his salary paid even during his absence. The affair was not resolved until March 1660, but on 25 January the ambassador had a *Te Deum* sung at the church of SS Giovanni e Paolo in celebration of the French victory. Cavalli led it and was doubtless also its composer.

Cavalli left for France in April or May 1660 with an entourage of five, including two singers from S Marco, the soprano Giovanni Caliari (or Calegari) and the tenor Giovanni Antonio Poncelli, and a boy, Giacomo da Murano, who may have been his copyist. On the way they visited the court at Innsbruck, where on 5 June a payment was recorded for the gift to Cavalli of 'guldne und silberne Trinkgeschirr' (the 'Pellicone d'argento indorato in forma di Struzzo' which he left to one of his executors). They may also have stayed at Munich, for it has been claimed (see Doglioni, 1671 edn) that Cavalli was called to the Bavarian court. In July they arrived at Paris to find the theatre far from ready.

Cavalli spent nearly two years in Paris and must have been musically active throughout, but he left little trace of his presence; one French musician whose acquaintance he made was François Roberday, to whom he gave a fugue subject in August 1660. Beginning on 22 November *Xerse* was given as an interim measure in a temporary theatre built in the great picture gallery of the Louvre. A notable change from the Venetian version was the brutal octave transposition of the title role into the baritone range; the original three acts were redistributed into five and supplied with *entrées de ballet* by Lully. Accounts of the performance say nothing particularly good or bad about the music and in that respect are typical of 17th-century descriptions of opera, even in Italy. Cavalli probably composed the celebratory opera, *Ercole amante*, on Buti's libretto during his first 12 months in France. Mazarin's death on 9 March 1661 spelt the beginning of the end of Italian cultural prominence at the court, and the opera might not have been performed at all had not so much money already been spent on it. A supposed conspiracy against the Italian artists may have sabotaged Vigarani's machinery; but if Cavalli's music was not appreciated when *Ercole amante* was first performed on 7 February 1662, it was because no-one could hear it, owing to the theatre's bad acoustics. The Venetian ambassador Grimani reported that 'The music was very fine and fitting; because of the vastness of the theatre it could not be enjoyed, but at the rehearsals at Mazarin's palace it always came off very well and to the complete satisfaction of the king and the court'. The spectacle lasted six hours and again included ballets by Lully, in which the king, queen and others of the court danced: little wonder that these received most of the attention in contemporary accounts.

The last performance of *Ercole amante* took place on 6 May 1662, and by the summer, having meanwhile visited his birthplace, Cavalli was again in Venice, where he resumed his duties as organist. The fame that his visit to France gave him is indicated in the laudatory dedication to him (together with the other chief musicians of S Marco) of Bonifatio Gratiani's *Sacri concerti* (1668). Cavalli had left behind in Venice an unfulfilled contract for operas with Marco Faustini, but in a letter of 8 August he declared that he had left France resolved never to work for the theatre again. This statement has been interpreted as disillusionment over the reception of *Ercole amante*. It may just as well reflect his large financial reward from the French court (including a diamond ring 'bizzarramente e gentilmente lavorato': see Sforza Benvenuti, 1888), which would have freed him from any necessity to earn his living by the composition of operas, had he so chosen. He proposed to Faustini a Venetian performance of *Ercole amante*, but this came to nothing.

In the event, Cavalli set three more librettos by Minato, the first for Faustini at the Teatro SS Giovanni e Paolo, the others for the Teatro S Salvador, in which, together with Minato, he seems to have had a financial interest. Two other operas composed for Venice were never performed: *Eliogabalo*, intended for Carnival 1668, and *Massenzio*, composed for Carnival 1673, were scrapped during rehearsals, the former possibly and the latter certainly because Cavalli's arias were not liked. *Coriolano*, his last new opera to be performed, was again a celebratory piece, written for the Farnese theatre at Piacenza (1669); he probably did not attend the performance. After his stay in France his life centred more on S Marco than on the theatres. On 20 November 1668 he succeeded Rovetta as *maestro di cappella* and remained in the post until his death, confirming his attention to church music by a second publication, the eight-voice *Vesperi* of 1675; an inventory of the archive of S Marco in 1720 records several other works now lost (see Caffi, 1854–5).

Cavalli was buried in the church of S Lorenzo beside his sisters Diambra Caterina and Cecilia and his wife and her uncle. He made provision for an elaborate requiem mass to be put together for his funeral rites by the new *maestro di cappella* or, if one had not been selected, the *vicemaestro* (in either case this would have been Natale Monferrato). Twice a year thereafter Cavalli's own Requiem for two choirs was to be sung by the *cappella* and canons of S Marco. He similarly combined piety with benefit by stipulating that the daily Mass paid for from his estate be celebrated by Caliari, whom he had raised and trained. His will and property inventory show that he was assiduous, if conservative, in building an estate. All his life he had fought off indebtedness and invested cautiously, even rejecting his father's estate in 1642 as being too encumbered by debts. He left more than 6000 ducats in interest-bearing accounts at the Venetian mint and salt office (about 1670 the doge's annual provision was just over 14,000 ducats, the entire budget for the *cappella* of S Marco 5000), a good deal more land than he began with and an endless list of valuable objects, including paintings by his (unidentified) brother and a saucer with his coat-of-arms. A most important item was his collection of opera scores, which he gave to Caliari: shortly afterwards it passed to the Contarini collection (*See* CONTARINI, MARCO), which now includes all his surviving operas. He had no direct heirs, and after remembering friends and patrons he left the residuum of his estate to the nuns of S Lorenzo, with whom he and his wife had long had close relations. Two in particular, Fiorenza Grimani and Betta Mocenigo, he described as his pupils; both were children of noble houses with which he had been closely connected. Besides these two and Caliari and another youth whom he had taken on on a similar basis in the 1640s (see Morelli and Walker, 1972), his pupils included G.B. Volpe, Antonia Bembo and Barbara Strozzi, who acknowledged her debt in her *Cantate* op.2 (1651).

2. REPUTATION. Cavalli's growing fame in later life and after his death was in contrast to his waning effectiveness as an opera composer. Visits by foreign musicians such as J.P. Krieger (1672) and possibly J.W. Franck were probably common in his old age. The survival of a score of *Erismena* in English translation argues that his reputation even reached England. Benedetto Ferrari, in justifying his own application at an advanced age for the post of *maestro di cappella* at Modena (1674) noted that Cavalli, who was then *maestro di cappella* at Venice, 'in età cadente fa colle sue virtù risplendere quella reggia' ('even in his failing years makes the republic shine with his virtues').

Publication of the first chronology of Venetian opera by his erstwhile collaborator CRISTOFORO IVANOVICH made Cavalli seem an even more central figure than he was, for Ivanovich attributed to him most of the anonymous works from the first 15 years of public opera, many of which were taken up in later chronicles (see Walker, 1972). In the 18th century he remained on the margins of music historiography. Walther did not mention him; Mattheson (1740), who reported Krieger's visit to Venice, wished for him a more prominent place in lexicons, and Scheibe (1745), who owned the score of one of his operas, praised the bold and affective character of his recitative. Burney judged *Erismena*, whose score (not the English-language one) he borrowed from 'Dr. Bever, the civilian', to be 'so deficient in poetical and musical merit that no perfection of performance could render it palatable' and full of airs which were 'psalmodic, monotonous and dull'. Fétis included several arias by Cavalli in his historical concerts in Paris from 1832, and Vincent Novello gave him some attention in a lecture at the London Institute in 1840. The first critical treatment of his music was by Ambros (1878), who likened his position to that of Josquin; appreciation developed largely through the writings of Goldschmidt, Kretzschmar, Prunières and Wellesz. These studies, together with later ones by Bianconi, Walker, Glover and Rosand, have provided the foundation for a variety of approaches to both individual works and broader issues.

Critical study and performance of Cavalli's music has largely followed on that of Monteverdi in both secular and sacred spheres. *Didone* was performed in Florence in 1952 on the 350th anniversary of his birth. A seminal stage in the revival of his operas was the series of popular and controversial reconstructions (of *Ormindo, Calisto* and *Egisto*) by Raymond Leppard from 1967, the first two initially for Glyndebourne. Subsequent productions by René Jacobs and by Jane Glover have led to an increasing interest in performances and editions of Cavalli's operas.

3. OPERAS. Cavalli produced music for the theatre during most of his working life. He composed nearly 30 operas for Venetian houses, and they run from the tentative beginnings of public opera to the establishment of Venice as a centre whose operas were imitated by, and exported to, cities throughout Italy. His works are central to that process of dissemination (see the detailed account by Bianconi in *DBI*, also Bianconi and Walker, 1975), and as only four operas by other composers (Monteverdi, Cesti and Sacrati) survive from before the late 1650s, his operas offer the only continuous view of musical style in Venetian opera over two decades. The absence of a development in his musical language has sometimes been overstated, but stability weighs more heavily than change; his continuity of style was a key factor in the establishment of a musical language to express the genre's dramatic conventions. Such obvious external differences between operas as the number and placing and even the form of arias or the use of refrains, duets and choruses come directly or indirectly from the structure of the poem. Since Cavalli was first and foremost an evaluator and inventive translator of the affective moment, even differences of musical mood between operas (the lugubriousness of *Didone*, the rustic playfulness of *Calisto*) and within a single work can be traced to the poetry.
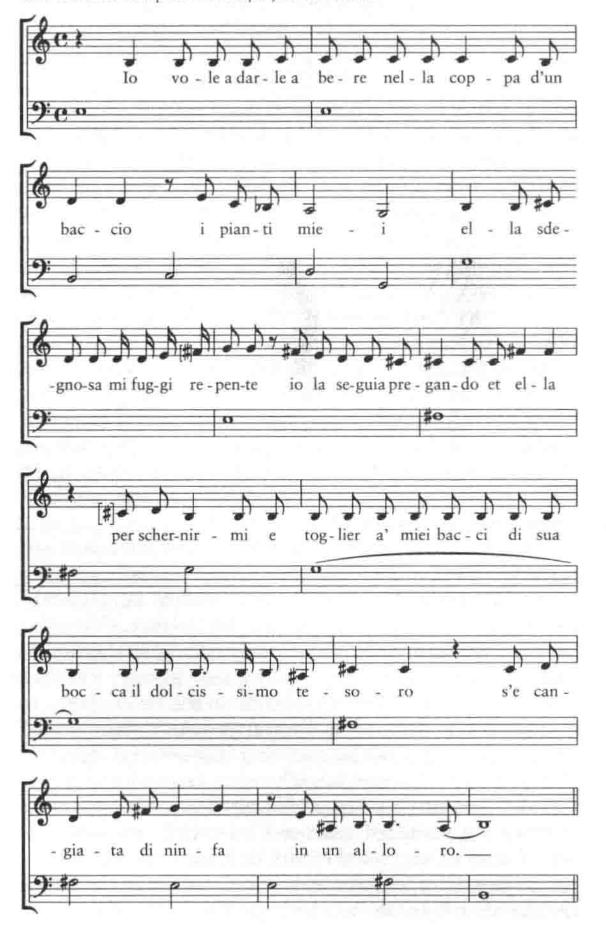
Most free verse is set as recitative. However inventive, it rarely shows a broad melodic form. It usually consists of a succession of phrases, each ending in a clearly formulated and carefully approached cadence. Often the phrases are grouped into tonally closed paragraphs, corresponding to coherent sections of poetry. Another common technique of organization in the early operas is a long, slowly descending bass, over which any amount of melodic thread can be spun (e.g. *Gli amori d'Apollo e di Dafne*, Act 1 scene iii). The categories of gesture in Cavalli's recitative are by and large those of Monteverdi. If there are standard reactions to excited exclamation (rapid note values, word repetition) and to pathos (slow, descending lines, chromatic writing, usually in the bass), the details are always worked out afresh. His rhetoric is

also responsive to syntax (questions, paragraphs) and sensitive and resourceful in the face of surprise. A casual madrigalism and symbolism of idea inform many passages (ex.1). More overt instances of word-painting cover a range of emotion but are most commonly associated with passage-work (ex.2).
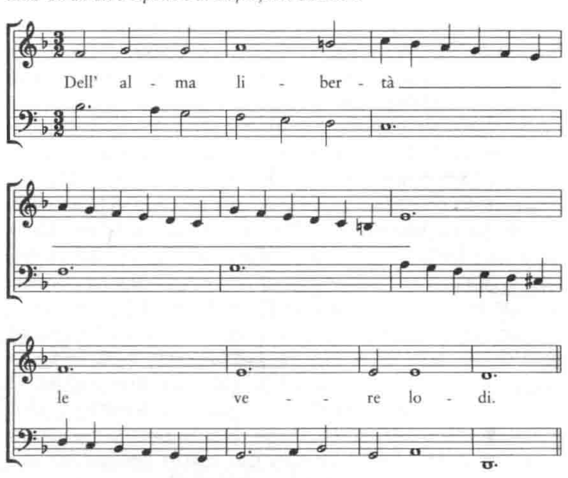
In the later operas rapid dialogue accounts for much of the poetry. This is particularly apparent in the faster cadence formulae of the recitative. In some of the settings of librettos by Minato (*Xerse*, *Artemisia*) much of the recitative dialogue is set out in open score. Lively argument and dramatic development are sometimes supported by a chain of 5ths in the harmony (e.g. *Scipione affricano*, Act 3 scene xviii).

Nearly all the recitative is 'semplice', accompanied only by continuo. Exceptional moments, rarely more than one per opera, may be underscored by string accompaniment in sustained chords, usually with no parts in the violin clef. In Zelemina's plea 'Invitta Veremonda' (*Veremonda*, Act 3 scene vii) and Misena's false quotation of Periandro 'Prendi quella corona' (*Eritrea*, Act 3 scene x) the two upper parts are called 'viole': it has not been shown whether these are viole da braccio or viole da gamba, but the former seems more likely. Nerea's plea to Pluto (*Rosinda*, Act 1 scene vii) is a loosely strophic setting of two quatrains with a normal ritornello after the first, and Giuliano's exchange with Eritea 'Deh manda quei singulti' (*Eliogabalo*, Act 2 scene iii) is a varied strophic recitative

Ex.1 *Gli amori d'Apollo e di Dafne*, Act 3 scene iv
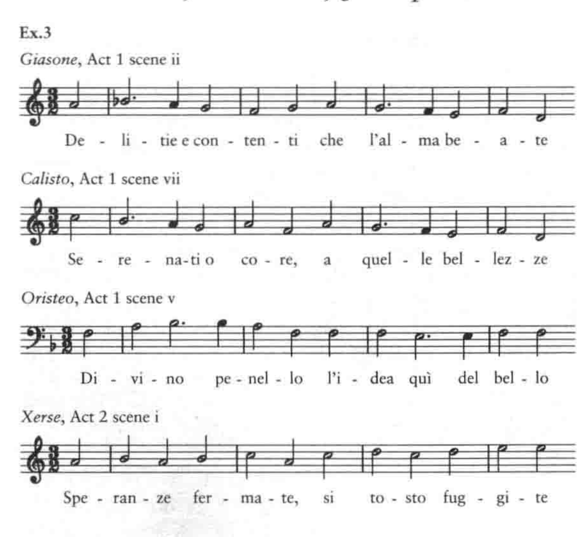


Ex.2 *Gli amori d'Apollo e di Dafne*, Act 1 scene iv



with four-part string accompaniment. Ercole's plaint 'Ma l'atroce mia doglia' (*Ercole amante*, Act 5) is exceptional in including violins in the five-part string ensemble, perhaps because the role is for bass.

In *Le nozze di Teti e di Peleo, Didone* and *Gli amori d'Apollo e di Dafne*, arioso passages – that is, recitative verse set lyrically – are infrequent. These passages usually involve either a shift to triple metre or a 'walking' bass in crotchets. In *Didone*, for example, the few ariosos are nearly all of the second type. From *La virtù de' strali d'Amore* onwards, and particularly in settings of librettos by Faustini, arioso plays a much larger part and lends greater fluidity to the later operas. Occasionally it responds to lines of contrasting metre, but mostly it is motivated by text meaning or situation. Many ariosos are settings of aphoristic final lines or couplets, others are madrigalesque in impulse, still others reflect outbursts, festive or pathetic. The gestural content of arioso is similar to, if perhaps more limited than, that of aria. Most arioso passages are short and simple, though melismatic writing and text repetition are part of the equipment, and emphasis may be given by an instrumental sinfonia, usually based on the preceding vocal material, as in 'Tu lieto intanto vivi' (*La virtù de' strali d'Amore*, Act 1 scene iv) or the end of Lesbo's speech in *Eritrea*, Act 3 scene v, the musical style of which is barely elevated over that of the preceding recitative.

Most poetry other than recitative verse in Cavalli's librettos is strophic, and it is this kind of verse on which most pieces that the sources call arias are based. The first three operas have a great quantity of such verse (between 20 and 25 poems). A majority of these poems use the same metres as recitative (lines of seven and 11 syllables); they may have up to nine strophes. They are always set as some sort of musical unit, whatever the internal changes of metre, rhythm or melodic character. All of the earliest operas include recitative settings of strophic poems, usually with the melody, but not the bass line, varied between the strophes. Some have their stanzas separated by a ritornello, as Ascanio's 'Son figlio di Enea' (*Didone*, Act 1 scene ii). Strophic recitative is an old-fashioned procedure, and examples in Cavalli's later operas are rare. It is significant that as early as *Ormindo* such pieces are uttered by gods (Destiny, Fortune), though strophic recitative can be used for other character types in a



dramatic context. The inclusion of one in the prologue to *Elena* is exceptional, and the piece from *Eliogabalo* mentioned above is a curiosity: the texts of both operas are considerably earlier than their musical settings.

Most of Cavalli's arias are in triple metre. This is particularly true of the first operas, for example *Gli amori d'Apollo e di Dafne*, which apart from strophic recitatives has only three arias in duple time. Brief recitative interruptions such as in 'Maladette le guerre' (*Doriclea*, Act 1 scene iv) are frequent, however; sometimes they prepare the triple-time settings of a gnomic final line or couplet, as in the last strophe of 'Giovanetta che tiene' (*Gli amori d'Apollo e di Dafne*, Act 1 scene i). Varied strophes in triple metre also occur in the early operas, for example 'Padre, ferma i passi e l'armi' from *Didone* (Act 1 scene i). How rooted the idiom of aria composition is in the style of Monteverdi can be seen clearly in Cavalli's earliest surviving aria, *Son ancor pargoletta* (RISM 1634[7]). As with arioso, the other most common feature of aria-writing is the 'walking' bass.

There is less plain strophic poetry in Faustini's librettos than in most others that Cavalli set before or after. By way of compensation they have many groups of lines of distinct poetic metre (four, five, six or eight syllables), which are usually composed in arioso fashion. These librettos also abound in refrains. Cavalli usually set them as large and highly articulated aria forms (see Rosand, 1991), complete with ritornello and sometimes with contrasts of musical metre, for example 'Udite, amanti' (*Doriclea*, Act 1 scene vi) or 'D'haver un consorte io son risoluta' (*Calisto*, Act 2 scene xiv). Other examples of dramatically or textually motivated structures larger and more elaborate than the simple aria are the several alternating pairs of strophes in *Egisto* ('Hor che l'Aurora', Act 1 scene i; 'E grato il penare', Act 3 scene i; 'Amanti, sperate', followed by a duet, Act 3 scene x); the prison scene in *Ormindo* Act 3 (also used in *Erismena*: see Rosand, 1975); the large duet sequence in Act 1 of *Orimonte*; the double varied strophic setting of *capitoli sdruccioli* at the beginning of Act 3 of *Veremonda* ('Né meste più, né più dolenti siano'), whose concluding duet is freely based on both sets of strophes; and the comic aria 'A chi voler fiori' from *Xerse* (Act 2 scene i), whose first lines punctuate the following dialogue in the manner of a refrain.

Cavalli's aria style, while essentially syllabic, makes use of melismatic flourishes; these are more often than not madrigalesque image portrayals, but their real function is increasingly that of 'bel canto' writing motivated by dramatic eloquence and characterization. Aria poems are set one or two lines at a time, with some kind of cadence but not necessarily a rhythmic hiatus at the end of each unit. Phrases tend to be asymmetrical and irregular in length and cannot in general be referred to preconceived patterns. The relationship of musical rhythm to poetic metre is highly variable. It is least predictable in settings of *versi sciolti* (lines of seven and 11 syllables), whereas it is almost tediously regular in the six-syllable verse much used by Faustini (ex.3). A related special case is the five-syllable *sdruccioli* (lines with antepenultimate accent) widely used for rage, terror or invocation in 17th-century opera. The best-known example is Medea's incantation scene 'Dell'antro magico' (*Giasone*, Act 1 scene xv), but a related piece occurs already in *Didone* (Ecuba's aria 'Tremulo spirito', Act 1 scene vii); on the margin of this category is 'Grandini, turbini' from *Orimonte* (Act 3 scene xi). Furthermore, the entire roles of Pane, Silvano and Satiretto in *Calisto* are composed of *sdruccioli*; the rustic comedy of this well-established poetic tradition is heightened by Cavalli's setting, which emphasizes the rhythmic peculiarity.
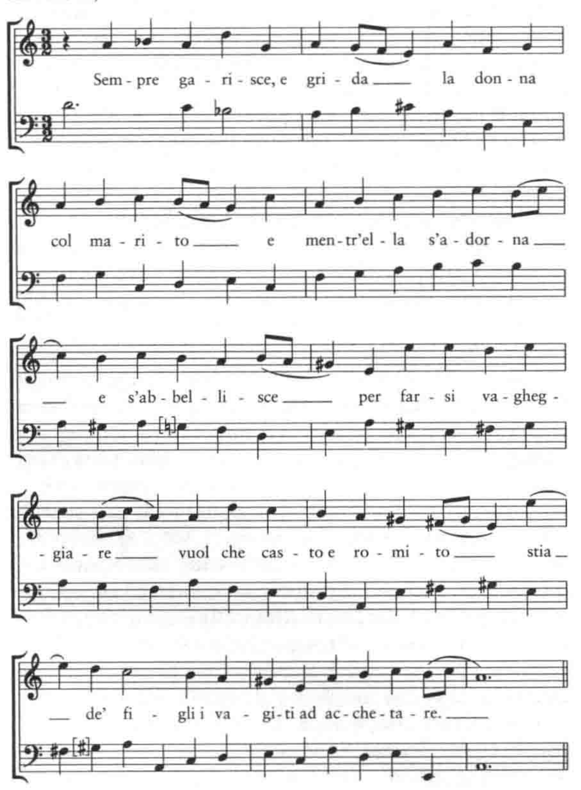
Librettists, following classical models, included laments as well as incantations as part of the same dramatic convention. The lament especially was an important vehicle for expressive eloquence for female characters, providing them with an outlet for rhetorical power (Heller, 1995). The operatic lament has its principal model in Monteverdi's *Arianna*; recitative laments, such as monologues by Dido (*Didone*, Act 3 scene xi) and Isifile (*Giasone*, Act 3 scene xxi) are especially evident in early opera. Another model for Cavalli was the lament repertory using stepwise descending ostinatos. Nearly all his operas include at least one lament, almost invariably in triple metre ('L'alma fiacca svani', *Didone*, Act 1 scene iv, is exceptionally in duple) and the minor mode. Some are ostinato pieces, either chromatic ('Piangete, occhi dolenti', *Egisto*, Act 2 scene vi) or diatonic ('Al carro trionfale', *Statira*, Act 3 scene iv); 'Lasso io vivo e non ho vita' (*Egisto*, Act 2 scene i) has a descending tetrachord ritornello labelled 'passacalio'. Several have recitative interruptions ('Con infocati teli', *Doriclea*, Act 2 scene ii) or else dissolve into recitative ('Rivolgo altrove il piede', *Didone*, Act 2 scene ii). The straight ostinato went out of fashion in the 1650s (at least in Venice), and most of Cavalli's later pieces in this vein have a middle section in which the ostinato pattern is transposed to another key ('Misero cosi và', *Eliogabalo*, Act 1 scene xiii). Even many laments not actually using an ostinato begin with a descending bass line, simple or elaborated; one such is 'Ardo, sospiro e piango' (*Artemisia*, Act 1 scene xviii), which is also one of several with string accompaniment throughout. Pathetic chromaticism expressed either harmonically or melodically, rhythmically eccentric outbursts of passion and a sense of resignation conveyed by regularly cadencing phrases and descending lines are the common coin of his laments. Simple use of ostinato technique apart from the lament, such as in 'Vieni, vieni in questo seno' (*Rosinda*, Act 3 scene vi), is rare. 'Per me la vita' (*La virtù de' strali d'Amore*, Act 3 scene ii) uses a bass of the

chaconne type in a traditional way, that of expressing carefree joy.

Cavalli responded in various ways to comedy, following literary conventions by having comic characters address the audience, summarize the action and deliver ironic commentary. Arias by comic characters may make their point by assertive repetition, as in 'Pazze voi che sdegnate' (*Egisto*, Act 1 scene vi), or, as in 'Che città' (*Ormindo*, Act 1 scene iii), by jagged rhythms taken over in the ritornello. Tuneful melodies of regular phrase length, and sprightly 'walking' basses (e.g. 'O sagace chi sa', *Ormindo*, Act 2 scene vi), are also associated with humorous contexts. Occasionally he used intentionally bizarre gestures, as in the falling-3rd cadences of 'Fleria la mia diletta' (*Orimonte*, Act 1 scene xii) or the image-motivated cross-rhythms of 'Sempre garisce e grida' (*Eritrea*, Act 3 scene v: ex.4).

'Sempre garisce e grida' is representative of a formal expansion and increase in range of gesture that mark Cavalli's aria style from the early 1650s. Arias in duple metre (though still a minority) are more numerous than before, and they use means other than the 'walking' bass. Several pieces from *Oristeo* onwards, such as 'Quell'amante che vuole' (Act 2 scene xvi), have basses in quaver motion; the semiquaver bass line of 'Che non può lo stral d'Amore' (*Elena*, Act 2 scene xiii) is a device more often used by a younger generation of composers. Also in line with more modern taste are the motto openings of 'Bel sembiante' (*Rosinda*, Act 3 scene xi) and particularly 'Bella fede, over sei gita' (*Veremonda*, Act 1 scene xi). Something of the same kind, in a more varied gestural context, is found in 'Vada pur dotto marito', from the same scene of *Veremonda*. The fleet vocality of 'La bellezza è un don fugace' (*Xerse*, Act 2 scene ix) is indicative of the increase in passage-work; less ostentatious but equally characteristic is the aria in triple metre 'Zeffiretti placidetti' from *Artemisia* (Act 1 scene xiii). *Artemisia* also includes the only example in Cavalli of an 'aria in eco' ('Fortunato, chi piegato', Act 2 scene vi), a double reducing echo added (after the fact) to phrase endings. There runs throughout the operas a tendency to use similar ideas in successive pieces, for example the relationship in *La virtù de' strali d'Amore* between 'Per me la vita' and 'Tu là di Cocito', which occur within a few pages of each other. It is probably less a quest for unity than a response, possibly subconscious, to the dramatic situation.

Ex.4 *Eritrea*, Act 3 scene v



The librettos of Cavalli's later operas contain large numbers of two-strophe aria poems (*Scipione affricano*, for example, has 35), and they mostly fall into a few metrical patterns. They are usually set as *ABB′* forms (transposed and often otherwise modified repetition of the music for the final line or couplet) or as *ABA* (elementary da capo arias). In many of his arias from the last three dramas by Minato the musical rhythm rests directly on that of the poetry, with results that are not very striking. At the same time most of them are less obviously dance-like than those of some younger composers, and this may account for the failure of his last two Venetian operas to reach performance. The contrast of style is particularly evident between his *Eliogabalo* and the opera of the same title by Boretti which replaced it.

The amount of duet writing varies greatly from opera to opera, according to the structure of the libretto; it is concentrated in the dramas by Faustini. Although there are examples of duet recitative (*La virtù de' strali d'Amore* has several), the vast majority of duets are in triple metre and in a lightly imitative style. A standard procedure is to spin out the imitations over a bass line that moves predominantly in dotted semibreves, as in 'Noi tem priamo' or 'Nel gran regno' from *Egisto*, Act 1. Less usual, though not less interesting, is the intricately imitative binary movement of 'Aure trecce inanellate', which begins Act 2 of *Ormindo*. Pieces for larger solo ensembles are demanded less often by the librettos. They are largely extensions of duet technique. Choral writing in most operas is brief and incidental, for instance the shout of 'Viva' that greets Pompeo in Act 2 scene vi of *Pompeo magno*. For obvious reasons of circumstance it is very much more extensive in *Ercole amante*, which includes in 'Dall'occaso' (Act 5) a genuine four-part continuo madrigal. The choruses of the earliest operas, such as 'Al cinghiale' in *Didone* (Act 3 scene ii), are probably best seen in the light of the earlier traditions of concertato writing and of danced *intermedi*.

The principal function of Cavalli's orchestra is to provide ritornellos before and/or after the strophes of arias. The music of the ritornello is nearly always related to that of the aria, tending to use the beginning of the vocal line if it precedes the aria or the melody of the final line or couplet if it follows it. The material is often varied and concentrated with respect to the aria. Ritornellos may have one, two, or three phrases; the most common type has two phrases of roughly equal length, each based on a point of imitation and often using sequence. In nearly all the operas (*Orimonte* being an exception) some arias have more elaborate accompaniment, either phrase by phrase in antiphonal fashion, over the voice throughout

(particularly in laments and pieces of related mood), or some combination of the two. *Gli amori d'Apollo e di Dafne* has one such aria, *Pompeo magno* nine.

Sinfonias also form part of all the operas. Those at the beginnings of operas or acts most commonly are in duple metre with a *grave* minim movement, though some (including those that introduce most of the later operas) have more than one movement and use triple metre as well. More descriptive orchestral music, usually of an extremely simple and rhythmic character, is provided by battle pieces (such as the 'combattimento' and 'sinfonia navale' of *Didone* and the 'sinfonia in battaglia' of *La virtù de' strali d'Amore*), and by music for special staging, such as the 'infernale' of *Ercole amante* and the 'ballo di quattro cavalli naturelli vivi' of *Pompeo magno*. There are also elements of *stile concitato* in several works, either as an independent orchestral movement (*Doriclea*) or as accompaniment to recitative (*La virtù de' strali d'Amore*), aria (*Doriclea*) or chorus (*Eliogabalo*).

The orchestra is laid out in five, less often four, parts in nearly all full fair-copy scores, but the musical skeleton consists of two violins and bass, the combination found in all Cavalli's autographs. Wind instruments may have been used in the very first operas and *Ercole amante*; otherwise his orchestra certainly consisted of (solo) strings and continuo (lutes, theorbos, harpsichords), though one piece in *Elena* seems to call for trumpets in A. Expressive indications are very few and far between, but one does meet 'piano' (*Xerse*, which also has an aria 'cantata in misura larga'), 'adagio' (*Hipermestra*), 'affettuoso' (*Hipermestra, Doriclea*) and 'altiero' (*Doriclea*).

4. SACRED WORKS. The relatively modest quantity of extant sacred music by Cavalli is probably only a small part of a continuous production over his entire career. Most of it follows in the tradition of large concerted church works fundamental to musical practice at S Marco, best represented by the Gabrielis and Monteverdi. Cavalli's earliest surviving piece, the solo motet *Cantate Domino*, is almost indistinguishable in style from Monteverdi, but most of his later works deliberately avoid extremes of gesture, even though a sensitivity to the imagery of the text remains the rule.

The Marian antiphons from the *Musiche sacre* (1656) illustrate writing for a small number of voices (from two to five). They obey a largely syllabic style, relieved by a few conventional or madrigalesque melismas. The rests of 'suspiramus' in *Salve regina* and the falling figure on 'cadente' in *Alma Redemptoris mater* reveal a close kinship to the rhetoric of secular text-setting. The opening of *Salve regina* uses a quotation from plainchant. All make use of light contrapuntal development. Although plain recitative is not an essential part of the style, there are moments of declamation which approach it.

The *Messa concertata*, also from *Musiche sacre*, is Venetian festive music on a grand scale, conceived for two choruses with instrumental accompaniment. Massive but also airy in construction, it uses a variety of vocal combinations, solo against tutti and choir against choir, with many orchestral interpolations used to set off one section from another. Its sections in triple metre use a fairly narrow range of figures; those in duple metre are more varied, with some arresting tunes. The Gloria and Credo have mock-fugal conclusions; the Sanctus and Agnus Dei are brief, in accordance with Venetian usage (see Bonta, 1969). Only in a few places is solo ornamentation clearly demanded.

The three *Magnificat* settings from the *Vesperi* (1675) are also for double choir, though without explicit instrumental parts except for continuo. Block harmony outweighs imitative textures, and sections for full chorus outnumber those for a reduced number of voices. They are set verse by verse, with fairly regular alternation between choirs. In the same tradition is the Requiem which Cavalli prepared as his own memorial. Solemn and full of *prima pratica* counterpoint, it is closer to the spirit of the early Seicento than to that of the 1670s.

The six instrumental works from the 1656 print, indiscriminately designated 'sonata' and 'canzone', were doubtless intended for liturgical use (see Bonta, 1969). They are close to Giovanni Gabrieli in style, if harmonically more modern, and only rarely partake of the idiomatic writing already present in many ritornellos of Cavalli's later operas. In the larger works – those in eight, ten and 12 parts – the instruments are handled polychorally; several pieces are in four sections with identical second and fourth movements in triple metre (see Selfridge-Field, 1975).

WORKS

Dates are generally those of the printed librettos; arias in MS are indicative rather than exhaustive; performed in Venice unless otherwise stated

OPERAS

Title	*Genre, acts*	*Libretto*	*Performance*	*Sources, remarks*
Le nozze di Teti e di Peleo	opera scenica/festa teatrale, prol, 3	O. Persiani	S Cassiano, 24 Jan 1639	*I-Vnm*
Gli amori d'Apollo e di Dafne	opera, prol, 3	G.F. Busenello	S Cassiano, 1640	*Vnm* (facs. in IOB, i, 1978), lib. first published 1656 in Busenello's works
Didone	opera, prol, 3	Busenello	S Cassiano, 1641	*Vnm*, lib. first published 1656 in Busenello's works
Amore innamorato	favola, prol, 3	plot by G.F. Loredan, poetry P. Michiel, rev. G.B. Fusconi	S Moisè, 1 Jan 1642	music lost
La virtù de' strali d'Amore	tragicomica musicale, prol, 3	G. Faustini	S Cassiano, 1642	*Vnm*
Egisto	favola dramatica musicale, prol, 3	Faustini	S Cassiano, 1643	*A-Wn*, *I-Vnm*; ed. R. Leppard (London, 1977)

Title	Genre, acts	Libretto	Performance	Sources, remarks
Ormindo	favola regia per musica, prol, 3	Faustini	S Cassiano, 1644	*Vnm*; ed. R. Leppard (London, 1969)
Doriclea	dramma musicale, prol, 3	Faustini	S Cassiano, 1645	*Vnm*
Titone	drama per musica, prol, 3	Faustini	S Cassiano, 1645	music lost, probably by Cavalli
Giasone	drama musicale, prol, 3	G.A. Cicognini, after Apollonius: *Argonautica*	S Cassiano, 5 Jan 1648 [=1649]	*A-Wn*, *B-Bc* (2 modern copies), *GB-Ouf*, *I-Fn*, *MOe*, *Nc*, *Rvat* Chigi, *Sc*, *Vnm*, *P-La*; part ed. in PÄMw, xii (1883)
Euripo	drama per musica, prol, 3	Faustini	? S Moisè, 1649	music lost, possibly not by Cavalli
Orimonte	drama per musica, prol, 3	Faustini	S Cassiano, 20 Feb 1650	*Vnm*
Oristeo	drama per musica, prol, 3	Faustini	S Apollinare, 1651	*Vnm* (facs. in IOB, lxii, 1982)
Rosinda	drama per musica, prol, 3	Faustini	S Apollinare, 1651	*Vnm*
Calisto	drama per musica, prol, 3	Faustini, after Ovid: *Metamorphoses*	S Apollinare, 28 Nov 1651	*Vnm*; ed. R. Leppard (London, 1975)
Eritrea	drama, prol, 3	Faustini	S Apollinare, 17 Jan 1652	
Veremonda, l'amazzone di Aragona	drama, prol, 3	rev. by L. Zorzisto [G. Strozzi] of G.A. Cicognini: *Celio* (1646, Florence)	Naples, Palazzo Reale, 21 Dec 1652; Venice, SS Giovanni e Paolo, 28 Jan 1652 [=1653]	*Vnm*
Orione	dramma, prol, 3	F. Melosio	Milan, June 1653	*Vnm*, private collection R. Leppard
Ciro	drama per musica, prol, 3	G.C. Sorrentino, rev. ?A. Aureli	orig. perf. Naples with music by Francesco Provenzale; Cavalli composed changes for perf. at Venice, SS Giovanni e Paolo, 30 Jan 1653 [=1654]	*MOe*, *Vnm* (1665 version with addl music by Mattioli)
Xerse	drama per musica, prol, 3	N. Minato	SS Giovanni e Paolo, 12 Jan 1654 [=1655]	*F-Pn*, *I-Rvat* Chigi, *Vnm*
Statira principessa di Persia	drama per musica, prol, 3	Busenello	SS Giovanni e Paolo, 18 Jan 1655 [?=1656]	*Mc*, *Wnm*, arias *Nc*
Erismena	drama per musica, prol, 3	A. Aureli	S Apollinare, 30 Dec 1655	*Vnm* (2 versions); score in T. Bever's private collection (according to Burney), score with Eng. text in J.S. Cox's private collection (White 1966)
Artemisia	drama per musica, prol, 3	Minato	SS Giovanni e Paolo, 10 Jan 1656 [=1657]	*Vnm*
Hipermestra	festa teatrale, prol, 3	G.A. Moniglia	Florence, Immobili, 12 June 1658	*Vnm*; composed 1654
Antioco	drama per musica, prol, 3	Minato	S Cassiano, 25 Jan 1658 [=1659]	music lost
Elena	drama per musica, prol, 3	Faustini, completed Minato	S Cassiano, ded. 26 Dec 1659	*Vnm*
Ercole amante	opera, prol, 5	F. Buti, after Ovid: *Metamorphoses*	Paris, Tuileries, 7 Feb 1662	*Vnm*
Scipione affricano	drama per musica, prol, 3	Minato	SS Giovanni e Paolo, 9 Feb 1664	*Rvat* Chigi, *Sc*, *Vnm* (facs. in IOB, v, 1978), *P-La* (Act 3)
Mutio Scevola	drama per musica, prol, 3	Minato	S Salvador, 26 Jan 1665	*I-Vnm*
Pompeo magno	drama per musica, prol, 3	Minato	S Salvador, 20 Feb 1666	*D-AN*, *I-Vnm*
Eliogabalo	dramma per musica, 3	anon., completed Aureli	composed for SS Giovanni e Paolo, 1668, but not perf.	*Vnm*
Coriolano	dramma, 3	C. Ivanovich	Piacenza, Ducale, 27 May 1669	music lost
Massenzio	drama per musica, 3	G.F. Bussani	composed for S Salvador, 1673, but not perf.	music lost

doubtful; attributed to Cavalli by Ivanovich unless otherwise stated; music lost

Title	Genre, acts	Libretto	Performance	Sources, remarks
Narciso et Ecco immortalati	opera drammatica, prol, 3	Persiani	SS Giovanni e Paolo, 30 Jan 1642	by M. Marazzoli and F. Vitali (see *ES*, ix, 1725)
Deidama	poema drammatica/opera musicale, prol, 3	S. Herrico	Novissimo, 5 Jan 1644	
Il Romolo e 'l Remo	dramma, prol, 3	G. Strozzi	SS Giovanni e Paolo, 5 Feb 1645	by ? B. Strozzi

Title	Genre, acts	Libretto	Performance	Sources, remarks
La prosperità infelice di Giulio Cesare dittatore	opera musicale, prol, 5	Busenello	intended for SS Giovanni e Paolo but possibly not perf.	lib pubd 1656 in Busenello's works
Torilda	dramma, prol, 3	P.P. Bissari	SS Giovanni e Paolo, 1648 [?1649]	
Bradamante	dramma per musica, prol, 3	Bissari	SS Giovanni e Paolo, 1650	
Armidoro	dramma per musica, prol, 3	B. Castoreo	S Cassiano, 20 Jan 1651	attrib. Cavalli by Bonlini (1730), attrib. G. Sartorio by Ivanovich
Helena rapita da Theseo	dramma musicale, prol, 3	?G. Badoaro	SS Giovanni e Paolo, 1653	
La pazzia in trono, overo Caligola delirante	opera di stile recitativo, prol, 3	D. Gisberti	S Apollinare, 1660	lib pubd 1675 in Gisberti: *Talia*, spoken drama with a little music, attrib. Cavalli by A. Groppo (1745)

OTHER SECULAR

most attributions doubtful; arias by Cavalli are probably from operas

Arias: Son ancor pargoletta, 1634[7], ed. K. Jeppesen, *La Flora* (Copenhagen, 1949); E rimedio al mal d'amore, 1656[4] (see also Erismena); Dolce colpo d'un sguardo amoroso, *F-Pn*; In amor non ho fortuna, *Pn*; O dolce servitù, *Pn*; Dolce amor, ?*Pn* (formerly *GB-T*), probably the piece ed. J. Stainer, *Six Italian Songs for a Mezzo-soprano Voice* (London, 1897), and E. Rung, *Musica scelta di antichi maestri italiani* (Mainz, n.d.), almost certainly not by Cavalli

Cantatas: Arm'il petto d'orgoglio, *I-Vc* (6 arias wrongly attrib. Cavalli in same MS); Chi non fa il giardinier, dated 1662, *MOe*; Ho un cor che non sa (Amante veridico), 1662, *MOe*; Levamiti davanti (Vanità in amore), 1662, *MOe*; Se laggiù negli abissi, *Nc*, ed. H. Riemann, *Kantaten-Frühling (1633–1682)* (Leipzig, 1912)

Arias ed.: F.-A. Gevaert, *Les gloires de l'Italie* (Paris, 1868); *Echi d'Italia* (?1880); A. Parisotti, *Arie antiche a una voce* (Milan, 1885–*c*1898/*R*1947); Goldschmidt (1893); Goldschmidt (1901); M. Zanon, *Francesco Cavalli: venti arie* (Venice, 1908); Prunières (1913); Wellesz (1913); Prunières, *Cavalli* (1931); Wolff (1937); Worsthorne (1954); Hjelmborg (1962); R. Leppard, *Francesco Cavalli: Five Operatic Arias* (London, 1966); Rosand (1975)

SACRED

Musiche sacre concernenti messa, e salmi concertati con istromenti, imni, antifone et sonate, 2–8, 10, 12vv, bc (Venice, 1656):

Messa, 8vv, 2 vn, vc, other insts ad lib; ed. R. Leppard (London, 1966)

Alma Redemptoris mater, 2 S, A, T, B, ed. B. Stäblein, *Musica divina*, iv (Regensburg, 1950)

Ave maris stella, A, T, B, 2 vn, vc

Ave regina caelorum, T, B, ed. B. Stäblein, *Musica divina*, i (Regensburg, 1950)

Beatus vir, A, T, B, 2 vn, vc

Confitebor tibi Domine, 8vv, 2 vn, vc

Credidi, 2 S, A, T, B, 2 vn, vc

Deus tuorum militum, A, T, B, 2 vn, vc

Dixit Dominus, 8vv, 2 vn, vc, other insts ad lib

Domine probasti, S, A, B, 2 vn, vc

Exultet orbis, 4vv, 2 vn, vc

In convertendo, 2 S, A, T, B

Iste confessor, 2 S, 2 vn, vc

Jesu corona virginum, A, T, B, 2 vn, vc

Laetatus sum, A, T, B, 2 vn, 3 va, ed. R. Leppard (London, 1969)

Lauda Jerusalem, 8vv, 2 vn, vc, other insts ad lib

Laudate Dominum, 8vv, 2 vn, vc, ed. R. Leppard (London, 1969)

Laudate pueri, 2 S, A, T, B, 2 vn, vc

Magnificat, 8vv, 2 vn, vc, other insts ad lib, ed. R. Leppard (London, 1969)

Nisi Dominus, 4vv, 2 vn, vc

Regina caeli, A, T, B, ed. B. Stäblein, *Musica divina*, ii (Regensburg, 1950)

Salve regina, A, 2 T, B, ed. B. Stäblein, *Musica divina*, iii (Regensburg, 1950)

Canzoni [sonate] a 3, 4, 6, 8, 10, 12; those a 6 and a 12 ed. R. Nielsen (Bologna, 1955)

Vesperi, 8vv, bc (Venice, 1675):

Vespero della B.V. Maria: Dixit Dominus; Laudate pueri; Laetatus sum; Nisi Dominus; Lauda Jerusalem; Magnificat, ed. G. Piccioli (Milan, 1960); all ed. F. Bussi (Milan, 1995)

Vespero delle domeniche: Dixit Dominus; Confitebor; Beatus vir; Laudate pueri; In exitu Israel; Laudate Dominum; Credidi; In convertendo; Domine probasti; Beati omnes; De profundis; Memento; Confitebor angelorum; Magnificat, ed. G. Piccioli (Milan, 1960); all ed. F. Bussi (Milan, 1995)

Vespero delle cinque Laudate ad uso della cappella di S Marco: Laudate pueri; Laudate Dominum laudate eum; Lauda anima mea; Laudate Dominum quoniam bonus; Lauda Jerusalem; Magnificat, ed. G. Piccioli (Milan, 1960); all ed. F. Bussi (Milan, 1995)

Cantate Domino, 1v, bc, 1625[2]; ed. F. Vatielli, *Antiche cantate spirituali* (Turin, 1922)

O quam suavis, 1v, bc, 1645[3]

Magnificat, 6vv, 2 vn, bc, 1650[5]; ed. F. Bussi (Milan, 1988)

In virtute tua, 3vv, bc, 1656[1]

O bone Jesu, 2vv, bc, 1656[1]

Plaudite, cantate, 3vv, bc, 1656[1]

Missa pro defunctis [Requiem], 8vv, bc, *D-Bsb*, *Dl*; ed. F. Bussi (Milan, 1978)

Il giuditio universale (orat), dated 1681, *I-Nf*, attrib. 'Cavalli' in MS but almost certainly not by Francesco Cavalli; attrib. 'Nicolas Cavalli' by Fétis, who incorrectly dated it as 18th-century

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THOMAS WALKER/IRENE ALM

Cavalliere, Giovanni Filippo (*b* ?Genoa; *fl* ?Naples, 1634). Italian music theorist and ?composer. On the title-page of his single surviving work, *Il scolaro principiante di musica* (Naples, 1634, 2/1639), he referred to himself as 'Signor Gio: Filippo Cavalliere alias Pollero genovese'. A coat of arms engraved there, together with the tone of certain phrases in the dedication addressed to his mother, indicates that he may have belonged to the noble Genoese family of Cavalleri (or Cavalieriy). He was probably living at Naples, where he may have opened a school of music. In his treatise the basic principles of plainsong and measured music are set out in a somewhat schematic form. He dealt summarily with measured music, but in the section on plainsong he illustrated in detail the Guidonian Hand, the eight psalm tones, solmization and mutations. The only deviation from tradition is that according to him the Guidonian Hand did not originate from *Gamma ut* or *G Sol re ut* but from a 5th lower, *C ut*. His 'Rule for learning to tune all sorts of keyboard instruments' and 'Rules for learning to play from score' are more interesting. The 17 rules in the latter section include some basic principles for the realization of a basso continuo. At the back of the treatise there are some hymns, some *canzonette alla napolitana* in praise of the Madonna and a *falsobordone* Vespers setting, all presumably composed by Cavalliere himself; they are for two to four voices, and one of the duets has an organ bass. It is known that Girolamo Chiti owned a copy of *Il scolaro*.

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AGOSTINO ZIINO

Cavallini, Ernesto (*b* Milan, 30 Aug 1807; *d* Milan, 7 Jan 1874). Italian clarinettist, brother of Eugenio Cavallini. At the age of nine he became a pupil at the Milan Conservatory under Benedetto Carulli. From 1831 to 1851 he played in the orchestra of La Scala, which was led by his brother Eugenio (1806–81). As a soloist he earned the reputation of being Italy's most outstanding clarinettist of the 19th century. Although using a primitive six-keyed instrument, his technique was such that Lazarus called him the Paganini of the clarinet. His performances outside Italy included Vienna (1839), Paris (1842), London (1842 and 1845), Geneva (1844) and Brussels (1845).

In 1851 Cavallini resigned from his orchestral post and toured extensively through Spain, France, Austria, Germany and Hungary before settling in St Petersburg during 1854. The tsar appointed him solo clarinettist to the court and in 1862 Anton Rubinstein nominated him to the professorship in the newly opened Conservatory. At this time Cavallini took up teaching singing and also began composing for the voice. On 10 November 1862 Verdi's *La forza del destino* received its première in St Petersburg under the composer's direction and with Cavallini playing the famous Act III solo that was written for him. Cavallini had taken part in four Verdi premières during his time at La Scala and undoubtedly influenced the composer's writing for the instrument. In 1869 he returned to Milan and from 1871 until his death he taught at the Conservatory. He wrote studies and many attractive concert pieces for the clarinet.

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PAMELA WESTON

Cavallini, Eugenio (*b* Milan, 16 June 1806; *d* Milan, 11 April 1881). Italian violinist, viola player and composer, brother of Ernesto Cavallini. He first studied the viola with Pietro Tassistro (first viola in the orchestra at La Scala), and possibly with Dognazzi. At the age of 11 he joined Alessandro Rolla's violin and viola class at the Milan Conservatory. As soon as he had obtained his diploma he joined the orchestra of the Milan royal theatres (La Scala and Canobbiana) as a violinist, under the baton of Rolla. In 1833 he replaced Rolla temporarily and in 1834 the impresario Carlo Visconti engaged him as leader of the orchestra at La Scala on a permanent basis. (The support of Maria Malibran, who was in Milan at the time, seems to have contributed towards this appointment.) 19th-century Milanese periodicals include references to frequent orchestral 'academies' conducted by Cavallini and by his former fellow student Bernardo Ferrara in 1843–4, mostly under the auspices of the Società Filarmonica (which was responsible for the Milan première of Beethoven's 'Eroica' Symphony). With his brother Ernesto (a clarinettist), the flautist Giuseppe Raboni and other members of La Scala orchestra he gave chamber concerts in Milan and other Italian cities. From 1848 he organized benefit concerts at the Teatro Carcano in Milan, given by and on behalf of the orchestra of La Scala, whose members had been unpaid as a result of political events in the city. In 1868 Cavallini resigned from La Scala and from the professorship of violin at the conservatory, a position he had held since 1844 (officially from 1851). As Rolla's successor, he had come to be considered an authority on the performance of Austro-German standard works. At La Scala he gave the first performances of Donizetti's *Lucrezia Borgia*, the first five Verdi operas written for the theatre (from *Oberto* to *Giovanna d'Arco*), Mercadante's *Il giuramento* and *Il bravo*, and the Italian première of Bellini's *I puritani*. Verdi wrote the extended violin solo in the third act of *I Lombardi* (defined by Julian Budden as a miniature concerto) for Cavallini. His compositions include concert pieces – solo concertos, variations and divertimentos or capriccios – and teaching works. The outstanding *Guida*

per lo studio elementare progressivo della viola (in three volumes) contains his own compositions and otherwise unpublished pieces by Rolla and Giacomo Zucchi.

WORKS

all printed works published in Milan, mostly by Lucca

ORCHESTRAL

5 sinfonias [ovs.]: F, 1823, E♭, 1824, A, e, B♭
3 vn concs., *I-Mc* [unpubd]
Fantasia, vn, orch, 1847; Fantasia on themes from Bellini's I puritani, vn, orch/pf (n.d.); 1 other fantasia, vn, orch

CHAMBER

Va, str qt: Adagio and variations on a theme of Rossini (n.d.); Divertimento (n.d.)
Vn, pf: Adagio and variations on a theme of Bellini (n.d.); Grand duo brillant, on themes from Mercadante's Il giuramento, collab. F. Schoberlechner; Introduction and variations on a theme from Rossini's Guillaume Tell (n.d.)
Va, pf: La semaine musicale, 7 duos, variations on themes by Bellini, Cimarosa, Donizetti, Rossini and Verdi, collab. P. Bona
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Va solo: Adagio variato, from Donizetti's Poliuto; Fantasia originale (Allegro–Andante–Allegretto moderato/Moderato molto); Fantasia originale (Theme, variations and polacca); Serenata; Reminiscenze di Santa Cristina, fantasia (n.d.); Serenata; Souvenir; Tema variato
Transcrs. of Bellini operas: I Capuleti e i Montecchi, fl/vn, str trio; La sonnambula, fl, str trio; La straniera, fl/vn, str trio

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ANTONIO ROSTAGNO

Cavallini, Ivano (*b* Adria, 27 Sept 1952). Italian musicologist. He took a degree in the history of philosophy at the University of Padua (1976) and studied the flute at the Adria Conservatory (diploma 1977), and then undertook a postgraduate course in musicology under Giuseppe Vecchi at the University of Bologna (diploma 1978), where he became reader in paleography (1978–82). In 1998 he gained the doctorate in musicology at the University of Zagreb. He taught music history at the conservatory of Trieste (1990–98) and at Trieste University (1996–9). During 1989 he was Visiting Professor at the University of Warsaw. In 1990 Cavallini was appointed director of the department of musicology at the Circolo della Cultura e delle Arti in Trieste and in 1999 he began teaching music history at the University of Palermo. He has been director of the journal *Subsidia musica veneta* and is on the advisory boards of the journals *Recercare*, *Arti musices* (Zagreb) and the complete edition of the works of Alessandro Orologio. His research is focussed on the connections between Italian music and Slav cultures of central and southern Europe, particularly in those regions under Venetian rule. Other areas of study are music historiography and music criticism in the 17th and 18th centuries and forms of theatrical entertainment with music from the 16th century to the 18th.

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TERESA M. GIALDRONI

Çavallos, Francisco de. Spanish 16th century musician, sometimes confused with RODRIGO DE CEBALLOS.

Çavallos, Rodrigo de. *See* CEBALLOS, RODRIGO DE.

Cavana, Giovanni Battista (*b* Mantua; *fl* 1684–1732). Italian bass. He was the most important *buffo* singer of his time, possessing a masterly technique and an outstanding aptitude for expressive acting without theatricality. 18 *buffo* scenes composed for him in Naples between 1696 and 1702 by Alessandro Scarlatti, Aldrovandini, Giovanni Bononcini and others have survived in a Dresden manuscript (*D-Dl*). From 1706 he was active at the Teatro S Cassiano, Venice, where he formed a close professional partnership with Santa Marchesini and collaborated with Pariati, Francesco Gasparini, Lotti and Albinoni in launching the first independent intermezzos. The production of this repertory at the Teatro S Cassiano was intimately connected with the presence of Cavana in Venice and came to an end only one season after his departure for Naples with Marchesini in spring 1709. Cavana took this repertory all around Italy, introducing it to Rome in 1711, when he sang at Prince Ruspoli's private theatre. He was praised by the poet P.A. Rolli, and often highly paid for his performances. At the end of his career he was elected to the Accademia dei Geniali of Padua.

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FRANCO PIPERNO

Cavanagh, Beverley (Anne). *See* DIAMOND, BEVERLEY.

Cavanillas [Cavanilles], **Juan Bautista José.** *See* CABANILLES, JUAN BAUTISTA JOSÉ.

Cavanni [Cavani], **Francesco** (*b* Mantua; *fl* 1679–93). Italian composer. In 1679 he was employed at S Marco, Venice, as a bass. Presumably absent for some time, he was reinstated there in 1687. He received an increase in wages in 1692, but was re-employed in 1693 at a lower salary, indicating an unauthorized absence. Cavanni was a charter member of the Instrumentalists' Guild in Venice from its inception in 1687. He may also have been active in Bologna. As a composer he is known by *Le nove lettioni della Settimana Santa* op.1, for solo voice and continuo (Bologna, 1689), dedicated to Carlo III, Duke of Mantua.

OLGA TERMINI

Cavaquinho. Plucked lute of Portugal and Brazil, midway between a guitar and a mandolin; a small CAVACO. From the 15th century the four-course *cavaquinho* reached Africa, the Americas and even Hawaii, where it became the four-string UKULELE. In the northern areas of Latin America and in the West Indies it became known also as the *cuatro*. In Portugal it is used with other instruments to accompany dances. In Brazil, where its four metal strings are tuned *d′–g′–b′–d″*, it has become popular in the cities since the mid-19th century. *See also* MACHETE.

□

Cavata (It.: 'excavated'). (1) In the 17th and early 18th centuries a setting in aria style ('arioso') of the last line or couplet of a recitative text – i.e. an aria 'excavated' from recitative. The words normally sum up the sentiment of the passage, and the setting underlines their significance. This kind of cavata, which is described by Salvadori, Neumeister, Walther and Quadrio, is found in most forms of Baroque vocal music, including opera, though the most characteristic examples occur in Italian chamber cantatas from about 1670 to 1720. It may take one of a variety of forms (e.g. *AA′*, *AABB*), normally exhibits a contrapuntal texture between voice and basso continuo, and is often the tonal complement of the preceding recitative. The earliest cavata is the six-bar phrase 'La Ragion perde dov'il Senso abbonda' in Domenico Mazzocchi's opera *La catena d'Adone* (1626, Rome), while some of the latest appear in the church cantatas of Bach (e.g. BWV76 and 117).

(2) In the first half of the 18th century a substantial and carefully composed aria, with instrumental accompaniment, set to blank or rhymed verse but not in da capo form. This definition, derived from Mattheson, could apply to many cavatas of the standard type (1), but it also seems to refer to the kind of non-da capo aria, increasingly common in 18th-century opera, that came to be known as the CAVATINA. By 1751 and 1760 Traetta could use the words 'cavata' and 'cavatina' apparently without distinction.

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COLIN TIMMS

Cavatina (It.; Fr. *cavatine*; Ger. *Kavatine*). In 18th-century opera the term, the diminutive of CAVATA, signifies a short ARIA without da capo; it may occur as an independent piece or as an interpolation in a recitative. Many such arias, though not necessarily described as cavatinas, occur in the operas of Keiser, C.H. Graun and their contemporaries: Graun's *Montezuma* (1755) has an unusually large number of cavatinas, apparently at the prompting of Frederick the Great, who wrote the original libretto. Mozart used the term three times in *Le nozze di Figaro* (1786), for Figaro's 'Se vuol ballare', the Countess's 'Porgi amor' and Barbarina's 'L'ho perduta', and Haydn used it for Hanne's 'Licht und Leben' in *The Seasons* (1799–1801). The tradition was maintained in the 19th century by Rossini, as in 'Ah! che scordar non so' in *Tancredi* (1813), Weber in 'Und ob die Wolke' in *Der Freischütz* (1821) and 'Glöcklein im Thale' in *Euryanthe* (1823), and by French composers, for example 'Salut! demeure chaste et pure' in Gounod's *Faust* (1859) and the Duke's 'Elle sortait de sa demeure' in Bizet's *La jolie fille de Perth* (1867). While the French and German terms retained their meaning, by 1820 the Italian one was regularly applied to a principal singer's opening aria, whether in one movement or two; but it could also serve for an elaborate aria demanding considerable virtuosity, such as Rosina's 'Una voce poco fa' in Rossini's *Il barbiere di Siviglia* (1816) or Lady Macbeth's 'Vieni! t'affretta' in Verdi's *Macbeth* (1847, rev. 1865). Modern writers frequently employ it to describe the slow first movement (more often called 'cantabile') of a double aria; this has no basis in 19th-century usage. The term has also been used in its original sense for a songlike piece of instrumental music, as in the penultimate movement of Beethoven's String Quartet in B♭ op.130.

For bibliography *see* ARIA and CAVATA.

Cavatoni [Cavatone], **Pietro** (*fl* 1572–9; *d* ? before 1586). Italian composer. The only facts known about his life are that he was nominated to the post of *maestro di musica* at the Accademia dei Novelli (rival of the famous Accademia Filarmonica) in Verona before 1572 and was living in Rome in 1579. In his own time he was regarded as a musician of high merit, as is learnt from Adriano Valerini, who in his *Le bellezze di Verona* (1586) said: 'Nella Musica è stato celebre Gabriele Martinengo, Pietro Cavatone, celebratissimi sono Vincenzo Ruffo e Marcantonio Ingegneri' (the use of the past tense for Cavatoni suggests that, as was certainly true of Martinengo, he had already died by 1586). The compositions in *Scielta di madrigali* (Venice, 1572) dedicated to the 'Accademici Novelli' were intended for use by them at their musical meetings. The text of the madrigal *Veggio quall'hor un'honorata gara* gives vent, with a play on words, to the rivalry with the Accademia alla Vittoria, which joined the Filarmonica in 1564. In the dedication to *Il primo libro de madrigali a cinque voci* (Venice, 1579) there is a reference to a third (apparently lost) printed collection.

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JOANNA WIECKOWSKI/R

Cavazzio, Giovanni. *See* CAVACCIO, GIOVANNI.

Cavazzoni, Girolamo (*b* c1525; *d* after 1577). Italian composer, son of MARCO ANTONIO CAVAZZONI. Mischiati placed his birth between 1506 and 1512, when both his father and Pietro Bembo were in Urbino, on the basis of a confusion between him and Girolamo de Adaldis, an organist at Mantua from about 1520 to 1564. Certainly, Cavazzoni said that he was born while his father was in Bembo's service, but in the preface to his first publication (*Intavolatura libro primo*, 1543) he referred to himself as 'quasi fanciullo' (probably about 17). He obtained a privilege from the Venetian senate on 31 October 1542 for the printing of this volume. The second volume, which carries no publication date, must have been printed before 1549, the date of the death of its dedicatee, Benedetto Accolti, Cardinal of Ravenna. Ortensio Landi referred to a 'Girolamo d'Urbino' in his *Cathaloghi* (Venice, 1552) as one of the best musicians of that period; and three of Cavazzoni's works were reprinted after 1555, ascribed to Hieronymo d'Urbino. In 1565–6 he supervised the building of the organ in the church of S Barbara, Mantua, and also played the organ there at Mass. He apparently was closely associated with the music-loving Guglielmo Gonzaga, for on 17 October 1565 he requested the duke to purchase some silver spoons for him at Venice. During his Mantuan years Cavazzoni taught the organ to Costanzo Antegnati (1549–1624), son of the organ builder at S Barbara, Graziadio Antegnati. Costanzo's *L'arte organica* (Brescia, 1608) recalls Cavazzoni as 'Hieronimo d'Urbino già mio honorato maestro'. Mischiati stated that Cavazzoni was still organist at S Barbara in 1577.

Cavazzoni's four ricercares (1543) differ strikingly from the pair published in 1523 by his father, Marco Antonio, for they comprise a series of imitative expositions, each having from three to 19 entries, connected by a few free figurative sections. The large number of entries of a single point and also the appearance of an ensuing point as the conclusion of a preceding one suggest that the stylistic model was the vocal music of Gombert's generation. Unlike Cavazzoni's rather austere ensemble ricercares of 1540 (a 4) and 1551 (a 3), those of 1543 are enlivened by idiomatic cadential flourishes and occasional rapid passage-work; they are, however, almost always supported by continuing polyphony. Aside from modal similarities, there is no indication that the four keyboard ricercares of 1543 were intended to be connected with their ensuing canzonas, hymns or *Magnificat* settings. Brevity, restricted range, absence of clear cadential points and a subsequent lack of sectionalism distinguish Cavazzoni's two ensemble ricercares from those for keyboard.

The two canzonas are modelled on chansons by Josquin and Passereau. They are not transcriptions but arrangements, reducing Josquin's five voices to four, altering pitches of the points of imitation and the times of their entries, radically shortening Passereau's chanson, and introducing *passaggi*, especially at cadences.

The 12 hymns, probably intended to be played in alternation with a choir, present their cantus firmi usually in a single voice, normally superius or bassus (tenor in *Jesu nostra redemptio*), and only occasionally migrate from one voice to another (e.g. bass to tenor in *Jesu corona virginum*). Sometimes a brief contrapuntal introduction precedes the statement of the hymn tune, and motifs derived from the tune inspire the surrounding imitative polyphony. The textural severity is lightened by

passaggi, which in *Christi redemptor omnium* are quite extended. Cavazzoni's four *Magnificat* settings are for *alternatim* performance. He set the odd-numbered verses, treating the chant not as a cantus firmus, however, but as a source for imitative expositions. Since the chant is both decorated and presented differently in each verse, a series of miniature variations results.

The three settings of the Mass are also for organ performance alternating with a choir. The first is based on Mass IV, the second on Mass XI, and the third on Mass IX. The Gloria of the last incorporates some Marian tropes which were customary in masses *de Beata Virgine* before they were eliminated by the Council of Trent. The compositional style closely resembles that of the *Magnificat* sections.

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Intabulatura d'organo, cioe misse, himni, magnificat ... libro secondo (Venice ?1543): 3 masses, 2 Magnificat settings, 8 hymns; M ii

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H. COLIN SLIM

Cavazzoni, Marco Antonio [Marco Antonio da Bologna, Marco Antonio da Urbino] (*b* Bologna, *c*1490; *d* Venice, *c*1560). Italian keyboard composer, father of GIROLAMO CAVAZZONI. He belonged to a prosperous Bolognese family with its own coat of arms. He probably spent considerable time at Urbino, possibly as early as 1512: Duchess Leonora Gonzaga referred, in June, July and November 1512, to a 'Marc Antonio mio musico' who was making short trips to Rome and Mantua. Whether 'el Bolognino', one of five organists esteemed as 'divino' in 1513 by Philateo in his *Viridario*, was Cavazzoni remains uncertain. In 1516 he was testing an organ in Ferrara. From August 1517 until 1524 he lived in Venice and corresponded with the theorist Giovanni Spataro at Bologna; he was in Rome playing for Pope Leo X from about April 1520 until February 1521. Returning to Venice after Leo's death in December 1521, Cavazzoni dedicated his *Recerchari, motetti, canzoni ... libro primo* (1523) to the Venetian patrician Francesco Cornaro, in whose service he may have been from 1512 to 1517. He may have been the singer called Marc'Antonio who was at S Marco as early as 1522. In the dedication of an edition of Petrarch to Cavazzoni in 1523 Giovannilanzo Gabbiano noted Leo X's fondness for him and his pre-eminence in playing keyboard instruments. At the birth of his son, Girolamo (probably *c*1525), Cavazzoni was with Pietro Bembo, who was then living in nearby Padua. From 1528 to 1531 he was again in Venice, and was a friend of Pietro Aaron and Willaert. In addition to teaching, a sinecure in Brescia supplemented his income. Cavazzoni was possibly the organist 'M. Marco' at S Stefano in Venice who in 1532 was appointed at Treviso Cathedral, and was almost certainly the 'Marcho Antonio da Urbin' at Chioggia Cathedral from 1536 to 1537.

In a letter dated 10 December 1537 Pietro Aretino expressed pleasure that 'Marcantonio da Urbino' had left the papal court of Paul III and urged him to enter the service of the Duchess of Urbino. This may have been Cavazzoni, for Aretino's *Il Marescalco* (Venice, 1533) lists 'Marcantonio' among great keyboard players. Pietro Aaron, in his *Lucidario* (1545), mentioned a 'Marc'Antonio del doge da Vinegia', referring possibly not to Cavazzoni but to the 'ser Marc'Antonio de Alvise' who substituted for the aged Willaert at S Marco during Willaert's absence in 1559 and who was *maestro di cappella* there from 1564 to 1565. Confusion between Cavazzoni and Alvise arises also from Willaert's testament of 1552, which names 'Marc'Antonio Cavazzoni' as an executor, although two later testaments (1558, 1559) call the executor simply Marc'Antonio, singer at S Marco. Cavazzoni described himself as a singer at S Marco in his own first will of 1560. There must have been two aged musicians called Marc'Antonio (Cavazzoni and Alvise) singing at the basilica during this period. The shaky and uncertain handwriting of Cavazzoni's final testament of 1560 confirms his old age. Neither will mentions his son, Girolamo, still alive in 1570. Cavazzoni probably died soon after 1560 and should not be confused with the bass singer Marco Antonio in the Vienna court chapel in 1570.

On 10 January 1523 the Venetian senate granted 'maestro Antonio da Bologna' a printing privilege for a 'new method of intabulating songs and masses for the organ'. In April his *Recerchari, motetti, canzoni ... libro primo* appeared, printed for him by Bernardo Vercelensis and containing two ricercares and intabulations of two motets and four chansons. Since no vocal models have been located, Cavazzoni may well have arranged his own vocal compositions for organ. The two ricercares, though modally connected, are thematically only loosely related to their ensuing motets. Both ricercares, the earliest known for keyboard, are astonishingly mature compared with the first lute ricercares that Petrucci printed 15 years earlier. Although the two ricercares still bear the stamp of written-down improvisations, they differ from the early lute pieces in their amount of thematic growth. The number of parallel 5ths and octaves and the grinding dissonances on strong beats testify to their independence from vocal music. A somewhat less elaborate ricercare by a 'Ma[r]ca[ntonio] in bologna' appears among the keyboard manuscripts at Castell'Arquato. Whether or not the motets are Cavazzoni's own or arrangements of now lost works, the prototype seems to be the Josquin-style motet of around 1500, with imitative duets, frequent use of sequence, and many parallel 6th chords alternating with freely imitative episodes. Lowinsky and Ward saw Cavazzoni's motet *Salve virgo* as the source for the beginning of the *Fancy* by Master Newman in the Mulliner Book. Cavazzoni's four chanson arrangements are obviously highly decorated versions of simpler melodic lines.

Formally they have a great deal in common with the polyphonic vocal chanson.

Jeppesen ascribed to Cavazzoni a mass in a Bolognese manuscript (*I-Bsp*, A.XXXVIII) copied by Spataro and entitled *Domini Marci Antonii*, on the strength of its cantus firmus, a *soggetto cavato* on the vowels of 'Domini Maria Antonii Cavazzoni'. Jeppesen dated it between 1520 and 1530. However, it appears with nine other masses, one of which, *La bataille* by Janequin, appears in the Bologna manuscript in a five-voice version (with the added fifth part by Verdelot) that was first published in 1545. Thus Spataro probably copied all ten masses after 1545. It seems more probable that the mass is not by Cavazzoni but was dedicated to him as a member of a noble family.

WORKS

Recerchari, motetti, canzoni ... libro primo (Venice, 1523/*R*), ed. Jeppesen: Recercare primo; recercare secondo; Lautre yor per un matin; Madame vous aves mon cuor; Perdone moi sie folie; Plus de regres; O stella maris; Salve virgo

1 ricercare, *I-CARcc*

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H. COLIN SLIM

Caveau, Société (des dîners) du. *See* SOCIÉTÉ DU CAVEAU.

Cavedagna, Vincenzo (*b* Bologna, *c*1740; *d* Bologna, 1824). Italian cellist and composer. He was a cellist at S Petronio, Bologna, from about 1765. In 1773 he was admitted to the Accademia Filarmonica of Bologna. His works were frequently played at special Accademia concerts, and he served as *Principe* in 1778, 1782, 1794 and 1822. At the founding of the Liceo Filarmonico in 1804 he was appointed cello professor, a post he held until shortly before his death. 18 sacred works by Cavedagna for chorus, soloists and orchestra are in manuscript in the Bologna Conservatory.

HOWARD BROFSKY

Cavendish, Michael (*b* *c*1565; *d* London, ?5 July 1628). English composer. He was the youngest son of William Cavendish, a member of an important Suffolk family notable for its patronage of musicians; Sir Charles Cavendish, William's cousin, was the dedicatee of Wilbye's first madrigal volume (1598), and Sir Charles's brother-in-law, Sir Henry Pierrepont, was the dedicatee of Greaves's *Songes of Sundrie Kindes* (1604). Cavendish dedicated his single volume (1598) to his own second cousin, Lady Arabella Stuart (also the dedicatee of Wilbye's second set of 1609), and the preface implies that he was himself a man 'humbled with adversities'. Cavendish was later a 'servant in the bedchamber' to Prince Charles, son of James I. He made his will on 5 July 1628 in the parish of St Mary Aldermanbury, London; the will was proved on 11 July. He died unmarried.

Cavendish's volume resembles that of Greaves in that it contains both songs and madrigals. The last six of Cavendish's 19 lute-songs are given in alternative versions for four voices, while *Wandring in this place* and *Everie bush new springing* also occur in five-voice vocal versions among the eight madrigals which complete the volume. Cavendish's ayres show an admirable and often very attractive fund of melody. Some are strongly influenced by the older tradition of the viol-accompanied song, notably in their extended imitative introductions and their measured vocal style. As a madrigal composer Cavendish was less assured, possessing much of Morley's charm, but little of his distinction. His technique was not over-strong, and the expressive character of his musical paragraphs is sometimes weakened by the tentative treatment and frequent modifications of his imitative points. Cavendish frequently inserted triple-time passages into duple-time works, and he liked to gravitate heavily (and sometimes strikingly) to the flat side of his tonic. Two of his madrigals, *Zephirus brings the time* and *In flowre of Aprill springing*, borrow musically from Ferrabosco's settings of the same texts, first published in the second volume of Yonge's *Musica transalpina* (RISM 1597[24]), while *Come gentle swains* takes from Croce's *Hard by a crystal fountain* (also included in *Musica transalpina*) the refrain 'Then sang the shepherds and nymphs of Diana: Long live fair Oriana!', which was later to form the basis for the conclusion of every madrigal in *The Triumphes of Oriana* (1601[16]). Cavendish himself contributed to this collection, using again the lyric *Come gentle swains*, but drastically refashioning his earlier music.

WORKS

The exact title of Cavendish's volume of music is unknown, since the top of the title-page of the single surviving copy of this print is missing. The title given below is the subtitle.

14. Ayres, 2vv, lute, b viol, or 1v, lute, 6. More, 4vv, lute, and 8. Madrigalles, 5vv (London, 1598/*R*); the 20 ayres with lute, ed. in EL, 2nd ser., vii (1926); the madrigals, ed. in EM, xxxvi (1924, 2/1961)

1 psalm setting, 1592[7], 1 madrigal, 1601[16]; ed. in EM, xxxii (1923, 2/1962)

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DAVID BROWN

Cavendish, William, Duke of Newcastle (bap. Handsworth, Yorks., 16 Dec 1593; *d* Welbeck Abbey, Notts., 25 Dec 1676). English poet, playwright and music patron. Christopher Simpson recognized his knowledge of and skill in the science of music and praised him for 'cherishing and maintaining such as are excellent in it' (*A Compendium of Practical Musick*, 1667). The duke's enthusiasm for playing divisions on the bass viol is reflected in his employment of Maurice Webster, from whom he acquired four books of divisions (now lost), and his close friendship with Simpson, who during the early years of the Civil War served under Newcastle's younger son. A 1636

inventory of the duke's music collection lists important manuscript sources, including the only surviving copy of John Dowland's funeral psalms for Henry Noel (*GB-NO*) and a set of 'Fantasies, Almaigns Corantoes, &c.' by Webster, Stephen Nau and John Adson (now lost), as well as madrigal prints by English and continental composers and Roman Catholic liturgical works by Infantas and Byrd. Newcastle came into close contact with many theatrical composers. Four songs from his comedy *The Varietie* (London, 1649), acted by the King's Men at the Blackfriars Theatre, 1639–42, were set to music by John Wilson. He also collaborated with Locke on the 1674 production of his comedy *The Triumphant Widow* (London, 1677); two autograph songs survive among the duke's papers (*NO*).

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LYNN HULSE

Cavi, Filippo da (*b* Cavi, nr Rome; *fl* 1641–2). Italian composer and organist. An Augustinian monk, in 1642 he was organist and *maestro di cappella* of S Agostino, Rome. He is known by two sets of vesper psalms, opp.2–3 (1641–2), the first (which survives incomplete) for five voices and continuo, the second for four; each volume also includes a mass and litanies. A sacred piece by him also survives (in RISM 1643[1]).

□

Cavos, Catterino Al'bertovich (*b* Venice, 30 Oct 1775; *d* St Petersburg, 28 April/10 May 1840). Russian composer and conductor of Italian birth. He received his early musical education from Francesco Bianchi, and later worked in the Teatro La Fenice in Venice, where his father, Alberto Cavos (or Gavosi), was ballet-master. There his *Inno patriotico in onore della guardia civica* was given its first performance on 13 September 1797, and the following year he composed a cantata entitled *L'eroe*, in celebration of the Austrian imperial army's entry into Venice.

He travelled to Russia in 1799 and quickly became involved with the Italian opera troupe; in 1803 he was officially appointed its director, following the reorganization of the Imperial Theatres. He also began to teach at both the city's theatre school and the College of the Order of St Catherine. For the rest of his life Cavos remained closely involved in music education in the city, but he was most noted for his contribution to operatic life there. In 1806 he replaced Stepan Davïdov as conductor of the Russian Opera, a position he held until his death. According to the terms of his contract, he was obliged to write music for the French, Russian and Italian troupes, and also to compose ballets.

The success of Cavos's additional music to the adapted Russian version of Ferdinand Kauer's Singspiel *Das Donauweibchen* – renamed *Dneprovskaya rusalka* ('The Dnepr Water-Nymph') and first performed at the Bol'shoy Theatre, St Petersburg, on 5/17 May 1804 – marked the beginning of an outstanding career as a composer of Russian opera. In 1805 *Knyaz' nevidimka, ili Richard-volshebnik* ('The Invisible Prince, or Richard the Magician') received an extravagant première in St Petersburg and remained popular for many years, and in 1806 he completed *Lyubovnaya pochta* ('The Lovers' Post') to a libretto by Prince Aleksandr Shakhovskoy (1777–1846), Intendant of the St Petersburg Imperial Theatres from 1802. Shakhovskoy was Cavos's principal literary collaborator over the following 15 years, supplying him with a further five librettos. Of these, *Ivan Susanin* (1815) is probably Cavos's best-known work. It makes substantial use of folk melody and its plot is similar to Glinka's *A Life for the Tsar*, although Cavos and Shakhovskoy chose not to have the hero murdered by the Poles in the final act, but rather to have him saved by the timely arrival of the Russian army. In 1836 Cavos coached the singers and conducted the first performance of Glinka's opera in St Petersburg.

For many years Cavos was a close associate of Charles Didelot (1767–1837), the French choreographer who became director of the Russian Imperial Ballet. Together they produced *Zefir i Flora* (1808), *Amur i Psikheya* (1809), *Asis i Galateya* (1815), *Karlos i Rosalba* (1817), and *Raul de Kreki* (1819), based on Dalayrac's opera to Boutet de Monvel's text *Raoul, sire de Créqui* (1789). In 1821 Cavos composed music for the ballet *Roland i Morgana* (1821) and *Kavkazskiy plennik* ('The Prisoner in the Caucasus', 1823).

Cavos worked as a singing teacher in the Smolny Institute, 1811–29; in 1821 he was made inspector of the court orchestras and in 1832 was promoted to the directorship, with control of all the imperial orchestras. From 1828 until 1831 he was Kapellmeister of the Italian opera troupe, and from 1832 until his death he held a similar post with the Russian and German companies. He also wrote incidental music to plays by Shakhovskoy and contributed to several pasticcios, of which *Miroslava*, written in 1827 in collaboration with Antonolini, is his last known composition.

Cavos's wife, Camilla Baglioni, was a singer who appeared in seconda donna comic parts in Venice between 1791 and 1795, and his son Giovanni Cavos was a respected conductor at the Imperial Theatres in St Petersburg. Another son, Alberto Cavos (1801–63), became a prominent architect: he was responsible for reconstructing the Moscow Bol'shoy Theatre after it burnt down in 1853, and for rebuilding the Mariinskiy Theatre and the Mikhaylavskiy Theatre (now the Malïy) in St Petersburg; he also published a *Traîté de la construction des théâtres*.

WORKS

(*selective list*)

all first performed in St Petersburg

MSS mainly in RUS-SPtob

Dneprovskaya rusalka [The Dnepr Water-Nymph] (magical-comical op, 3, N. Kras'nopolsky), Bol'shoy, 5/17 May 1804; music by F. Kauer from *Das Donauweibchen*, with addl numbers by Cavos

Knyaz' nevidimka, ili Richard-volshebnik [The Invisible Prince, or Richard the Magician] (magical-comical op, 4, Ye. Lifanov, after the oc Le prince invisible, ou Arlequin Prothée by M. Hapdé), Bol'shoy, 5/17 May 1805

Lyubovnaya pochta [The Lovers' Post] (comic op, 1, A. Shakhovskoy), Bol'shoy, 21 Jan/3 Feb 1806

Beglets ot svoyey nevestï [He Deserted his Bride] (comic op, 1, Shakhovskoy), Bol'shoy, 18/30 April 1806

Il'ya bogatïr' [Ilya the Hero] (grand magical-comical op, 4, I. Krïlov), Bol'shoy, 31 Dec 1806/12 Jan 1807

Tri brata gorbunï [The Three Hunchbacked Brothers] (comic op, 1, A. Luknitsky, after Cavos: *Les trois bossus*), Bol'shoy, 15/27 April 1808

Kazak stikhotvorets [The Cossack Poet] (anecdotal opera-vaudeville, 1, Shakhovskoy), Winter Palace, 15/27 May 1812

Mnimïy nevidimka, ili Sumatokha v traktire [The Imaginary Invisible Man, or Commotion in a Tavern] (comic op, 1, A. Scheller, from the Ger.), German Theatre, 26 May/7 June 1813

Soliman vtoroy, ili Tri sultanshï [Suleiman II, or The Three Sultanesses] (comic op, 1, Scheller, from the Fr.), German Theatre, 26 May/7 June 1813

Otkupshchik Brazhkin, ili Prodazha sela [Brazhkin the Tax-Farmer, or The Village is Sold] (comic op, 1, Shakhovskoy), Malïy, 17 Feb/1 March 1815

Ivan Susanin (op, 2, Shakovskoy), Malïy, 19/31 Oct 1815

Vavilonskiye razvalinï, ili Torzhestvo i padeniye Giafara Barmesida [Babylonian Ruins, or The Triumph and Fall of Giafar Barmecides] (historical op, 3, from the Fr.), Bol'shoy, 6/18 Nov 1818

Dobrïnya Nikitich, ili Strashnïy zamok [Dobrïnya Nikitich, or The Haunted Castle] (magic op, 3), Bol'shoy, 25 Nov/7 Dec 1818, with F. Antonolini

Volshebnïy baraban, ili Blagodetel'nïy dervish [The Magic Drum, or The Beneficent Dervish] (magical-comical op, 3, E. Schikaneder, trans. Kunyayev), Pashkov's Theatre, 31 Oct/12 Nov 1819, with Antonolini and Schneider

Novaya sumatokha, ili Zhenikhi chuzhikh nevest [A New Commotion, or The Grooms Take the Wrong Brides] (comic op, 1, Shakhovskoy), Bol'shoy, 22 Sept/4 Oct 1820, partly after Rossini

Zhar'-ptitsa, ili Priklyucheniya Lesvila-Tsarevicha [The Firebird, or The Adventures of Tsarevich Lesvil] (magic op, 3, M. Lebedev, after S. Andreyev), Bol'shoy, 6/18 Nov 1822, with Antonolini

Svetlana, ili Sto let v odin den' [Svetlana, or A Hundred Years in One Day] (op, 2, A. Veshnyakov, after V.A. Zhukovsky), Bol'shoy, 29 Dec 1822/10 Jan 1823, music adapted from C.S. Catel with addl numbers by Cavos

Geniy Itrubiyel', ili Tisyacha let v dvukh dnyakh Vizirya Garuna [The Genie Itrubiel, or The Vizier Harun's Thousand Years in Two Days] (op, 3, R. Zotov), 5/17 Nov 1923, with Antonolini; incl. music by Méhul and Isouard

P'yemontskiye gorï, ili Vzorvaniye chortoga mosta [The Mountains of Piedmont, or The Devil's Bridge is Blown up] (op, 3, Scheller, from the Fr.), Bol'shoy, 16/28 Oct 1825, with I. Lengard

1-act comic ops, in Fr.: L'alchimiste; Le mariage d'Aubigny; Les trois bossus; L'intrigue dans les ruines

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GEOFFREY NORRIS/NIGEL YANDELL

Cawston, Thomas. *See* CAUSTUN, THOMAS.

Caylus, Anne Claude Philippe de Pestels de Lévis de Tubières-Grimoard, Comte de (*b* Paris, 1692; *d* Paris, 1765). French patron and writer. He came from an old and illustrious family and pursued a military career before turning to the arts and letters and taking up archaeological research and the life of high society. His mother, a niece of Mme de Maintenon, was an excellent singer and harpsichordist who corresponded with the abbé Antonio Conti. Caylus travelled in Italy in 1714–15 and became a devotee of the opera of Venice, Bologna and Milan; on returning to Paris he provided the Crozat concerts with new Italian works. When his mother died in 1729 he immersed himself in his studies of archaeology and history. He rediscovered Guillaume de Machaut and also the musical past of France, particularly its folklore and chansons, thus inaugurating a movement continued by Jean Monnet and Charles de Lusse. His work on the instruments of antiquity sparked off François Arnaud's *Lettre sur la musique* (1754), and he may have inspired also Rémont de Saint Mard's *Réflexions sur l'opéra* (1747). Caylus was the author of a *Lettre sur l'origine de la musique* in which he set Psyche and Venus against each other and defended the ideal of a melodious, simple style, speaking straight to the heart (i.e. French music). Once a devotee of the Italian style, Caylus became a supporter of the music of his own country when, in later life, his interest was caught by history (see M. Barthélémy: 'Le comte de Caylus et la musique', *RBM*, xliv (1990), 5–12).

MAURICE BARTHÉLÉMY

Caza, Francesco (*fl* 1492). Italian theorist. A pupil of Franchinus Gaffurius, he is the nominal author of *Tractato vulgare de canto figurato* (Milan, 1492; facs., with Ger. trans. by J. Wolf, Veröffentlichungen der Musik-Bibliothek Paul Hirsch, ser.1, i, Berlin 1922). This treatise, dedicated by Gaffurius to Filippino Fiesco, is a greatly abbreviated translation of Gaffurius's *Musices practicabilis libellus*, written in about 1480, which later became book 2 of the *Practica musicae* (1496; see *SpataroC*, 166–72). It discusses, in Italian, the rudiments of mensural notation: note values, ligatures, rests, modus, tempus and prolation, imperfection, dots, alteration, diminution and syncopation, describing these as 'material very useful and necessary for those who wish to know how to sing'. The examples are added by hand in the only surviving copy (*GB-Lbl* Hirsch I.110).

BONNIE J. BLACKBURN

Cazaban, Costin (*b* Bucharest, 9 Sept 1946). Romanian composer. After studying composition with Olah, orchestration with Stroe and counterpoint with Marbe at the Bucharest Academy (1964–71), he gained a teaching post at the George Enescu Lyceum (1971–8) and worked as an editor for the journal *Muzica* (1971–83). Settling in Paris in 1983, Cazaban studied composition at the Sorbonne with Xenakis (1983–4) and aesthetics with Costin Miereanu (1984–93; PhD 1993). At Darmstadt he attended classes in 1982 and 1984 and taught in 1986. He became a journalist for *Le monde de la musique* in 1985 and *Le monde* in 1987 and a music critic for Radio France Internationale in 1989; he also teaches musical aesthetics at the Sorbonne. A rigorous composer, Cazaban has developed a system of composition and analysis derived from the logic of Stéphane Lopasco, involving such dualities as real/unreal and composed/uncomposed. The resulting aesthetic and semiotic principles have influenced his stylistic development. Devoted particularly to chamber music, he combines postmodernism with elements of fantasy in his works.

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Vocal: Musique pour Saint-John Perse, S, cl, pf, tape, 1972; Reflet dans mon visage caché, S, a fl, vc, perc, tape, 1973; Sonnets (W. Shakespeare), B, ob, bn, gui, va, vc, 1995

Chbr: Zig-Zag, 2 db/(vc, db), 1974; Naturalia I, pf, 6 kbd/tape, 1975; Antimemoria, str qt, 1977; Natură moartă cu instrumente şi compozitori [Still Life with Instruments and Composers], (cl, pf qt)/(hpd, cel, perc), 1978; Croisements recherchés, choral et évasion, cl, vn, va, vc, 1980; Notorious (scenic action), 3 or more pf/harmony insts, 1981; Ras-Timp, variable ens, 1982; Treillis, variable ens, 1985; Flûtes à vide, fl/fls, tape, 1986; L'ombre d'Euclid, fl qt, 1987; Deus ex machina, fl, 12 str, 1988; Au-delà de Vienne, str qt, 1989; Solve e coagula, ob, cl, bn, vn, vc, pf, perc, 1992; Str Qt no.3 '. . . contineri minimo . . .', 1997

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I. Anghel: *Orientări direcţii curenti ale muzicii românesti din a doua jumătate a secolului XX* (Bucharest, 1997)

OCTAVIAN COSMA

Cazden, Norman (*b* New York, 23 Sept 1914; *d* Bangor, ME, 18 Aug 1980). American composer, musicologist and pianist. He received a teacher's diploma from the Juilliard Graduate School (1932) and a BS in social science at the City College, New York (1943); he studied musicology at Harvard University (PhD 1948), where he also took composition lessons with Piston and Copland. As a pianist he made his début in 1926 and until 1943 worked as composer-pianist for several modern dance groups. Throughout his career he appeared as a soloist and accompanist and taught theory and piano privately; for a year he was music director of the New York radio station WLIB. He held appointments at Vassar College (1947), the Peabody Conservatory (1948) and the universities of Michigan (1949) and Illinois (1950–53). His career was then interrupted by his refusal to answer questions from the US House Un-American Activities Committee until in 1969 he secured an appointment at the University of Maine, Orono, where he remained until his death. A versatile composer, he wrote music broad in expressive range, with marked rhythmic impulse, frequent use of polyphony and widely expanded tonality. His melodies sometimes reflect his deep interest in folk music, the lifelong study of which led to collaborations on a number of published collections, and to a suggested alternative to modal terminology and traditional analytical methods (Cazden, 1971). Cazden also published a number of articles on the nature and perception of consonance and dissonance, challenging earlier theories and concluding that societal cultures and musical context, not acoustical laws, determine musical response.

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Stage: The Lonely Ones (ballet, W. Steig), op.44, pf/orch, 1944; Dingle Hill (dramatic cant., Cazden), op.70, 1958; The Merry Wives of Windsor (incid music, W. Shakespeare), op.78, 1962; The Tempest (incid music, Shakespeare), op.83, 1963

Orch: Preamble, op.18, 1938; 6 Definitions, op.25, 1930–39; 3 Dances, op.28, 1940; Stony Hollow, op.47, 1944; Sym., op.49, 1948; 3 Ballads, op.52, 1949; Songs from the Catskills, op.54, band, 1950; Woodland Valley Sketches, op.73, 1960; Adventure, op.85, 1963; Chbr Conc., op.94, cl, str, 1965; Va Conc., op.103, 1972

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RUTH B. HILTON/MICHAEL MECKNA

Cazeaux, Isabelle (Anne-Marie) (*b* New York, 24 Feb 1926). French-American musicologist. She took the BA at Hunter College in 1945, then did graduate work under Alfred Einstein at Smith College (MA 1946). In Paris she studied the violin at the Ecole Normale de Musique and worked with Norbert Dufourcq at the Conservatoire. Returning to America, she undertook further graduate studies at Columbia University, taking the MS in library science (1959) and the PhD in musicology (1961). She also studied at the Sorbonne with Paul-Marie Masson and at the Ecole Pratique des Hautes Etudes with Solange Corbin.

Isabelle Cazeaux worked at the New York Public Library as a music cataloguer from 1957 to 1963. From 1963 until her retirement in 1992 she was a member of the music faculty of Bryn Mawr College, holding the chair there from 1978; she also taught at the Manhattan School of Music from 1969 to 1982. She has specialized in French music and literature of the Renaissance and the *belle époque*, particularly opera, and the chansons of Claudin de Sermisy. She has also translated French literary documents and memoirs of the 15th and 18th centuries.

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PAULA MORGAN

Cazotte, Jacques (*b* Dijon, 7 Oct 1719; *d* Paris, 25 Sept 1792). French writer. Educated at the Jesuit college of Dijon, he entered the marine ministry, serving as *contrôleur* to the West Indies from 1747 to 1759. He retired at an early age, due to ill health and on his return to France he adopted literature as his profession. The themes of his fashionable fairy stories, *contes* and *romances* inspired contemporary opera: Dalayrac's *Agnès et Olivier* (1791) was based on the *romance Olivier*, which had secured Cazotte's literary reputation, and his masterpiece, the *conte Le diable amoureux*, served as the model for Paisiello's *L'infante de Zamore* (1781). His one libretto, to Duni's *opéra comique Les sabots* (1768), was unsuccessful: Duni sought the assistance of Sedaine, who refashioned the text substantially but retained Cazotte's name on the title-page.

Cazotte also contributed two pamphlets to the Querelle des Bouffons while on leave in Paris in 1753. *La guerre de l'opéra*, a dispassionate account of the controversy, using humorous warfare imagery, was written in response to Grimm's *Le petit prophète* and showed firm (though not uncritical) support for French opera. The *Observations sur la lettre de J.J. Rousseau*, the first reply to Rousseau's infamous epistle, was considerably more anti-*philosophe* in tone and maintained that French composers could set French texts successfully to music. Cazotte supported not only his country's opera but also its monarchy: he was guillotined in 1792.

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R. Trintzius: *Jacques Cazotte ou Le XVIIIe siècle inconnu* (Paris, 1944)

ELISABETH COOK

Cazzati, Maurizio (*b* Luzzara (now Lucera), duchy of Guastalla, nr Reggio nell'Emilia, 1616; *d* Mantua, 1678). Italian composer and organist. During his term as *maestro di cappella* of S Petronio, Bologna (1657–71), he made significant contributions to the development of instrumental music, especially in the unique repertory of music for trumpet and strings.

1. Life. Cazzati may have been appointed to his first musical position at the age of 17, at S Pietro, Guastalla, serving Ferrante III, Duke of Guastalla. After his ordination to the priesthood Cazzati became *maestro di cappella* and organist of S Andrea, Mantua, in 1641. He was in charge of music at the court of Scipione Gonzaga, Prince of Bozzolo in 1647 and 1648, when he was elected *maestro di cappella* of the Accademia della Morte at Ferrara. He served there from 3 June 1648 to 15 September 1652. On 17 April 1653 he was elected *maestro di cappella* of S Maria Maggiore, Bergamo. He acquired works for the chapel by important contemporary composers, significantly enlarging its repertory. While in Bergamo he was a member of the Accademia degli Eccitati. In April 1657 he returned to Ferrara, serving again as *maestro di cappella* of the Accademia della Morte until late August, when he applied for a similar post at S Petronio, Bologna. His election came as the result of an impressive performance of one of his masses at the nearby church of S Salvatore. In spite of a promising start his career at S Petronio was marked by continued personal and professional difficulties, bitter polemics and evident dissatisfaction on the part of the Bolognese musical community.

On taking up his duties at S Petronio he instituted a reform of the *cappella musicale*, establishing a fixed number of 35 singers and instrumentalists, who performed for prescribed ecclesiastical functions of the church year. This group was traditionally augmented for the patronal feast on 4 October to add to its splendour. Cazzati provided a climate favourable to the development of instrumental music within the liturgy by hiring, in addition to highly-paid solo singers, instrumentalists who were also paid relatively high wages. Among the musicians he thus attracted to the *cappella musicale* were G.B. Vitali and Pietro degli Antonii.

Perhaps because of certain reforms initiated by Cazzati, a bitter polemic began in 1659 from the pen of Lorenzo Perti, a beneficed priest at S Petronio, later *maestro di cappella* of Bologna Cathedral. He was soon joined by G.C. Arresti, organist of S Petronio. The controversy centred round some musical errors in the Kyrie of Cazzati's *Missa primi toni* published in the five-part *Messa e salmi* op.17 (1655). An anonymous author wrote the initial document, *Dialogo fatto tra un maestro et un discepolo desideroso d'approffitarsi nel contrapunto*, in 1658, attacking Cazzati's Kyrie in deprecatory, verbose style (the document was once considered to be by Arresti but Brett presents convincing evidence that it was by another, unknown, author). In 1659 Perti wrote his *Viglietto* (perhaps for an academic discussion), a much more concise, reasoned criticism of the same work, following it in September of that year with a similar letter to the chapter of S Petronio. Arresti, newly appointed as organist, offered to defend Cazzati but was rebuffed on the grounds that he had published nothing and was therefore not qualified. Dismissed in 1661 as organist, Arresti entered the polemic against Cazzati, taking up the points raised in Perti's *Viglietto* in his newly published *Messa e Vespro* op.1 (1663), in which he included an anonymous copy of Cazzati's Kyrie. By annotating the work in rather brutal terms, he criticized Cazzati's use of mode, providing correct usages in his own work based on themes from Cazzati's mass.

In his response, the *Risposta*, Cazzati based his arguments, point by point, on the *Viglietto* used by Arresti, citing similar passages in the music of his contemporaries, including Arresti. Meanwhile, Arresti continued his criticism in the letter to the reader of his op.2, where he dismissed some points raised in the

Viglietto but raised new ones. Cazzati answered with his *Poscritto* (published along with the *Risposta*) in which he soundly criticized Arresti's op.1 precisely on the grounds raised in Perti's *Viglietto*. In 1664 Arresti published his collection of five psalms, *Gare musicali*, once again including a work by Cazzati from his op.33, its errors indicated by annotations as before, but without verbal comment. Instead, he invites comparison with his own psalms. The written polemic seems to have ended here, except that Cazzati reprinted the offending op.17 in 1667 with some errors corrected, but not those which concerned his alleged mistakes in using the first mode.

Cazzati's conspicuous absence from the Accademia Filarmonica, founded in 1666 (Arresti was one of the founder-members), suggests that the quarrel affected the entire Bolognese musical community. However, the vestry board of S Petronio had shown its support of Cazzati from the beginning and continued to do so, even authorizing payments for the expenses of private *accademie* held by Cazzati at S Petronio, perhaps in defiance of the Accademia Filarmonica. Cazzati also established his own printing press, probably in the house attached to S Petronio intended for the use of the *maestro di cappella*. From this press evidently issued his opp.41–7, 49–53 and 55–8, none of which bears a publisher's name. Their publication by Cazzati himself may very well indicate that his relations with Bolognese music publishers were also strained.

Perhaps because of the pressure of constant controversy the vestry board dismissed Cazzati from S Petronio on 27 June 1671. He returned to Mantua, where he continued his publishing activities and served Duchess Anna Isabella Gonzaga as *maestro di cappella di camera*. During this time six of his oratorios were performed at court. He also served as *maestro di cappella* of Mantua Cathedral from 29 September 1672, and composed music for the feasts of S Tommaso and S Antonio beginning in 1671 at the Cappella S Barbara until his death on 18 September 1678. A letter from the executor of his will indicated his intention to donate 12 large books of polyphonic music to the church of S Petronio, evidence of his esteem for the vestry board that employed him. Among his effects were about 130 paintings, three musical instruments, the printing press and type with which he printed his own music, and a list of his works, four of which have not survived (opp.60–62 and 64).

2. Works. Although instrumental music forms only a relatively small part of Cazzati's output of 66 published volumes, it is in this genre that he made his most influential contribution. His early ensemble sonatas and canzonas are in the Venetian canzona tradition: they are in imitative style and consist of short contrasting sections with stereotyped cadential formulae. His op.18 sonatas of 1656 codify many characteristics of the mature Baroque sonata, hinted at in earlier collections: clear formal design in separated movements, thematic expansion, incorporation of dance rhythms and greater use of homophony. His sonatas progressed from modal ambiguity to tonal clarity and functional harmony, often through the use of bass patterns, but his choice of tonal centres and harmonic palette remained conservative. His string writing became increasingly idiomatic, and his interest lay in establishing formal concepts, often with interesting musical ideas and treatments of themes and motives. His five publications of dance movements contain typical mid-17th-century dances as well as some ostinato compositions and a complete programme for a masked ball (op.22). Such collections were among the important predecessors to Corelli's publications of *Sonate da camera* at the end of the century.

In his three sonatas which include the trumpet (in op.35) he opened the way for the unique repertory of music for trumpet and strings peculiar to the S Petronio *cappella musicale*. Although he indicated that in the absence of a trumpet its part may be played on a violin (perhaps as a concession to the novelty of the combination), the style of these sonatas is clearly distinct from that of the works without trumpet. He used a limited clarino range for the trumpet, from *a′* to *a″* (Cazzati's trumpet works call for trumpet in C, but later pieces in the S Petronio repertory are written for trumpet in D). The massive string style evidently required by the acoustics at S Petronio is here set in relief by the trumpet, which moves slowly in motifs of minims and crotchets. Because of the trumpet's limited ability to participate in the normal fugal writing for strings, its inclusion invited a concerto-like opposition of the two styles, which was used to a greater extent by later S Petronio composers such as G.A. Perti and Torelli. In clear contrast to his music for strings alone, Cazzati wrote these sonatas in a homophonic style, sometimes incorporating an opening idiomatic fanfare. Occasionally he differentiated the trumpet motifs from those of the strings, but more often the strings respond with motivic material that has already been stated by the trumpet.

Cazzati was the first Bolognese composer to publish solo violin sonatas (op.55). They are written in an economical, concise string style and are somewhat severe and restrained works: Cazzati left to later composers the exuberance and lyricism that inform the style of Bolognese violin music and avoided colourful virtuoso writing.

Most of Cazzati's sacred music, the genre that forms the majority of his published works, is service music written as part of his duty as *maestro di cappella* – settings of psalms, responses, antiphons, hymns and the *Magnificat*, characterized by varied melodies, rhythms and contrasting sections of metre and style. The psalms and *Magnificat* settings are stylistically varied: some are choral or solo concertato works with instruments, some are for one or more choirs (some in *prima pratica* style), and others adopt a *spezzato* style in which verses alternate *prima* and *seconda pratica* characteristics. In longer works such as the concerted masses he frequently used the instrumental ritornello as a structural element, perhaps to compensate for his inability to sustain long contrapuntal sections for voices. Here and in other places he showed his chief weakness in contrapuntal writing and the one for which his contemporaries justly criticized him: an insensitivity to successions of perfect intervals. Perhaps his most successful vocal works are the motets for solo voice and continuo written in the full bloom of the bel canto style with an abundance of ternary rhythms, hemiola cadences and a certain degree of harmonic invention. His sacred music also includes monodic lamentations and Latin dialogues. In similar style are the solo and duet cantatas for voice and continuo (some with two violins), characterized by charming simplicity, conservative harmonies and supple melodies with occasional virtuoso passages.

The judgment of early historians (e.g. Fétis and Torchi) has been hard on Cazzati as a composer, and indeed at best he can only be considered a composer of ordinary inspiration. However, recent scholars have recognized his significant contribution to instrumental ensemble music, his melodic gift in solo vocal music, and his capacity to organize and develop *cappelle musicali*. His great contribution to the development of music in Bologna lay in his initiative in attracting fine instrumentalists to S Petronio, in inventing and encouraging the composition of a new genre of instrumental music and providing a place for it in the liturgy.

WORKS

INSTRUMENTAL

op.
2 Canzoni, 2 vn, vle, bc, e nel fine un Confitebor ed un Laetatus, 5vv (Venice, 1642)
4 Corenti e balletti, a 3–4 (Antwerp, 1651)
8 Il secondo libro delle sonate, a 1–4 (Venice, 1648); no.1, 'La Vertua', ed. in Klenz, 261; ed. R. Armstrong (thesis, California State U., Long Beach, 1984)
15 Correnti e balletti alla francese e all'itagliana a 5 con alcune sonate, a 5–8 (Venice, 1654)
18 Suonate, 2 vn, bc, org (Bologna, 1656); excerpt no.12, 'La Strozzi', ed. A. Heuss, *SIMG*, iv (1902–3), 476; no.9, 'La Martinenga', ed. in HM, xxxiv (1949); no.7, 'La Rosella', ed. in Klenz, 268
22 Trattenimento per camera d'arie, correnti, e balletti, 2 vn, vle (Bologna, 1660)
30 Correnti, e balletti per sonare, spinet/lute/theorbo (Bologna, 1662)
35 Sonate, a 2–5, some with tpt (Bologna, 1665); nos.1 and 7 ed. in Klenz, 276, 285; nos.10–12 ed. E. Tarr, *Musica rara italiana* (London, 1961), nos.1507–9
50 Varii, e diversi capricci per camera e per chiesa, 1–3 insts (Bologna, 1669)
55 Sonate a 2 istromenti, vn, vle (Bologna, 1670); no.1, 'La Pellicana', ed. in HAM (1966), ii, no.219
18 works in *F-Pn* MS Rés. Vm7 673 (Rost Codex)

SACRED VOCAL

1 Salmi e messa, 5vv, 2 vn (Venice, 1641)
3 Le concertate lodi della chiesa militante, 2–4vv, bc (Milan, 1647)
5 Il primo libro de motetti, 1v (Venice, 1647)
6 Il secondo libro de motetti, 1v (Venice, 1648/*R*1988 in SMSC, vi)
7 Compieta e letanie, 4vv (Venice, 1647)
9 Messa e salmi e letanie, 3vv, bc (Venice, 1648)
10 Motetti, 2vv (Venice, 1648)
12 Motetti, 2–4vv (Venice, 1650)
13 Il terzo libro de motetti, 1v (Venice, 1651/*R*1988 in SMSC, vi)
14 Messa e salmi, 3–4vv, insts (Venice, 1653); mass ed. in SCISM, vi (1996)
16 Motetti e hymni, 1v (Venice, 1655; 2/1658 with 2 vn, bn ad lib)
17 Messa e salmi, 5vv (Venice, 1655)
19 Antifone, letanie, e Te Deum, 8vv (Venice, 1658)
21 Salmi per tutto l'anno, 8vv (Bologna, 1660)
23 Tributo di sagri concerti, a 2–4 (Bologna, 1660)
24 Messa, e salmi, A, T, B, vns, ripieno (Bologna, 1660); mass excerpts ed. in Klenz, 272
25 Il quarto libro de motetti, 1v (Bologna, 1661/*R*1988 in SMSC, vi)
28 Messe brevi, 8vv, con una concertata a 4 (Bologna, 1662); 1 missa brevis ed. in SCISM, vii (1996)
29 Hinni per tutto l'anno, 1v, vns ad lib (Bologna, 1662)
31 Messe e salmi per li defonti, 5vv (Bologna, 1663)
32 Antifone, e letanie concertate a 2–5 (Bologna, 1663)
33 Salmi da capella per tutto l'anno, 4vv, some with vn (Bologna, 1663)
34 Sacri concerti di motetti, 2vv (Bologna, 1664)
36 Messa e salmi, 5vv, 4 insts (Bologna, 1665)
37 Messa, e salmi, 4vv, 2 vn (Bologna, 1666)
38 Salmi per le domeniche, 8vv (Bologna, 1666)
39 Il quinto libro de motetti, 1v (Bologna, 1666/*R*1988 in SMSC, viii)
40 Compieta concertata, 2–4vv, vns (Bologna, 1666)
42 Le 4 antifone annuali della BVM poste in musica (Bologna, 1667)
44 Sacre Lamentationi della Settimana Santa (Bologna, 1668)
45 Benedictus, Miserere e Tantum ergo, 4vv, 2 vn (Bologna, 1668)
47 Sacri concerti, a 2–5, some with vns (Bologna, 1668)
48 Messa, salmi, e litanie, 3vv (Bologna, 1668)
51 Motetti, 1v, 2 vn (Antwerp, 1676)
52 Motetti, 8vv, bc (Bologna, 1669)
53 Salmi di terza con le 3 sequenze correnti dell'anno (Bologna, 1669)
54 Salmi brevi da capella, 8vv, bc, vle/theorbo (Bologna, 1669)
56 Messa a capella, Magnificat, 4vv (Bologna, 1670)
57 Hinni sacri per tutto l'anno, 4vv, bc (Bologna, 1670)
58 Salmi brevi, 4vv, 2 vn (Bologna, 1671)
59 L'armonia sacra dell'antifone, 1v, libro primo (Mantua, 1672)
60 Antifone a voce sola, lost
62 Introduzioni diverse a voce sola per Messe e Salmi, lost
63 Il sesto libro delli motetti, 1v (Mantua, 1676/*R*1988 in SMSC, vii)
64 Il settimo libro dei motetti a voce sola in contralto, lost
65 Motetti, 1v, libro ottavo (Bologna, 1678); 3 ed. in Cantio sacra, xix, 1v, 1x (Cologne, 1964–71/*R*1988 in SMSC, vii)

SECULAR VOCAL

11 Arie, Cantate, 1v, libro primo (Venice, 1649)
20 Cantate morali, e spirituali, 1v (Bologna, 1659/*R*)
26 Madrigali, e canzonette per camera, 2–3vv, some with vn (Bologna, 1661)
27 Canzonette per camera, 1v (Bologna, 1661; 7 *R*1985 in ICSC, viii)
41 Arie e cantate, 1v (Bologna, 1666; 8 *R*1985 in ICSC, viii)
43 Il quarto libro delle canzonette, 1v (Bologna, 1667; 7 *R*1985 in ICSC, viii)
46 Il quinto libro delle canzonette, 1v, vn (Bologna, 1668; 8 *R*1985 in ICSC, viii)
49 Diporti spirituali per camera e per oratorii, 1–4vv (Bologna, 1668)
61 Dialoghi amorosi da camera, 2–3vv, lost
66 Duetti per camera (Bologna, 1677; 3 *R*1985 in ICSC, viii)

OPERAS

lost, all cited in Gaspari

I gridi di Cerere, Ferrara, 1652; Il carnevale esigliato, Ferrara, 1652; Ercole effeminato, Bergamo, 1654; Le gare de' fiumi, Bologna, 1658; Le gare d'Amore e di Marte, Bologna, 1662

ORATORIOS

lost, cited in Gaspari unless otherwise stated

Espressione in versi d'alcuni fatti di S Giuseppe, Bologna, 1659; cited in Martini: *Indice*
Caino condannato (Savaro di Mileto), Bologna, 1664
Celeste aiuto a chi ben fa non manca (Savaro di Mileto), Bologna, 1664
Il diluvio, Bologna, 1664
Il zelante difeso (Savaro di Mileto), Bologna, 1664
Il transito di S Giuseppe (G.B. Pellicani), Bologna, 1665
Il Sisara (Savaro di Mileto), Bologna, 1667
La Giuditta, Bologna, 1668
La psiche deificata (Savaro di Mileto), Bologna, 1668
La vittoria di S Filippo Neri (G. Desiderio), Bologna, 1669
S Maria Maddalena a sepolcro di Cristo, Bologna, n.d.; cited in Martini: *Indice*

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Risposta alle oppositioni fatte dal Signor Giulio Cesare Arresti nella lettera al lettore posta nell'opera sua musicale (Bologna, 1663) [incl. the *Poscritto*]

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ANNE SCHNOEBELEN

CBS [Columbia Broadcasting System]. For the recording activities of this company in the USA, *see* COLUMBIA; for its recording activities in Great Britain, *see* EMI.

CD [compact disc]. A small, rainbow-reflective, digital audio disc, now standardized at 4½ inches, on to which sound is recorded as a series of metallic pits enclosed in PVC and read by an optical laser. A related format is the compact videodisc, which has the facility to play both pictures and sound. Phillips began work on the compact disc in 1969, but it was only in the mid-1980s that CD began to usurp vinyl as the preferred format for recorded sound. The first million-selling CD came in 1986 with Dire Straits's *Brothers In Arms*. By 1992 CD sales stood at 1.115 billion, with sales of pre-recorded cassettes at 1.55 billion, vinyl albums at 130 million and singles at 330 million. By the mid-1990s the CD single had also largely replaced the old vinyl 45 r.p.m. single as the preferred form for single releases and had helped revitalize the format; thus, in 1997, UK single sales were the highest since 1983. CD allows for a longer listening time than vinyl and arguably possesses a clearer, cleaner and superior sound. However, its size means that it struggles to compete with vinyl in terms of packaging or sleeve design, and detractors claim that this makes the format inferior. Critics have also claimed that CDs have traditionally been overpriced, despite their longer playing times.

The rise of CD technology has had two important effects on audiences for popular music. First, it has created an older market for pop and indeed has attracted disaffected music lovers back as consumers as audiences replace their old vinyl records with CD reissues, and many established pop stars from the 1960s have consequently had their careers prolonged. Second, the CD's success has paradoxically created a cult among admirers of the vinyl disc, and vinyl sales are a small, but not insignificant part of the market for popular music. By the late 1990s, however, there was considerable debate around the CD's future as a format. Developments such as that of affordable recordable CDs for home consumption and of near CD-quality music that could be downloaded from the Internet (the idea of 'audio on demand' exclusively through the Internet, thus bypassing CD) began to cast a certain doubt over recorded CDs' hegemonic position.

DAVID BUCKLEY

Ceballos [Cevallos, Zaballos, Zavallos], **Francisco de** (*b* Burgos, 1571). Spanish choirmaster. He was *maestro de capilla* at Burgos Cathedral from 1535 until his death. Hilarión Eslava (*Breve memoria histórica de la música religiosa en España*, Madrid, 1860; *Lira sacro-hispana*, Madrid, 1869) mistakenly suggested that he and RODRIGO DE CEBALLOS were brothers and attributed to him several motets now known to be Rodrigo's. No music by him survives.

□

Ceballos [Çavallos, Cevallos, Zaballos, etc.], **Rodrigo de** (*b* ?Aracena, province of Huelva, *c*1525–30; *d* Granada, 1581). Spanish composer. He may have received his early training in Burgos, where his father Juan was a singer at the cathedral in 1532–3. He is first recorded in Seville on 7 October 1553 as 'an unemployed musician living in the city'; the canons of the cathedral commissioned him to copy two or three new books of music to contain the best available masses in order to improve the quality of the music being sung at the cathedral. A surviving volume of motets (*E-S* 1) may be part of this commission. In June 1554 Ceballos was the second choice of the chapter of Málaga Cathedral for the post of choirmaster, which had become vacant on the death of Morales the preceding autumn. He returned to Seville, where he sang at some church other than the cathedral, perhaps S Salvador. In January 1556 the treasurer of Córdoba Cathedral recommended him as a possible successor to the elderly *maestro de capilla* Alonso de Vieras; Ceballos was hired on 1 June as a *tiple* singer and to assist Vieras and took up his duties on 10 June. Towards the end of 1556 he visited Seville to be ordained priest, and after his return to Córdoba he shared the title of *maestro de capilla* with Vieras until the latter's retirement in May 1557.

Ceballos sent a choirbook containing works of his in 1560 to Málaga Cathedral, whose chapter wrote on 12 June to thank him and to present him with six ducats. On 1 October 1561 he resigned his post at Córdoba to become choirmaster of the Capilla Real in Granada (not the Spanish royal chapel but the tomb of Ferdinand and Isabella, their daughter Juana and her husband Philip I), a position to which he had been appointed by royal decree on 28 June. Further royal decrees of 30 November 1561 and 29 January 1572 confirmed his rights as *maestro de capilla* and guaranteed him a vote in the cathedral chapter. He maintained cordial relations with Córdoba, returning in 1563 and 1567 to help judge candidates for the

choirmaster's post there. Unfortunately the Granada chapter acts of this period are lost, so the only other fact that is known about his time there is the year of his death.

Ceballos's music resembles that of Guerrero in its fluency and expressiveness; on the whole his works are distinguished by their concision. All three of his masses expand to five voices in the final Agnus Dei by means of a two-voice canon. His motets are nearly all musically free; those that are based on the plainchant melodies belonging to their words (*Gaude Dei genitrix*, *Haec dies*, *Regina caeli* and *Salve regina*) seem to have been intended primarily for performance at the independent Salve service, as does the five-voice setting of the troped response to 'Benedicamus Domino', *Deo dicamus gratias*.

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for sources see Snow (1980)

Editions: Obras completas de Rodrigo de Ceballos, ed. R.J. Snow (Granada and Santiago de Compostela, 1995–9) [S]

MASSES

Missa 'Simile est regnum caelorum', 4vv, S iii (on C. Morales's motet)
Missa tertii toni, 4vv, S iii [inst version of Ag, S iii]
Missa 'Veni Domine', 4vv, S iii (on plainchant ant)

RITUAL MUSIC FOR VESPERS

Magnificat primi toni; Magnificat secundi toni; Magnificat tertii toni; Magnificat quarti toni; Magnificat quinti toni; Magnificat sexti toni; Magnificat septimi toni; Magnificat octavi toni; all 4vv, S v
14 psalms: Confitebor tibi (Ps cx) septimi toni; Credidi (Ps cxv) octavitoni; Dixit Dominus (Ps cix) primi toni; Dixit Dominus tertii toni; Dixit Dominus quarti toni [2 versions]; Dixit Dominus quinti toni; Dixit Dominus sexti toni [2 versions]; Dixit Dominus septimi toni; Dixit Dominus octavi toni; In convertendo (Ps cxxv) tertii toni; Laetatus sum (Ps cxxi) tertii toni; Lauda Jerusalem (Ps cxlvii) octavi toni; Laudate Dominum omnes gentes (Ps cxvi) quinti toni; Laudate pueri (Ps cxii) octavi toni; all 4vv, S iv
2 sets of fabordones on all 8 tones, 4vv, S iv
8 hymns: Aurea luce, 4vv; Ave maris stella, 3–4vv; Conditor alme siderum, 4vv; Exsultet caelum laudibus, 3–4vv; Hostis Herodes impie, 4vv; Jesu nostra redemptio, 4vv; Pange lingua, 4–5vv; Vexilla regis prodeunt, 4, 6vv; all S iv

OTHER RITUAL MUSIC

Compline: Qui habitat in adjutorio Altissimi (Ps xc); Ecce nunc benedicite (Ps cxxxiii); In manus tuas (resp); Custodi nos, Domine (vcle); Nunc dimittis; all 4vv, S v
Lamentations, 4vv, S iv
Benedicamus Domino, 5vv, S v; Deo dicamus gratias, 5vv, S i

MOTETS

Ad Dominum cum tribularer, 5vv, S ii; Adversum me susurrabant omnes, 4vv, S i; Ambulans Jesus, 5vv, S ii; Ascendens Christus, 4vv, S i; Clamabat autem mulier, 4vv, S i; Cum accepisset Jesus, 4vv, S i; Cum audisset David rex, 5vv, S ii; Diligite justitiam, 5vv, S ii; Dixit Jesus discipulis suis, 5vv, S ii; Ductus est Jesus in desertum, 4vv, S i; Ecce nunc tempus acceptabile, 5vv, S ii; Ecce sacerdos magnus . . . et in tempore, 4vv, S i; Ecce sacerdos magnus, in fide sua, 5vv, S ii; Ego quasi vitis fructificavi, 4vv, S i; Erat Jesus ejiciens daemonium, 4vv, S i; Eripe me, Domine, 4vv, S i; Erravi sicut ovis, 4vv, S i; Exaltata es, 4vv, S i; Exaudiat Dominus, 4vv, S i; Gaude Dei genitrix, 4vv, S i (anon. in source)
Haec dies, 4vv, S i; Hortus conclusus, 4vv, S i; In illo tempore: Descendens Petrus, 5vv, S ii; In mense autem sexto, 5vv, S ii; Inter vestibulum et altare, 4vv, S i; Introduxit me rex, 5vv, S ii; Justorum animae, 4vv, S i; O doctor optime, 4vv, S i; O pretiosum et admirabile sacramentum, 5vv, S ii; O virgo benedicta, 5vv, S ii; Posuerunt super caput ejus, 4vv, S i; Regina caeli, 4vv, S i; Respicientes autem in caelum, 5vv, S ii; Salve regina, 4vv, S i; Salve Sancte Francisce, 5vv, S ii; Sancte Paule apostole, 4vv, S i; Si quis vult post me venire, 5vv, S ii; Spiritus Domini replevit, 5vv, S ii; Veni Domine et noli tardare, 4vv, S i; Voce mea ad Dominum, 5vv, S ii

SECULAR MUSIC

Amargas oras, 5vv; Cuán bienaventurado, 4vv; Dime manso viento, 4vv; Duro mal, terrible llanto, 5vv; Ojos hermosas, 4vv; Pues ya las claras fuentes, 4vv [only in arr. for v and vihuela]; Rosales, mirtos, plátanos, 4vv

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ROBERT J. SNOW/R

CeBeDeM. Founded in 1951, the Centre Belge de Documentation Musicale is a non-profit-making society dependent on the Belgian federal government. It is affiliated to the International Association of Music Libraries and is a member of the International Association of Music Information Centres. The aim of CeBeDeM is the propagation of contemporary Belgian music. Composers lodge a copy of each of their works in the centre's library, which also publishes certain new compositions or assumes responsibility for preparing the orchestral parts. In 1998 the library contained some 26,000 works. CeBeDeM has published over 2000 compositions and each year adds about 200 works to its tally of publications. A detailed catalogue (Brussels, 1996, 3 vols.) gives a complete list of all the centre's publications. CeBeDeM also keeps a library of recordings of works by its members and is a centre of documentation on musical life in Belgium. The society takes part in international contemporary music festivals and has published *CeBeDeM and its Affiliated Composers* (Brussels, 1977–80, 2 vols.), which gives for each of its members a brief biography, a catalogue of works and a discography.

HENRI VANHULST

Cebell. *See* CIBELL.

Cebotari, Maria (*b* Kishineu, 10/23 Feb 1910; *d* Vienna, 9 June 1949). Austrian soprano of Russian birth. She studied with Oskar Daniel in Berlin and made her début at the Dresden Staatsoper in 1931 as Mimì, remaining there until 1936; in 1935 she created Aminta in *Die schweigsame Frau*. She sang at the Berlin Staatsoper (1936–44) and at the Vienna Staatsoper (1946–9). She first appeared at Covent Garden with the Dresden company in 1936 as Susanna, Zerlina and Sophie, soubrette roles in which she was then irresistible; she returned there in 1947 with the Vienna Staatsoper as Countess Almaviva, Donna Anna and Salome, the role that proved the apex of her career. She appeared regularly in Salzburg in Mozart roles, and there created Lucile in *Dantons Tod* (1947). Her repertory also included Butterfly and Violetta, both memorably moving, Tatyana, Arabella and Turandot. Cebotari was a sensitive artist and a fine actress, with a clear, beautiful voice and a charming stage presence. Her ecstatic account of Salome's final scene on disc explains why Strauss inordinately admired her in that role.

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HAROLD ROSENTHAL/ALAN BLYTH

Ceccarelli, Francesco (*b* Foligno, 1752; *d* Dresden, 21 Sept 1814). Italian soprano castrato. After early opera appearances in his native Umbria, he sang mainly in the German-speaking countries and was thought better suited to church and concert music. His most notable engagement was as court singer at Salzburg (1777–88), where he became a friend of the Mozart family; Mozart wrote a mass, K275/272*b*, and a rondò, K374, for him. Later he held posts at Mainz (1788–92) and sang in opera in Italy. In decline he served the Elector of Saxony in Dresden from 1800. He was said in 1790 to have 'grace and a perfect method'.

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JOHN ROSSELLI

Ceccarelli, Odoardo (*b* Bevagna, nr Foligno; *d* Rome, 7–9 March 1668). Italian singer and composer. He is described as both tenor and bass from the beginning of his career in Rome (at Santo Spirito in Sassia in 1620 and at the Collegio Germanico, 1622–3). He continued his musical association with the college chapel, S Apollinare, until July 1645, even after he became a member of the Cappella Sistina. He entered the Cappella as a supernumerary in 1628 under the sponsorship of Cardinal Girolamo Colonna, became a full member in 1633 and a priest by 1641. He took a turn in its rotating positions of *puntatore* in 1647 and of *maestro di cappella* in 1652, taking the obligatory retirement after 25 years in 1658. Like other musicians of his calibre he worked at numerous other sacred and secular venues, for example at the oratories of S Girolamo della Carità and SS Crocifisso at S Marcello, where he served as a musical adviser from 1658 to 1667 and to which archconfraternity he left most of his possessions in his will.

Ceccarelli was among the Roman singers called for the Farnese–Medici wedding spectacles held in Parma in 1628 (presumably to appear in Marco da Gagliano's *La Flora* and Monteverdi's *intermedi* and *torneo*). He performed in five operas in Rome between 1633 and 1645: *I santi Didimo e Teodora* and *Il ratto di Proserpina*, both by unknown composers, Michelangelo Rossi's *Erminia sul Giordano*, Angelo Cecchini's *La Sincerità trionfante* and Luigi Rossi's *Il palazzo incantato*. His own creative work centres on the religious. From 1634 he collaborated in the revision of the hymns of the breviary and their associated musical settings by Palestrina, a task made necessary by the general reform of the breviary promulgated in 1631 under Pope Urban VIII. The new *Hymni sacri in Breviario romano* (Antwerp and Rome, 1644), which included metric versions from the pope's own hand, were made obligatory throughout the Catholic world by papal edict. In 1647 Ceccarelli published two Latin commentaries on images of the Virgin. Only two original musical works by him are known, a lost oratorio executed at S Marcello in 1661 (see Wessely-Kropik, 57) and a solo canzonetta, *Ecco il re del cielo immenso*, in a Roman manuscript anthology of largely devotional music, collected about 1630–40 (*I-Rc* 2472).

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MARGARET MURATA

Cecchelli, Carlo (*fl* 1626–64). Italian composer. He was a soprano in the choir of S Luigi dei Francesi, Rome, in 1626. He became a singer and musician at the Collegio Germanico, Rome, on 25 August 1637 and was organist of the second choir there between March 1639 and November 1640. He was *maestro di cappella* of Tivoli Cathedral between June 1641 and October 1642 and of the Gesù and the Seminario Romano in 1645. From about December 1646 to 1 September 1649 he was *maestro di cappella* of S Maria Maggiore, and he is heard of between September 1651 and 17 August 1653 in a similar position at the Santa Casa at Loreto, which had close musical connections with the Roman school. Cecchelli belonged to a group of Roman church composers led by Carissimi who, partly through the influence of the new oratorio style, adopted a thoroughly modern idiom that had hitherto been slow to appear in Rome compared with northern Italy. Like those of some of his colleagues, his few surviving motets were all printed in anthologies: *Per rigidos montes*, for two sopranos and bass, two violins and basso continuo, is characteristic of Roman motets of this period with its instrumental sinfonias, flowing triple-time melody and strong tonal feeling (the various sections explore keys related to the tonic, E minor).

WORKS

1 mass in 1651^1; 15 motets in 1645^2, 1647^2, 1648^1, 1649^2, 1652^1, 1664^1, *GB-Lcm*

4 madrigals in 1652^3, 1653^4; 2 arias in 1646^7

Prol and chorus to S Ermenegildo (tragedy), Rome, Seminario Romano, carn., 1644

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JEROME ROCHE

Cecchi, Domenico ['Il Cortona'] (*b* Cortona, *c*1650–55; *d* Cortona or Vienna, 1717–18). Italian soprano castrato. He studied singing with Placido Basili, *maestro di cappella* at Cortona Cathedral, and probably made his operatic début in Basili's *La forza per amore*. He first appeared in Venice in Antonio Sartorio's *I duo tiranni al soglio* in 1679, and was in the service of the empress in Vienna by 1681. In the 1680s he sang throughout northern Italy (in Venice, Modena, Mantua and Turin) and in Munich. In 1689 he made his début in Milan (Teatro Ducale), and on

25 May 1690 he sang the lead in the sumptuous production of Sabadini's *Il favore degli dei*, mounted for a royal marriage in Parma.

The 1690s were the summit of Cecchi's illustrious career. In 1691 he sang in Rome (Tordinona) in Cardinal Ottoboni's extravagant fiasco *Il Colombo, ovvero l'India scoperta*, and in autumn 1696 he was engaged at the Teatro S Bartolomeo in Naples, where he scored a tremendous success in Scarlatti's *Comodo Antonino*.

Less is known of his last 20 years. At Christmas 1697 he sang at S Marco, Venice; he may also have appeared in Venice in operas by C.F. Pollarolo in 1698 and 1703, and he certainly performed in Scarlatti's *Turno Aricino* at Pratolino in 1704. After further engagements in Dresden, Vienna and Venice (the last in works by Albinoni, Pollarolo, Gasparini and Lotti), he returned to Vienna and was music master to the archduchesses until the death of Emperor Joseph I in 1711. He also undertook diplomatic missions for the emperor, from whom he received a pension. Algarotti considered him on a par as a singer with Siface and Buzzoleni and described him as outstanding 'nelle parti tenere e appassionate'.

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COLIN TIMMS

Cecchini, Angelo (*fl* Rome, 1619–39). Italian composer. He is first heard of in 1619, as *maestro di cappella* of S Maria della Consolazione, Rome. In the 1630s he was a musician in the service of Paolo Giordano Orsini, Duke of Bracciano, but he is principally known as the composer of four operatic scores to librettos by OTTAVIANO CASTELLI, which were staged in Rome between 1635 and 1639. *Il trionfo dell'autunno*, originally written for Orsini, was given as a separate work and also broken up as *intermedi* to a play (by Theodoro Ameyden) during carnival festivities of 1644 at the house of Pietro della Valle. All Cecchini's music is lost.

WORKS

librettos by Ottaviano Castelli

Primavera urbana col trionfo d'Amor pudico (dramma boscareccio, 4), Rome, carn. 1635, lib *I-Rvat*

Il trionfo dell'autunno (dramma ditirambico, 3), ? Castel Gandolfo, 28 Oct 1636, lib *Rvat*

L'intemperie d'Apollo (dramma boscareccio, 3), Rome, carn. 1638, lib *Rc*, *US-CA*

La Sincerità trionfante, overo L'Erculeo ardire (favola boscareccia, 5), Rome, Palazzo del Ceuli (French Embassy), ?12/14 Dec 1638, lib (Rome, 1639, 2/1640)

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M. Murata: 'Why the First Opera Given in Paris wasn't Roman', *COJ*, vii (1995), 87–105

MARGARET MURATA

Cecchino [Cecchini], **Tomaso** (*b* ?Soave, nr Verona, *c*1583; *d* Lesina [now Hvar, Croatia], 31 Aug 1644). Italian composer. He may be Tomaso, son of Antonello Cecchini, referred to in a Veronese notarial document of 1601; and it is possible that he attended the Scuola degli Accoliti at Verona. He first went to Dalmatia in 1603 as temporary *maestro di cappella* of Split Cathedral and stayed there probably until 1607; it is not known where he was from then until 1613, when he returned to his old post in Split. It is possible that he came back at the invitation of the bishop, Marcantonio de Dominis, who showed an interest in promoting music at the cathedral. In December 1614, coinciding with Dominis's fall from power, he left Split to become *maestro di cappella* of Lesina Cathedral and stayed there for the rest of his life. His predecessors there were organists capable of providing adequate music for the services but were out of touch with the contemporary scene in Italy; he, however, raised the standard of music in Lesina to a higher level than ever before and it has hardly been matched since.

In nearly all his works Cecchino was concise and somewhat restrained. This might have been a purely personal characteristic, but it is likely that his style was shaped by taste in Dalmatia and the size and ability of the performing bodies at his disposal. It is precisely this economy of expressive means that lends Cecchino's music a particular charm. The third book of *Amorosi concetti* contains several little masterpieces, such as *Io senza fede?* and *Luci belle e spietate*. Furthermore, the duet *O rosetta, che rosetta* is not inferior to the setting of the same text by Monteverdi. In the *Canti spirituali* Cecchino fashioned a cycle from six monodies describing the features of a portrait of the dead Christ, in effect turning it into a small cantata. His op.11 masses effectively combine the *prima* and *seconda pratica*: contrapuntal writing is reserved mainly for the outer sections, while the longer inner sections are predominantly homophonic. His five-part motets are nearly all based on the concertato principle and strongly resemble the works of his Venetian contemporaries.

Cecchino's stay in Lesina and the works that he wrote there provide an interesting illustration of the rapid spread of the monodic style into the peripheral regions of the Venetian Republic. That his works were known in Germany and elsewhere in northern Europe is testified not only by the appearance of ten of them in anthologies printed there, but also by Michael Praetorius's reference to him in the third book of his *Syntagma musicum*.

WORKS

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Osam sonata [Eight Sonatas], ed. B. Bujić (Zagreb, 1984) [B]

It is still impossible to compile a full list of Cecchino's work, and it may be estimated that about half of his output survives. Catalogues issued in 1621 and 1649 by the Venetian publisher Alessandro Vincenti and J. van Doorn's 1639 catalogue mention a number of works by Cecchino that no longer survive, some of which cannot be closely identified, including Lamentationi a 2 con basso and Note musicali intavolatura d'organo.

SACRED

op.	
3	Canti spirituali, 1–3vv . . . hpd/chit/other inst (Venice, 1613)

4 Motetti concertati, 2vv con bc (org) . . . libro primo (Venice, 1613)
9 Salmi et motetti concertati, 4vv . . . et un echo nel fine, 8vv . . . libro primo (Venice, 1616)
11 Otto messe brevi, facili et ariose . . ., 4vv, org (bc), et nel fine le letanie della BVM, 4vv (Venice, 1617)
13 Motetti, 1v, bc (org) (Venice, 1617)
14 Psalmi, missa et alia cantica, 5vv, bc (org) (Venice, 1619); 1 ps in Z
16 Messa, salmi et motetti, 7vv, bc (org) (Venice, 1620)
17 Messe ariose, 3–4vv, con motetti, 4–5vv . . . libro secondo (Venice, date not known), lost
19 Il terzo libro delle messe ariose, 3–5, 8vv (Venice, 1624)
22 Missae, 3–5, 8vv . . ., liber quartus (Venice, 1627)
23 Cinque messe, 2vv, bc . . . et vinti due motetti, 1v . . .; con otto sonate per gl'istrumenti (Venice, 1628); 8 sonatas in B. Bujić, ed.: *Osam* [eight] *sonata* (Zagreb, 1984); 1 sonata in Z
27 Motetti, 1v, bc (org) (Venice, 1635), lost
— 10 motets, 4vv, bc (org) in 1626[2], 1626[4]

SECULAR

— Amorosi concetti, madrigali, 1v . . . hpd/chit/lute . . . libro primo (Venice, 1612)
7 Amorosi concetti, il terzo libro de' madrigali, 1–2vv, bc (Venice, 1616); 1 in Z
12 Madrigali et canzonette, 3vv, bc . . . libro primo (Venice, 1617); 1 in Z
15 Madrigali et arie, 5vv, bc . . . libro primo (Venice, 1619)
[?18] Madrigaletti et altri ariosi canti, 2 vv, bc (Venice, 1623), lost
[?20/?21] Amorosa guerra, 1–2vv (Venice, 1627), lost
24 [?/?25] Arie, madrigali et cantate . . . et alquante sonate 1–2vv, vn, hpd/chit (Venice, 1630), lost
[?25/?26] Sonate, 1–2 vn, bc (Venice, 1624), lost

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BOJAN BUJIC

Cecconcelli, Pietro (*fl* 1618–25). Florentine printer. Although he was printing books by December 1618, his first printed music dates from 1623 when he issued two volumes by Filippo Vitali (including Vitali's *Il secondo libro de madrigali a cinque voci*). In 1625 he printed Francesca Caccini's *La liberazione di Ruggiero dall'isola d'Alcina*. His music fount and general presentation are more elegant than that of his competitor Zanobi Pignoni. By 1630 the press seems to have been taken over by Giovanni Battista Landini, who used Cecconcelli's fount in four editions between 1630 and 1635, including Frescobaldi's two books of *Arie musicali a una, a due, e a tre voci* (1630) and music by Antonio Gardano and Domenico Anglesi.

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TIM CARTER

Cecconi-Botella, Monic (*b* Courbevoie, 30 Sept 1936). French composer. She studied at the Paris Conservatoire with Maurice Duruflé (harmony) and Jean Rivier (composition), and in 1966 received the Prix de Rome. From 1973 to 1975, as well as continuing to compose, she organized the concerts of modern music given by the ensemble L'Itinéraire. From 1978 she taught composition and musical analysis, becoming a professor at the Paris Conservatoire in 1982. She is particularly drawn to the operatic idiom; here her vocal writing owes much to the lyric tradition, while her orchestral writing is charged with dramatic tension. In *Imaginaires* (1968), for percussion and dancer, a series of explorations of the combination of the visual arts and music, she has combined this love of the theatre with a strong pictorial sensibility. Conceiving music as sound-mass, she uses *musique concrète* to widen her colour spectrum further, but in this rich and vibrant musical universe humour too has a place; this is achieved by compositional subtleties which, despite her stylistic independence, link her to identifiable traditions in French music.

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(*selective list*)

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FRANÇOISE ANDRIEUX

Cecere, Carlo (*b* Naples, 7 Nov 1706; *d* Naples, 15 Feb 1761). Italian composer and instrumentalist. The only known facts of his life are that his parents were Domenico

and Antonia Cangiano and that he was buried in the chapel of the Congregazione dei Musici di S Maria la Nova. He is principally known for having written the music for a satiric comic opera by P. Trinchera, *La tavernola abentorosa*, which, by its alleged impiety, offended both church and state authorities. This work illustrates a special chapter in the history of *opera buffa*, for it was a carnival entertainment written not for a public but for a monastic audience (a Neapolitan custom of the time). Records discovered by Prota-Giurleo show that *La tavernola* was performed in February 1741 in the establishments of Monteoliveto and SS Demetrio e Bonifacio. Trinchera's plot dealt with the machinations of a hypocritical rogue disguised as a monk who, after gulling some humble Neapolitans, finally converts them all to the monastic life. Ecclesiastical dignitaries were not amused and, after an inquiry, the king ordered both the poet and his publisher arrested and copies of the libretto (which had not been authorized by the public censor) suppressed. Trinchera took sanctuary in the church of the Carmine, eventually suffered at least a month's actual imprisonment, and was not released until the following January (his death by suicide was not connected with this incarceration, as is sometimes said, but with a later one, incurred for bankruptcy). No official blame for *La tavernola* fell on the composer.

In his own time Cecere's reputation rested on his instrumental music. Napoli-Signorelli called him an 'excellent contrapuntalist' and a good violinist, although, as Mondolfi has observed, his surviving music suggests that he was a flautist. These works are characteristic of Italian chamber music about 1740–60. Thematic sections are built up in a mosaic fashion from short melodic ideas of no great lyrical distinction, with frequent repetitions, either literal or sequential. The harmonic language is narrow. The orchestral flute concertos each contain five movements, the 'concerto' for two flutes and bass only three. In the latter all three movements are in binary form without repeats, and a movement's second section returns to start again in the tonic: the two sections differ in their developmental material and in the keys emphasized; brief dynamic contrasts are a constant feature.

WORKS

OPERAS

all comic; all for Naples

Lo secretista (P. Trinchera), Nuovo, spr. 1738

La tavernola abentorosa (Trinchera), monastery of Monteoliveto, Feb 1741

La Rosmonda (A. Palomba), Nuovo, carn. 1755, sinfonia only; pasticcio, collab. N. Logroscino, P. Gomez, T. Traetta

INSTRUMENTAL

Twenty Four Duets, 2 fl/vn (London, 1761)

2 concs., fl, orch, *D-KA*; Conc., 2 fl, b, *I-Nc*; Conc., fl, vns, b, *S-Uu*; Conc., mand, vns, b, *Uu*; Duet, 2 fl, *I-Nc*; Sonata, vc, b, *S-Skma*; chbr music, *I-Pca*

Divertimenti, 2 fl, vc, *Nc* [one 3-movt work for 2 fl; the vc part does not belong to them and may be spurious]

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JAMES L. JACKMAN/R

Cechus de Florentia. *See* LANDINI, FRANCESCO.

Cecilia. Saint of the early Christian Church, traditionally honoured as patroness of music. Until recently there seemed to be little reason for Cecilia's long association with music as its patroness. Only fleetingly is music mentioned in her Acts, the *Passio Caeciliae*, a largely fictitious document composed about 500 CE; and not until very much later was she awarded a musical emblem in art. The mystery surrounding her musicality matches the mystery surrounding her person. Late in the 5th century she suddenly appears, among the most venerated of Roman saints, yet any firm evidence that she existed is lacking. Delehaye, who called the case 'the most tangled question in Roman hagiography', suggested that the legend developed when Christians who saw the tomb of a lady called Cecilia near the popes buried in the catacomb of St Callistus concluded that only a great martyr would have been interred in so hallowed a spot. Others (e.g. Josi), with considerable justification, think it improbable that an invented saint would have been listed in the Canon of the Mass, and insist on her historicity while admitting that nothing sure is known about her.

The *Passio* tells of a Christian maiden vowed secretly to virginity who was constrained by her parents to marry a young pagan named Valerian. On their wedding night she succeeded in converting him, persuading him to join her in a celibate marriage. The document then describes the conversion of his brother, Tiburtius, and their subsequent good works – preaching, converting, helping the poor – as well as their trials and martyrdom. Cecilia was condemned to die in a scalding Roman bath, but being miraculously preserved she was executed by the sword. At her death she left her house to the Church (this was the building that preceded the present 9th-century basilica of S Cecilia in Trastevere), and was buried by the pope 'among his fellow bishops' (a reference to a crypt next to the crypt of the 3rd-century popes in the catacomb of St Callistus).

The solitary reference to music in this narrative, in the description of the wedding night, has until recently provided the only explanation for Cecilia's musical association. In her predicament, says the *Passio*, 'while instruments played [*cantantibus organis*] Cecilia sang in her heart to God alone: "May my heart and my body be kept immaculate lest I be cast into confusion"'. Adapted for Cecilia's medieval liturgy by omitting the words 'in her heart', the sentence resulted in an antiphon which, if taken literally, suggested that she actually sang, even to the accompaniment of an organ. This solution to the problem, never more than merely plausible, must now be discarded following deeper research that elaborates on the profoundly contemplative character of a saint who 'sang in her heart' and 'kept the gospel in her heart' (see Connolly, 1994).

Foremost in the evidence presented is the choice of liturgical texts for the station-day at S Cecilia in Trastevere, celebrated from early Christian times on the Wednesday after the second Sunday of Lent. On this very site there once stood a little shrine of the Bona Dea, a popular



'St Cecilia' altarpiece by Raphael, c1513–16 (Pinacoteca Nazionale, Bologna)

but enigmatic deity whose special function in Trastevere was to cure blindness. Because she restored light, she was there called 'restitutrix'. But an oration for the Mass of the station-day uniquely addressed God as 'restorer', suggesting that the Christian liturgy took note of the pagan cult. Other texts confirm this, showing a continuity of healing function and of concern with the 'restoration of light' between the pagan and Christian cults. The name Cecilia, it seems, stemmed not from a member of the Roman clan of the Caecilii, but from the cure of blindness (*caecitas*) at the shrine. Given the ancient linking of blindness and music, these facts suggest that from the very beginning there were grounds for associating Cecilia with music.

The most remarkable of the stational liturgical texts was the lesson from Esther, a book scarcely used by early Christians uneasy with its tale of oriental court intrigue. The passage selected was from the additional material in the Septuagint (*Esther* xiii.8–17 of the Vulgate), a prayer for deliverance from the pogrom threatened against the Jews by Haman. Whoever chose the passage understood Hebrew and made the selection with the Bona Dea in mind – Esther's Hebrew name (Hadassah), for instance, means 'myrtle', a plant sacred to Venus and banned from

the rites of the goddess. More startling is the fact that Esther is read in the Synagogue for the feast of Purim, which commemorates the deliverance of the Jews from this Persian pogrom; and that the station-day in question coincided with the beginning of Purim (13 Adar, counting back from Good Friday as 14 Nisan). This suggests that the lesson from Esther at S Cecilia in Trastevere was a residue of a time when Purim was observed there by a Jewish–Christian community. If Cecilia was a Jewish Christian, the long silence about her in the Gentile–Christian community would be readily explained.

The lesson's concluding words are the key to understanding Cecilia's association with music: 'Turn our mourning into joy, and do not close the mouths of those who sing thy praises'. The eventual thwarting of the pogrom and the institution of Purim fulfil Esther's prayer, and are described in the same terms, as the time when the Jews' mourning was turned into joy, to be remembered annually in feasting and rejoicing (*Esther* ix.22). Purim has always been celebrated with a worldly abandon, with noise, drinking and music. This must have been so in Trastevere, too, and most likely influenced the legend of Cecilia. But the significance of the theme of mourning and joy is much deeper and more extensive than mere merrymaking; it is founded on the ancient notion, inherited by the Middle Ages, that all change in the universe is summed up in the flux of the two Aristotelian passions of sadness and joy, operating in accordance with musical principles. Christians found biblical warrant for the idea in texts such as *Job* xxx.31 ('My harp is turned into mourning, and my organ into the voice of those who weep') and *Lamentations* v.15–16 ('The joy of our heart is fled, our singing is turned into mourning, the crown has fallen from our head; woe unto us, for we have sinned').

Such texts of mourning and joy were often cited in sermons and spiritual writings during the Middle Ages to describe the fluctuations of grace, sin and repentance in the human soul. In illuminated manuscripts images of discarded instruments were visual references to the texts, as in the harp that rests on the ground beside the kneeling king in the common miniature of David-in-Penitence (*see* DAVID, fig.2). While such images of music abandoned – 'joy turned to mourning' – are one link with Cecilia, the texts these miniatures decorate are another, for they are frequently texts that occur in the liturgy of Cecilia. The David-in-Penitence with its abandoned harp, for instance, is often found decorating the introit for the first Sunday of Advent, the text of which (Psalm xxiv.1–3) is also the offertory for the Trastevere station-day. Images of Cecilia holding a portative organ, which began to appear a little later than the images of David with instrument abandoned, are a visual answer to Esther's prayer to 'turn our mourning into joy'. Where David's sin had turned his joy into mourning and he had cast his harp to the ground, Cecilia's contemplative heart represents the reversal of this, and she has taken up the music that David had cast aside. No painting better illustrates this interpretation than Raphael's famous altarpiece of St Cecilia (*c*1515; see illustration), which draws on the tradition by showing instruments abandoned at her feet while she distractedly holds a portative organ upside-down and gazes heavenwards, where angel-choristers sing among the clouds.

The story of St Cecilia's musicality is a case-study in the loss of a tradition. That tradition's theological roots are stated clearly enough in the writings of Pietro da Lucca, director of Raphael's chief commissioner, and more eloquently by Jean Gerson, the famous theologian who was Pietro's chief authority, yet within a few years of Raphael's death the painting, though still much admired, began to baffle its viewers. The change in spiritual outlook that accompanied the Reformation, and the developing tendencies towards a more secular world-view, were most likely responsible. Purcell and Handel, Pope and Dryden would yet write their famous works in Cecilia's honour, musical societies would still place themselves under her patronage, artists would find her an even more appealing subject (though increasingly as a performing musician, an organist, singer, lutenist), but the significance of the ancient and medieval idea of the 'music of the heart', the contemplative spirit that was Cecilia's musical prerogative, had largely vanished from the human imagination.

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Cecilian festivals. Festivals held to commemorate St Cecilia's Day (22 November). The custom of celebrating the day by musical performances long existed in various countries, and many associations were formed for the purpose. The earliest recorded association was established in 1570 at Evreux, Normandy, under the title of 'Le Puy de musique'; various liturgical performances were followed by a banquet after mass on the feast day and prizes were awarded for the best motets, partsongs, airs and sonnets.

Not until a century later was any similar association established in England. In 1683 a body known as the Musical Society initiated a series of annual celebrations in London; their practice was to hold a service (usually at St Bride's church), at which a choral service and anthem with orchestral accompaniment were performed by a large number of musicians, and a sermon, usually in defence of cathedral music, was preached. They then moved to another place (often Stationers' Hall), where an ode in praise of music, composed for the occasion, was performed. Such odes were written by Dryden (1687 and 1697), Pope (1708), Shadwell, Congreve, D'Urfey, Hughes and others, and composers included Purcell (1683 and 1692), Blow (1684, 1691, 1695 and 1700), Draghi, Eccles, Jeremiah Clarke and other lesser figures. The celebrations were held annually (except in 1686, 1688 and 1689) until 1703, after which they were held only occasionally. In 1736 Handel reset Dryden's *Alexander's Feast*, originally composed in 1697 by Jeremiah Clarke, and in 1739 Dryden's first ode, originally set in 1687 by Draghi. Odes were later composed at various periods by Boyce, Festing, Samuel Wesley and Parry.

About the same time that the London celebrations were established similar meetings were held (until at least 1708) at Oxford, for which odes were set by Blow, Daniel

Purcell and others. Other towns followed the example, such as Winchester, Gloucester, Devizes and Salisbury. Edinburgh gave St Cecilia's concerts from 1696 and named its concert hall after Cecilia. In the early 18th century several festivals took place in St Patrick's Cathedral, Dublin.

In Paris in the 19th century and early 20th it was the custom to have a solemn mass performed in the church of St Eustache on St Cecilia's Day, in which the Conservatoire orchestra took part; a new mass was usually produced, by such composers as Niedermeyer (1849), Gounod (1855) and Thomas (1857). After the appointment of Félix Raugel as *maître de chapelle* (1910) the mass was replaced by a sacred concert and a benediction. Musical celebrations on St Cecilia's Day took place at various periods in Italy, Germany and elsewhere. In London, concerts in aid of the Musicians Benevolent Fund have continued to be held on St Cecilia's Day.

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W.H. HUSK/R

Cecilian movement (Ger. *Cäcilianismus*). A 19th-century movement, centred in Germany, for the reform of Catholic church music. Reacting to the liberalization of the Enlightenment, the Cecilians sought to restore traditional religious feeling and the authority of the church. They regarded 'true, genuine church music' as being subservient to the liturgy, and intelligibility of words and music as more important than artistic individuality.

The movement took its name from St CECILIA, the legendary patron of sacred music and of the 15th-century Congregazioni Ceciliani. The latter inspired the formation of Caecilien-Bündnisse (Cecilian Leagues) in Munich, Passau, Vienna and elsewhere in the 1700s. These organizations of church musicians upheld the ideal of sacred music with little or no instrumental accompaniment; the organ was one of the few instruments accepted as liturgically correct. This line of thought extended unbroken from the Council of Trent (1545–63) through the various regional church councils (notably at Rome in 1725), and from the encyclical *Annus qui* of Pope Benedict XIV in 1749 to the *Motu proprio* of Pius X in 1903. Benedict's encyclical was cited as authority for excluding virtually all instruments from church services; they were to be admitted only to accompany the singers in a subordinate role, and in particular to reinforce small choirs.

At the beginning of the 19th century, when the Caecilien-Bündnisse were undergoing a revival, their work was carried on in the spirit of the *stile antico* in Germany by Fux, Michael Haydn, Vogler, Mastiaux, Thibaut, Ett, Aiblinger, Heimsoeth, Hauber, Proske, and J.G. and Dominicus Mettenleiter; in Italy by Casciolini, Basili, Spontini, Zingarelli, Raimondi, Mattei, Baini, Santini and Alfieri; and in France by Choron and Niedermeyer. The Cecilians' theoretical ideas were formulated by Ludwig Tieck, Friedrich and August Wilhelm Schlegel, Sailer (*Von dem Bunde der Religion mit der Kunst*, 1839), Hoffman (*Alte und neue Kirchenmusik*, 1814) and Thibaut. Cecilians wrote historical studies of Palestrina (Baini, 1828; Winterfeld, 1832) and the Netherlands masters (Kiesewetter, 1826), as well as one work of practical aesthetics (Möhler's *Die Ästhetik der katholischen Kirchenmusik*, 1910). Choron, Alfieri, Tucher, Dayton, Commer, Proske and Lück edited anthologies of early vocal polyphony, and editions and studies of Gregorian chant were produced by Schiedermeyer, Antony, Alfieri, Vilsecker, Schlecht, Nisard and Lambilotte.

Cecilianism was nurtured by the early stages of industrialization, which engendered a longing for simplicity, unworldliness and the past, and a concentration on essentials, and by the generally historicizing climate of the 19th century. Like the Nazarenes in the visual arts, the Cecilians took the old masters of the 15th and 16th centuries as models for their own compositions. They viewed Palestrina as the leading figure in church music (a complete edition of his works, under the general editorship of Haberl, was published between 1862 and 1903), and based their criteria on the music performed in the chapels of Rome rather than on the more emotional 18th-century repertory. Exaggeratedly graphic word-painting was to be avoided; expansive modulations and chromaticism – in fact all characteristics of theatrical music – were anathema. Church choirs modelled on the choir of the Cappella Sistina were founded in Regensburg, Munich and Cologne. The first practical realization of the Cecilians' reformist ideas was the revival of Allegri's *Miserere* by Ett and Schmid at St Michael in Munich on Good Friday 1816. Hauber and Aiblinger helped establish the restoration movement in Munich, and from there it spread to Regensburg, which became a centre of *a cappella* singing in the second half of the century.

In 1868, three years after calling for the reform of church music in *Der Zustand der katholischen Kirchenmusik zunächst in Altbayern*, Witt founded the Allgemeiner Deutscher Cäcilienverein on the occasion of the rally of Catholics in Bamberg. Sanctioned by Pope Pius IX in 1870, it inspired the founding of similar organizations in the Netherlands (by Diepenbrock and others), Italy (Tebaldini, Perosi, Bottazzo), Belgium (Tinel), Poland, Bohemia, Hungary, Switzerland and North America. Even the Evangelical Church was affected by Cecilianism, as the example of the Berlin Domchor shows. Journals associated with the movement include *Fliegende Blätter für katholische Kirchenmusik*, *Musica sacra*, *Cäcilienkalender* and *Kirchenmusikalisches Jahrbuch*, all founded in the late 1860s, as well as *Chorwächter* (St Gallen), *Gregoriusblatt* (Aachen), *Kirchenmusikalische Vierteljahresschrift* (Salzburg), *Wiener Blätter für katholische Kirchenmusik* (Vienna), and *Caecilia* (New York). Among the publishing houses particularly committed to the cause were Pustet in Regensburg, Schwann in Düsseldorf and Böhm in Augsburg.

In 1870 the *Cäcilienkalender* published the first catalogue of music approved for use in church services. A distinction was drawn between strictly liturgical music for the main divine service, sacred music for shorter devotional services and religious concert music. Gregorian chant headed the list of acceptable music, followed by *a cappella* polyphony, organ music and community hymns. Although Ett in his *Cantica sacra* of 1827 shortened the Gregorian melodies and J.G. Mettenleiter adulterated them with harmonizations in his *Enchiridion chorale* of 1853, from about 1850 attempts were made to revive the original versions of chant, such as those preserved in the Codex Montpellier. The Regensburg edition, prepared by Haberl under the auspices of the Cäcilienverein and based on the *Editio medicea* of 1614, was approved by Rome in 1868. It was superseded by the *Editio vaticana* (1905–23)

which resulted from the work of Guéranger, Jausions, Pothier and others of the Solesmes school. Community hymn singing was another special concern of the Cäcilienverein. Witt's *Dreihundert der schönsten geistlichen Lieder älterer Zeit*, published in about 1860, excluded the songs of the Enlightenment period, which he considered degenerate. Not until the publication of 23 standard hymns in 1916 did the Cecilian movement produce a real community hymnal.

Fierce controversies over the Cäcilienverein's recommendations led to the increasing isolation of church music from contemporary artistic development. The new polyphonic works by Cecilianist composers, being functionally tied to the liturgy, were artistically rather unassuming. The Cecilians tended to dismiss composers such as Bruckner and Liszt who only occasionally adopted Cecilian ideas, while Rheinberger rejected them altogether. In 1875 a counter-movement to the Cecilians emerged in Austria (where the orchestrally accompanied church music of the Viennese Classicists and of contemporary composers continued to be played) under the leadership of Habert, joined by Brosig and his followers in Breslau. Even within the Cecilian movement there were divisions, for instance pitting the adherents of historicism (Haller, Nekes, Koenen and Piel) against a group more receptive to contemporary music (Stehle, Greith, Mitterer and Kienle). In Munich Schafhäutl became a bitter opponent of Cecilianism, while Witt took up an intermediate position. Not until the 20th century did the movement become receptive to contemporary artistic forms. On the other hand, the founding of the Kirchenmusikschule in Regensburg (1874) and the Gregoriushaus in Aachen (1881) provided a model for the future training of church musicians.

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Cecil Sharp House. The headquarters in Camden Town, London, of the ENGLISH FOLK DANCE AND SONG SOCIETY.

Cédez (Fr.: 'yield'; imperative of *céder*). A direction used particularly by Debussy and his French contemporaries as an equivalent of the Italian RITENUTO.

See also TEMPO AND EXPRESSION MARKS.

Cefaut. The pitch *c* in the HEXACHORD system.

Céilidh (Scottish Gael.: 'a visit'; Irish Gael. *céili*). Traditionally, in Gaelic Scotland, Ireland and emigrant communities overseas, it denoted any household gathering of family and friends, pre-arranged or impromptu, including neighbourly 'dropping in'. *Céilidhean*, now anglicized in the plural to 'céilidhs', usually took place after dusk, generally between Hallowe'en and Easter, when limited daylight restricted the time for outdoor work. The long evenings were spent around the fire, which, till the 1920s was in the middle of the floor of most cottages.

Every neighbourhood had homes known as *taighean céilidh*, 'céilidh houses' (sing. *taigh céilidh*) whose occupants were tradition-bearers, storytellers, singers or custodians of traditional knowledge. The *céilidh* was not only the Gaels' main source of entertainment, but more importantly, was the setting in which every aspect of oral tradition was handed down from one generation to the next. Participants could expect songs, stories, music on the pipes, fiddle, accordion or trump and dancing; exchanges of proverbs, riddles, jokes, pranks, tongue-twisters and folk-etymology; discussions about placelore, customs, beliefs, traditional knowledge of medicine (human and veterinary), plant-lore, weather-lore, animal husbandry, hunting, fishing, navigation and craft-lore of every kind. A strict code of conduct was observed in the *taigh céilidh*: performers expected silence and complete attention, though hands were frequently occupied knitting, carding, twisting rope or any craft that could be done in dim light and restricted space.

With the migration of Gaels to cities, the *céilidh* was adopted in urban areas to mean a social gathering for songs, music and dance, and, though originally held in homes, it shifted to the more formal setting of halls. By

the 1920s *céilidhs* were re-imported to Gaeldom, denoting village-hall concerts in Scotland and dances in Ireland. The revised usage became more confused by increased movement between Scotland and Ireland, until eventually, the expectations of a *céilidh* in lowland Scotland became dancing. A new phrase 'cêilidh dancing', is rapidly replacing 'village hall dancing' (couple dances, sets of reels, strathspeys or jigs), or 'country dancing' as popular trend reclaims for 'ordinary people' their own dances which, since 1923, have been standardized by the Royal Society of Scottish Country Dancing. Today, with the advent of television, the *taigh céilidh* is virtually extinct though Gaels still use *céilidh* simply to mean a visit.

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MARGARET BENNETT

Celaleddin Rumi [Jalāl al-Dīn Rūmī]. *See* RŪMĪ, JALĀL AL-DĪN.

Celani [Celano]. *See* CORSI, GIUSEPPE.

Celano, Francesco. *See* ORSO, FRANCESCO.

Celempung. Large zither in the Central Javanese gamelan. It has a wooden trapezoidal soundbox, about 1 metre long, which stands on two longer and two shorter legs so that it slants upwards from the performer, who sits and plucks its 10 to 13 double courses with thumbnails (or sometimes, plectra) while damping the strings with the fingers. The strings are attached to the soundboard at one end and stretched over a slanting bridge to tuning pegs, which are tightened or loosened with a key (*see* INDONESIA, fig.15). In a full gamelan there are usually separate instruments for the *sléndro* tuning and both subscales of the *pélog* tuning (*bem*, 12356 and *barang*, 72356), although there is often only one *pélog* instrument which is retuned as required.

The *celempung* is also played in smaller Javanese gamelan ensembles such as *gadhon* and *cokekan*, and can generally be substituted by the smaller, higher-pitched and brighter sounding *siter*. The street ensemble *siteran* features *celempung* together with various sizes of *siter* (*siter barung*, *siter panerus* and *siter slenthem*), *kendhang ciblon* (drum) and *gong komodhong* (box-resonated gong).

MARGARET J. KARTOMI/MARIA MENDONÇA

Celesta (Fr. *céleste*). A keyboard instrument (in the form of a small upright piano) invented by Auguste Mustel in 1886; metal plates (usually steel) suspended over resonating boxes are struck by hammers and sustained after the manner of the piano action. (It is classified as an idiophone: set of percussion plaques; such instruments of metal are known as metallophones.) Mustel's celesta was probably inspired by an instrument known as the typophone (or dulcitone), which he or his father Victor constructed some 20 years earlier. In the typophone a series of tuning-forks is operated by a keyboard (*see* TUNING-FORK INSTRUMENTS).

As an orchestral instrument the celesta has been used by a large number of composers in operas, ballets and mystic pieces where its special quality of tone is required. It is normally played by the keyboard player (the part written as for the piano, but an octave below sounding pitch), though some composers mistakenly include it in the percussion parts. Ernest Chausson was one of the first to use it (*La tempête*, 1888). Tchaikovsky was impressed by the tone of the instrument while on a visit to Paris, and included it in the Dance of the Sugar-Plum Fairy in *The Nutcracker* (1892). Bartók gave the instrument a prominent part in his Music for Strings, Percussion and Celesta (1936).

The usual compass of the modern celesta is five octaves from *c*, but Yamaha has made instruments of five and a half octaves, which are essential for some works.

JAMES BLADES/JAMES HOLLAND

Celeste. *See under* ORGAN STOP (*Unda maris* and *Voix céleste*).

Celestina. A bowed keyboard instrument patented by Adam Walker of London in 1772 (no.1720); it is occasionally confused with the CELESTINETTE in writings on the history of keyboard instruments. It was also a model of ORGANETTE. When the keys were depressed the strings were drawn against a continuous band of silk (although the patent also mentions flax, wire, gut, hair and leather) driven by a weight, spring or foot treadle. The celestina could be added to a harpsichord as a special stop; Thomas Jefferson ordered a harpsichord with a Venetian swell and a celestina (to be made by Walker) from Jacob and Abraham Kirkman in 1786, and a group of letters between Jefferson, Charles Burney, Francis Hopkinson and John Paradise concerning this instrument has been reprinted by Russell. Jefferson wrote that the stop 'suits slow movements, and as an accompaniment to the voice'. Burney noted that the example fitted to Jefferson's instrument 'is not confined to mere psalmody, as was the case at the first invention. On the degree of pressure [on the keys] depends, not only the durability of the tone but its force'. Although no celestina has survived, a restored celestina stop can be found on a 1768 Kirkman harpsichord in the private collection of Andreas Beurmann in Hamburg.

See also ORGAN STOP; SOSTENENTE PIANO, §1.

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EDWIN M. RIPIN

Celestinette [coelestinette]. A bowed keyboard instrument reportedly invented by William Mason (1725–97); it is occasionally confused with the CELESTINA in writings on the history of keyboard instruments. Mason had one of Adam Walker's newly patented celestinas applied to his harpsichord in 1772, but the celestinette, of which Mason is said to have written a description in 1761, appears to have been a far simpler instrument in which a string was sounded by a hand-held bow while the other hand controlled its pitch by means of a keyboard. For further information see J.W. Draper: *William Mason: a Study in Eighteenth-Century Culture* (New York, 1924), 289.

See also SOSTENENTE PIANO, §1.

EDWIN M. RIPIN

Celestini, Giovanni (*fl* 1587–1610). Italian harpsichord and virginal maker working in Venice. His father was a barber: keyboard instruments were available in barbers' shops for the use of customers, which may explain Celestini's introduction to his trade. The signed surviving instruments comprise six virginals and two harpsichords. A further four virginals and a clavichord can also be attributed to him, and together they amount to a substantial part of the known 16th-century Venetian instruments. Celestini made most of his virginals with half projecting or fully recessed keyboards, a style which is normally associated with instruments from the Brescia-Milan area. Two of the virginals (1594, Museum für Kunst und Gewerbe, Hamburg, and unsigned, Fenton House, London) are unusual in having two 8′ registers, a design which may have been invented by Celestini. Some are highly elaborate in the decoration (1594, Donaldson Collection, Royal College of Music, London), others are relatively plain (e.g. 1608 [or 1606?], Kunsthistorisches Museum, Vienna). Only one virginal is of the common 'inner-outer' type (unsigned, no.913.4.96; Royal Ontario Museum, Toronto) with a fully projecting keyboard. His two harpsichords (1596, Royal Ontario Museum, Toronto, and 1608, Museum für Kunst und Gewerbe, Hamburg) are unusual in that the distal ends of the keylevers are 's-shaped' which permits the jacks to face each other and play a narrow-spaced pair of strings lying between the jacks (see Wraight, 1993). The pair of strings could thus be of almost exactly equal lengths, possibly with the aim of improving tuning stability. These short-scaled harpsichords (c'' = 238–54 mm) were probably intended for a high pitch (strung with iron wire) about a 4th above other 8′-pitched harpsichords made in Venice (*see* HARPSICHORD, §2(i)). The clavichord attributed him (see Wraight, 1997) was, like other 16th-century Italian clavichords, probably intended for a pitch higher than normal 8′ pitch.

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DENZIL WRAIGHT

Celestino [Celestini], **Eligio** (*b* Pisa, 20 March 1739; *d* Ludwigslust, Mecklenburg, 24 Jan 1812). Italian violinist and composer. Until the 1770s he studied and lived in Rome except when he gave concert tours. Charles Burney heard him there in the Duke of Dorset's house in 1770 and praised his playing. In 1772 he gave concerts in London, then in 1776 visited France and Germany and in the same year became a violinist in the Stuttgart court orchestra. He became leader of the court orchestra of Mecklenburg-Schwerin in Ludwigslust (1778), and his English wife, Sarah Stanton (1749–98), became a singer at that court. Apart from tours, which took him to many towns in Germany and to Sweden, Holland, Italy and England, he retained a position at Ludwigslust for the rest of his life. Because of the ill-health of the Kapellmeister Antonio Rosetti (Rösler), he had occasionally conducted the orchestra by late 1791. After Rosetti's death in 1792 he took complete charge, until in 1803, also for reasons of health, he was replaced by the assistant Louis Massonneau. He remained active as leader of the orchestra until his death.

In 1799 Celestino was hailed in London as the greatest violinist of his time. He had a decisive influence on the standard of the orchestra of the Mecklenburg-Schwerin court at a time when this ensemble, temporarily based in Ludwigslust, was one of the best in Germany. His extant works include several published chamber works for strings and (in manuscript) several arias written for his wife and an Andante for wind. The style of his delightful and skilfully written pieces in some ways resembles Mozart's, though with a popular twist.

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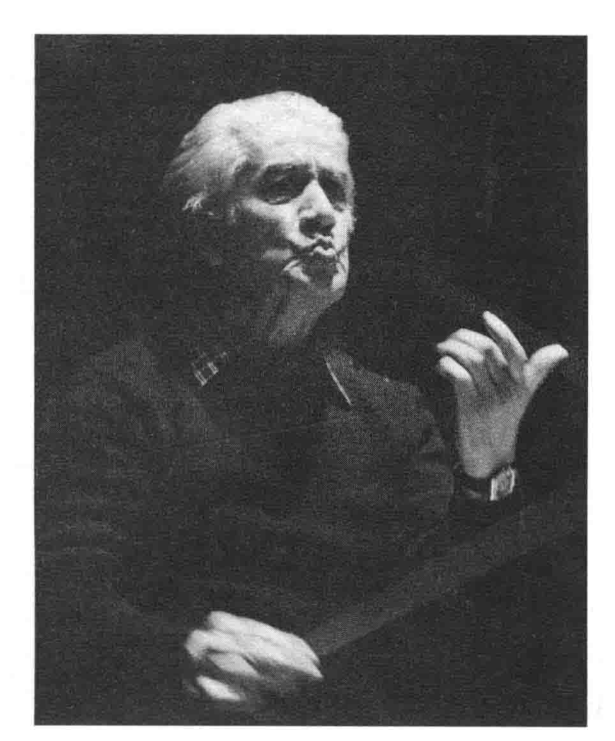
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DIETER HÄRTWIG

Celibidache, Sergiu (*b* Roman, 28 June/11 July 1912; *d* Paris, 14 Aug 1996). Romanian conductor. Raised in the town of Iaşi, Celibidache began early piano studies there. He subsequently studied music, philosophy and mathematics in Bucharest and Paris, and in 1936 entered the Hochschule für Musik in Berlin, where his teachers included Fritz Stein, Heinz Thiessen (composition), Kurt Thomas and Walter Gmeindl (conducting). In the same period he also studied musicology, aesthetics and philosophy at Berlin's Friedrich-Wilhelm University, and was introduced by Martin Steinke to the principles of Zen Buddhism, an outlook that was to influence the rest of his life. By the end of the war he had taken the doctorate at the university with a dissertation on Josquin Des Prez, conducted numerous student ensembles and won first prize in a conducting competition. By a stroke of fortune, his career started at the top. In 1945 Leo Borchardt was due to become music director of the Berlin PO. He was, however, shot at Checkpoint Charlie, and in February 1946 Celibidache was named principal conductor, sharing his duties with Furtwängler from 1947 to 1952. After



Sergiu Celibidache

working for some years as a guest conductor, he held posts as music director of the Swedish RSO (1962–71), the Stuttgart RSO (1971–7) and the Orchestre Nationale de France (1973–5). He was also involved with orchestras such as the LSO and those of La Scala, La Fenice and RAI, and frequently appeared as a guest conductor. In February 1979 Celibidache conducted his first concert series with the Munich PO and in June was appointed its music director, a position he held for life.

Celibidache's career was deeply controversial and beset by contradiction. While advocating the gentle themes of Zen, he could treat individuals with brutal contempt. Although refusing to record for most of his career (he once compared making a recording with going to bed with a picture of Brigitte Bardot), his concerts were regularly broadcast on radio and television. He demanded numerous rehearsals, often as many as 20 per concert. His philosophical and aesthetic assertions and his periods of contemplation were viewed by many colleagues as laughable self-promotion. But for others Celibidache's insights were rare and profound, and his rehearsal and concert procedures original and inspiring. He conducted without a score, his beat was expressive and supple and he could bring a lofty spiritual grandeur to the symphonies of Bruckner and a brilliant intensity and precision of detail to music by composers such as Ravel, Stravinsky, Prokofiev and Shostakovich.

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CHARLES BARBER

Celimela (Lat.). *See* SHAWM.

Celis, Frits (*b* Antwerp, 11 April 1929). Belgian composer, conductor and harpist. He studied at the Antwerp Conservatory (harmony, counterpoint and fugue, piano and history of music), at the same time studying the harp and conducting at the Brussels Conservatory. He attended summer courses in conducting at the Mozarteum in Salzburg (1949–51) and at the Cologne Hochschule für Musik (1953–4). From 1946 he played the harp in the orchestra of the Royal Flemish Opera of Antwerp. In 1954 he won conducting competitions at the Théâtre de la Monnaie in Brussels and Belgian Radio, and was conductor at the Monnaie (1954–9) before returning to the Antwerp Opera House as its conductor and music director. He continued with these functions at the restructured Flanders Opera (1981–8).

As a conductor he has appeared in Belgium, France, the Netherlands, Germany, Spain and the USA, conducting first performances of operas by such Belgian composers as Legley, De Jong and Kersters, almost all Wagner's works and many Belgian premières of works by such international figures as Britten, Hindemith, Ibert, Prokofiev, Ravel, Schoenberg and Stravinsky.

From 1960 he taught solfège and from 1972 until his retirement in 1994 was professor of transposition at the Royal Flemish Conservatory of Antwerp. For five years he also gave conducting classes at the Mechelen Conservatory. He wrote extended monographs about the Flemish composers de Boeck and Keurvels and numerous articles for cultural magazines.

His conducting career forced him to give second place to composition, but since 1988 he has composed prolifically. His early works – until his op.6 – still have a tonal, Romantic conception, but his *Elegie* op.7 (1966) is in a freely atonal style. From that time he cultivated an atonal style characterized by stringent use of thematic material, and after his *Symfonische bewegingen* op.8 (1969) he strove towards a more limpid sound world. Lyricism has come to the fore in his most recent works, with their ideal balance of sonority and form.

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(*selective list*)

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DIANA VON VOLBORTH-DANYS

Cellarius [Hausskeller], **Simon** (*b* ?Saxony, before 1500; *d* Kohren, 1544). German composer. He was Kantor at St Marien, Zwickau, from 1521 to 1522; from then until his death he was a member of the Protestant clergy. His seven extant works are all liturgical and appeared only in publications and manuscripts associated with the services of the early Protestant Church; five were included in publications of Georg Rhau. Stylistically Cellarius belonged to the second generation of German polyphonic

composers strongly influenced by the Franco-Flemish procedures of polyphonic composition who continued to uphold tradition in a conservative manner. His psalm settings often contain fauxbourdon, and although the number of his works is small, each reveals a high mastery of polyphonic writing.

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VICTOR H. MATTFELD

Cellavenia [Cillavenia], **Francesco** (*b* ?Cilavegna, nr Pavia; *fl c*1538–63). Italian composer. The tradition, stemming from Guerrini and accepted by Staehelin and Crawford, that he was a canon and perhaps *maestro di cappella* at Casale Monferrato Cathedral from 1551 to 1563 is disputed by Martinotti (1969), who believed that he was *maestro* at S Maria di Piazza. He may have been related to Giovanni Maria Cilavenia who owned a 15th-century theological manuscript (now in *I-CMs*) which contains the beginning of a madrigal (Cellavenia's only known surviving secular music); he may also have been related to, or may even have been, the 'Cell. Abb.' to whom music is ascribed in a manuscript lute tablature (*Lg* 774). All his extant sacred works survive in manuscripts (in *CMac*) which are believed to have been copied between 1538 and 1545; a number of anonymous unica in the same manuscripts have been attributed to him on stylistic grounds. His works show a skilful alliance of certain Italian characteristics with the conventional techniques of northern polyphony. Several of his works use preexisting material as tenor cantus-firmi; the *Missa 'Laetare nova Sion'* (based on Andreas de Silva's motet of the same name (1532) and his most ambitious work), and the *Missa 'Quem dicunt homines'* and the *Missa 'De playsir'*, both of which may be by Cellavenia, are based respectively on a motet and a chanson by Jean Richafort. These pieces are somewhat flawed by occasional grammatical lapses and feeble counterpoint; Cellavenia is more successful in his more modest pieces such as his *alternatim* setting of the Marian sequence *Inviolata integra*. A number of Cellavenia's motets are addressed to the local patron saint, Evasius, and are based on cantus firmi derived from chants; a curiosity, though one typical of manuscripts copied in provincial centres, is that the cantus firmus is given in chant notation in contrast to the remaining voices in mensural notation.

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Madrigal, 10vv, *CMs* (inc.); facs. and edn in Oldoini-Romano

DOUBTFUL

all in I-CMac, anonymous, ? by Cellavenia

Missa 'Quem dicunt homines', 5vv, N(H) (on J. Richafort's motet); Missa 'De playsir', 5vv, N(H) (on Richafort's chanson); 2 sets of Mass Propers (1 for Nativity, 5vv), C, D(F); introit, 4vv, D(F); Office for the Dead, 5vv, D(F); Marian sequence, 4vv, C, D(F); 3 antiphons, 4vv, C; 3 motets, 5vv, C; 5 motets, 4, 5vv, D(F); 5 motets, 5vv, N(H); 3 hymns, 4vv, C; hymn, 4vv, D(F); 2 in C

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IAIN FENLON

Celles, François Bédos de. *See* BÉDOS DE CELLES, FRANÇOIS.

Celletti, Rodolfo (*b* Rome, 13 June 1917). Italian music critic. He took a degree in law from the University of Rome but was self-taught in music. He has written for various newspapers and journals such as the Milan *Il tempo* (1950–53), *La Scala* (1953–63), *Discoteca* (1963–), *La Repubblica* and *Panorama*, and was music critic for *Epoca* (1974–84). His main interest has been the voice, and the style and interpretation of Italian operatic vocal music. Besides serving as director of the section on singers for the *Enciclopedia dello spettacolo*, vols.v–x (1958–66), Celletti's knowledge of vocal styles and techniques is apparent from his dictionary, *Le grandi voci*, which is the most complete biographical and critical source on the subject. In addition to teaching singing (from 1972), he has been artistic director of the Itria Valley Festival at Martina Franca, Taranto (1980–93), and in 1984 was appointed adviser to the Teatro Comunale, Bologna. In 1992 he also became director of a course for young singers in Milan.

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'I cantanti a Roma nel XVIII secolo', *Le muse galanti*, ed. B. Cagli (Rome, 1985), 101–7
Memorie d'un ascoltatore (Milan, 1985)
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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Celli, Frank H. [Standing, Francis] (*b* Dalston, London, 8 April 1845; *d* London, 27 Dec 1904). English bass-baritone. He had received little vocal instruction when he made his successful début in 1862 at the Marylebone Theatre, London, as Mat of the Mint in *The Beggar's Opera*. Other stage and concert work followed, and then a period of study with Hermine Rudersdorff and a concert tour with Carlotta Patti in the late 1860s. In 1871 he joined Mapleson's provincial touring company, making his first operatic appearance as Valentin in the first Birmingham performance of Gounod's *Faust*. Celli's most important work was in English opera. He was a member of the Carl Rosa Company in its first London season at the Princess's Theatre in 1875, singing Gounod's Méphistophélès on the second night of the season. He appeared regularly with the company for several years taking part in the first performances of many new English works, after which he returned to light opera, touring the USA and Canada. His voice retained its freshness and charm throughout his career.

HAROLD ROSENTHAL/R

Celli, Joseph (*b* Bridgeport, CT, 19 March 1944). American oboist and composer. He studied at the University of Hartford's Hartt School of Music (BMEd 1967), at Northwestern University (MM 1971) and as a postgraduate at Oberlin College Conservatory; his principal teachers were Albert Goltzer, Ray Still and Grover Schiltz. He continues to study, perform and compose for double reed instruments from many parts of the world. In 1975 Celli founded with other Connecticut artists Real Art Ways, an organization to promote avant-garde events in Hartford. He was the director of that organization as well as the Artistic Director of the New Music America festivals in Hartford (1984) and Miami (1985). As a performer Celli gave the American premières of Stockhausen's *Spiral* and *Solo*. In order to extend the oboe repertory, he has commissioned more than 35 compositions from a variety of American composers, including Oliveros, Niblock, Cope, Lucier, Fulkerson and Goldstein; among the new works are pieces for the acoustic or the electric oboe combined with various instrumental ensembles, mixed-media works, directed improvisations, interactive computer performances, live satellite performances and site-specific environmentally responsive pieces. Since 1985 his works have also utilized multiple channel video with live performers.

As a composer Celli often includes improvisatory elements in his works and uses extended techniques for the oboe and the english horn. In 1981 he received a joint commission from the Wesleyan Singers and the Connecticut Council on the Arts for a work for chorus and tape entitled *To Be Announced*. He has been actively involved in developing educational programmes in South Korea and South America which integrate traditional world musics with contemporary classical performance practices. He was the recipient of a Meet the Composer commission (1996) and a Rockerfeller Foundation residency (1996).

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... in the bag ..., dancer, live elecs, 1976; Sky: S for J, 5 eng hn without reeds, 1976; Reeds for San Francisco, reeds, tape, 1978, rev. 1993; Ringing, antique cymbals, 1978; Improvisations, eng hn, 1979–82; Improvisations, ob, vn, 1979–82; Ring Ritual, 2 pfmrs, 1981; To Be Announced, 8 groups of vv, 8-track tape, 1981; Escalator, 200 musicians in the atrium of Maiami-Dade Community College, 1983; Hands, Reeds and Video, solo pfmr, video, 1985; Hip-Hop, performance lecture, 1985; 8 Mallets Four Brian, xyl, video, 1986; Totem, b cl, video, 1986; Violin and Video, vn, video, 1988; Andes, 7 Peruvian musicians, mountain of Tvs, 1990; Drum Hands, video installation, 1990; Drum Hands, 4 hand drummers from Africa, Brazil, Cuba and Puerto Rico, video, 1991; Kwangju, piri, komungo, ob, Korean drummers, 1992; 36 Strings, komungo, video, 1992; Quartet Set, double reeds, komungo, African drums, didgeridoo, 1992; Video Sax, sopranino sax, video, 1993; World Soundprint: Asia for Radio, 1993 [collab. Jin Hi Kim]; Pink Pelvis (dance score), double reeds, Korean ajeng, Brazilian perc, 1994; Qnt, kayagum, MIDI breath controller, 3 kalimba, 1995; Paramitta II, reed player, kayagum, samul nori drummers, 1996

JOAN LA BARBARA

Cellier, Alfred (*b* London, 1 Dec 1844; *d* London, 28 Dec 1891). English organist, conductor and theatrical composer. The son of a teacher of French in Hackney, he was a chorister at the Chapel Royal under Thomas Helmore at the same time as Arthur Sullivan. When his voice broke he studied the organ and in 1862 became organist at All Saints, Blackheath. From there he moved to Belfast, succeeding E.T. Chipp as organist at the Ulster Hall and acting as director of the Belfast Philharmonic Society. In 1868 he returned to London to be organist at St Alban's, Holborn; but like Sullivan, Cellier aspired to become a theatrical composer rather than an ecclesiastical musician, and one of his early productions was written for the German Reeds' Gallery of Illustration entertainment, *Charity Begins at Home* (1872). The previous year Cellier had been appointed first musical director of the Court Theatre (London), going from there to the Prince's Theatre, Manchester (1871–5), then under the management of Charles Calvert, the famous producer of Shakespeare. He later held appointments at the Opera Comique and the Criterion and St James's theatres, and for many years had close professional connections with the company set up by Richard D'Oyly Carte, who made him his representative in Australia and the USA. Cellier assisted Sullivan as conductor of Gatti's Covent Garden promenade concerts (1878–9); he also did some orchestration for Sullivan, conducted many of the 'Savoy operas' and was in charge of the first performance of Sullivan's *Ivanhoe* in 1891.

Cellier's own compositions were nearly all for the stage. From 1870 onwards he produced a succession of operas and operettas, as well as incidental music (sometimes in collaboration with his brother François). A comic opera, *The Sultan of Mocha*, was produced in Manchester (1874) and London (1876) and revived at the Strand Theatre in 1887. It was followed by *The Tower of London* (1875) and *Nell Gwynne* (1876) with a libretto by H.B. Farnie – later used for a musical comedy of the same name by Robert Planquette (1884). In 1881 a three-act grand opera on words adapted from Longfellow's dramatic poem *The Masque of Pandora* (1875) was given in Boston, Massachusetts. But Cellier's major success was *Dorothy* (1886), which was a reworking of material used in *Nell Gwynne*. This 'old English' musical comedy enjoyed

almost unprecedented popularity (931 performances in London alone) and was played in many countries. Its successor, *Doris* (1889), proved less acceptable; and Cellier did not live to witness the stage production (under Ivan Caryll) of *The Mountebanks*, for which W.S. Gilbert had provided one of his wittiest librettos. As a composer, Cellier bears comparison in many respects with Sullivan, though his music is lacking in dramatic power; and, as G.B. Shaw put it, whereas Sullivan is spontaneously vivacious, Cellier is only energetic. The charm of his melodies, however, is undeniable, and his handling of vocal ensembles is usually of a high standard.

WORKS

STAGE

first performed in London unless otherwise stated

all printed works published in London

Charity Begins at Home (musical proverb, 1, B. Rowe [B.C. Stephenson]), Gallery of Illustration, 7 Feb 1872
Dora's Dream (operetta, 1, A. Cecil), Gallery of Illustration, 3 July 1873
Topsyturveydom (2 scenes, W.S. Gilbert), Criterion, 21 March 1874
The Sultan of Mocha (comic op, 3, ? A. Jarret), Manchester, Prince's, 16 Nov 1874; rev., lib. rev. W. Lestocq, Strand, 21 Sept 1887
The Tower of London (comic op, 3), Manchester, Prince's, 4 Oct 1875; rev. as Doris, 1889
Nell Gwynne (comic op, 3, H.B. Farnie, after W.G.T. Moncrieff: *Rochester*), Manchester, Prince's, 17 Oct 1876; rev. as Dorothy, 1886
Two Foster Brothers (operetta, 1, G. a'Beckett), St George's Hall, 12 March 1877
The Spectre Knight (fanciful operetta, 1, J. Albery), Opera Comique, 9 Feb 1878
Belladonna, or The Little Beauty and the Great Beast (3, A. Thompson), Manchester, Prince's, 27 April 1878
After All (vaudeville, 1, F. Desprez), Opera Comique, 23 Dec 1878
In the Sulks (vaudeville, 1, Desprez), Opera Comique, 21 Feb 1880
The Masque of Pandora (grand op, 3, Rowe, after Longfellow), Boston, MA, Boston Theatre, 10 Jan 1881, lib pubd
The Carp (whimsicality, 1, Desprez), Savoy, 13 Feb 1886
Dorothy (comedy op, 3, B.C. Stephenson), Gaiety, 25 Sept 1886; rev. of Nell Gwynne
Mrs Jarramie's Genie (operetta, 1, Desprez), Savoy, 14 Feb 1888, collab, F. Cellier
Doris (comedy op, 3, Stephenson), Lyric, 20 April 1889; rev. of Tower of London
The Mountebanks (comic op, 2, Gilbert), Lyric, 4 Jan 1892; completed by I. Caryll

Music in: Les manteaux noirs, 1882; Little Jack Sheppard, 1885; The Water Babies, 1902

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Gray's Elegy, 4vv, orch, Leeds Festival, 1883, vs (*c*1883)
Suite symphonique, orch; songs; pf pieces

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E.D. MACKERNESS

Cellier, Jacques (*b* France, mid-16th century; *d* Reims, *c*1620). French organist and calligrapher. He was organist at the cathedrals of Laon and Reims. Between 1583 and 1587 he copied out a manuscript by François Merlin, *controlleur général* for Marie Elizabeth, only daughter of Charles IX. The work, *Recherches de plusieurs singularités* (*F-Pn* fonds fr. 9152), contains drawings, diagrams and finely written texts on a number of artistic and scientific subjects, including alphabets and the Lord's Prayer in many languages, exterior and interior views of buildings (among them two showing the organs in Reims Cathedral and the Ste Chapelle in Paris), scientific diagrams and maps, music, and drawings of musical instruments. Many of the pages are signed by Cellier. The volume was prepared for presentation to Henri III. The musical section is dated 1585.

Besides tunings, canons and short compositions, a table of notes and rests, and samples of tablature, the section on music contains detailed drawings, some of them incorrect, of many instruments, including the mandore, drums, trumpet, several wind bands, musical glasses, anvil, psaltery, hurdy-gurdy, transverse flute, viol, harp, bagpipe, violin, carillon, the Turkish 'tambora', jingles sewn on to a dancer, clavichord, regals, lute, triangle, cittern, a neo-classical lyre, virginals, guitar and panpipes (some of the drawings are reproduced as plates 6 and 7 in *GSJ*, x (1957); see also pp.88–9 of that volume). Many of the same drawings appear also in the manuscript *GB-Lbl* Add.30342, apparently copied by a scribe named Mercurio Vecchio in 1588, possibly for Merlin's own use. The manuscripts are important because they offer more detail than any French source before Mersenne. Since both manuscripts show the smallest pipes of the regals at the bottom of the keyboard both may have been copied from a now lost printed work in which the engraver reversed the original image.

An even more beautiful calligraphic manuscript (*F-RS* 971), copied by Cellier between 1593 and 1597 for Claude de Lisle, governor of Laon, includes musical instruments as ornaments in its borders.

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HOWARD MAYER BROWN

Cellisches Tabulaturbuch (*D-Bsb*, Bü 84). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2 (iii).

Cello. *See* VIOLONCELLO.

Celoniati [Celoniatti, Celoniat, Celonieti, Celonietto], **Ignazio** (*b* before 1740; *d* Turin, 1784). Italian composer and violinist. He was in the royal service at Turin from 20 December 1750. Entering the chapel orchestra as the sixth of the second violins, he won the esteem of the court and his colleagues, achieving a high salary by the end of his life in spite of a fiery temperament that led him into controversies with several other musicians. He also played for the opera at the Teatro Regio. He met Mozart on his visit to Turin in January 1771. In 1774 he was given the additional duty of playing to accompany the dancing lessons of the children of the royal family. Between 1778 and 1781 he was impresario for comic opera performances at the Teatro Carignano.

At least seven other Celoniatis, including Ignazio's brothers Carlo Lorenzo and Carlo Antonio, were active from 1737 to after 1785 as violinists or bass players at the Turin court. Of these, only Carlo Lorenzo is known to have composed, publishing six duos for two violins (Paris, n.d.).

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Regio Ducal, 26 Dec 1769, *F-Pn*, *I-Tf*, *P-La*; Il nemico audace (os, 3), 1769

Inst: Hpd Conc., C, *D-Bsb*; 6 Str Qts, op.2 (Paris, ?1767); sonatas, vn, bc; 12 Sonatas, 2 vn, hc, op.1 (Paris, 1767), lost; duos, trios, symphonies, lost

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MARIE-THÉRÈSE BOUQUET-BOYER

Celtic chant. Liturgical chant sung by the Churches of the Celtic-speaking peoples of the Middle Ages before they conformed to the *unitas catholica* of the Roman Church.

1. Historical background. 2. Liturgical structure. 3. The Divine Office. 4. Psalmody. 5. The Mass. 6. Hymns. 7. Notated sources.

1. HISTORICAL BACKGROUND. The liturgical practices observed in Christian worship by Celtic-speaking peoples were developed in monastic communities in Ireland, Scotland, Cumbria, Wales, Devon, Cornwall and Brittany. However, Celtic influence was also evident in certain areas controlled by the Anglo-Saxons, such as Northumbria, and extended to the Continent through the efforts of Irish missionaries during the 6th and 7th centuries. Chief among these last was St Columbanus (*c*543–615), founder of monasteries of Luxeuil and Bobbio. His followers spread the customs of the Columbanian abbeys throughout centres in what are now France, Belgium, Germany, Austria, Switzerland, Italy and Spain. Several of the most important sources for the early Celtic liturgy are associated with the Columbanian foundations in Gaul.

It is somewhat misleading to refer to 'the Celtic Church', since there was no single, uniform institution under central authority, and medieval Celtic-speaking Christians never considered themselves 'Celtic' in the sense of belonging to a national group, although an awareness of common purpose may be said to have existed for a brief period during the late 6th century and the early 7th. Nonetheless, the term serves as a useful way of classifying regional and cultural distinctiveness, by identifying what was essentially a network of monastic communities that shared a similar kind of structure and between whom there was regular, sometimes close, contact.

Christianity in Celtic lands derived initially from converts in Roman Britain. Although little is known about the Romano-British Church other than that it was Gaulish in origin, it survived for several decades after the withdrawal of the Roman legions in 410, and it was from this environment that Christianity eventually spread throughout the entire Insular region. Many of the liturgical features of the Celtic Church were heavily indebted to Gallican rites – reflecting the Gaulish roots of Romano-British Christianity as well as continuing contact with Gaul from the 5th and 6th centuries – but also included elements of the Roman, Ambrosian, Visigothic, Palestinian and Egyptian Churches in the 6th and 7th centuries.

The Celtic Church in Brittany was established by British Christians fleeing the invasions of the pagan Anglo-Saxons in the 5th and 6th centuries. Ireland was traditionally converted by St Patrick (*d* 461), a British Christian, although his mission followed closely in the wake of the Roman Palladius in 431. The rapid rise of monasticism there consolidated the new religion in the 5th century, and resulted in the development of a system unique in the West in which the Irish Church was dominated by networks of powerful monastic houses rather than by diocesan bishoprics; this system explains the emphasis on the monastic liturgy in surviving sources.

In due course Gaelic-speaking monks under the leadership of Colmcille of Derry (St Columba; *c*521–97) established a church on the now Scottish island of Iona in 563. The monks of Iona engaged in a mission of conversion among the Picts of Scotland and established another in Anglo-Saxon Northumbria, founding the abbey and bishopric of Lindisfarne in 635. For some time Irish Christianity in Anglo-Saxon England co-existed with missionaries sent by the Roman church established in Kent by St Augustine of Canterbury. As the Roman mission expanded northwards, differences between the Irish and Roman traditions generated tensions, as Bede (673–735) recorded in his writings. These differences centred on the timing of the celebration of Easter, the form of the monastic tonsure and aspects of the rituals of baptism and ordination. The Northumbrian Church was eventually made to comply with Roman traditions at the Synod of Whitby in 664. Following this synod, Celtic traditions were gradually eroded in England by a series of Anglo-Saxon Church councils, in particular that held at Clovesho in 747, which decreed that the Roman liturgy and its chant should be observed throughout the province of Canterbury.

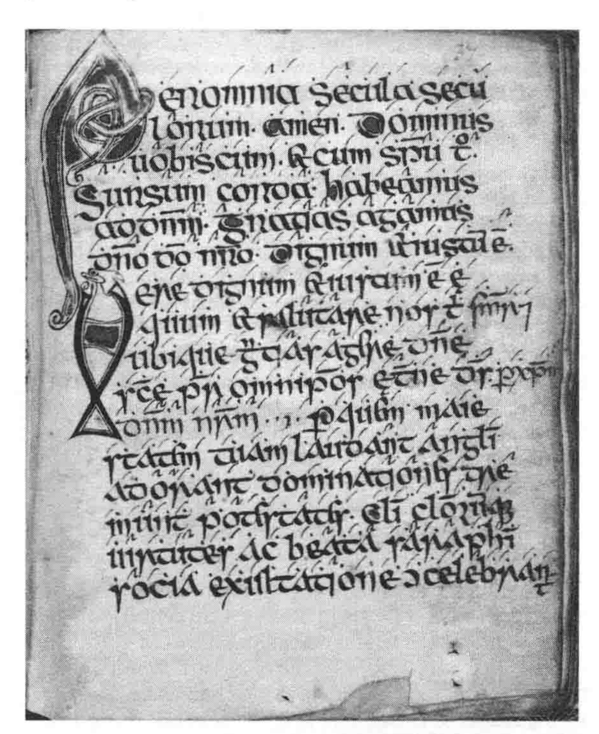
The regional practices of Celtic monks were gradually undermined elsewhere throughout Britain and Ireland, more quickly here, more slowly there, by pressure from Romanizing bishops and abbots to follow central authority (see Warren, 1881/*R*, 10ff; and Gougaud, 1911, Eng. trans., 1932/*R*). In Ireland an increasing degree of Roman influence may be assumed from the 7th century following the adoption of the Roman date for Easter in southern Ireland at the Synod of Mag Léna (*c*630) and in the northern part of the country at the Synod of Tara (692). The Easter question was also settled elsewhere in most Celtic-speaking regions over the course of the 7th and 8th centuries. But many aspects of Celtic ritual continued for much longer. Liturgical practices in Brittany, which since the 5th century had been closely connected with missions from Wales and Cornwall, were brought into line with Rome following the imposition of central authority on the monks of Landévennec in 818 by Charlemagne's son, Louis the Pious. Celtic practices in Scotland were formally suppressed through reforms introduced by Queen Margaret (*d* 1093; see Gougaud, 1911, Eng. trans., 1932/*R*, pp.329, 410–11).

The process of adaptation to Roman traditions continued in Ireland and Wales in the late 11th century and the 12th as the political and social structures of the Celtic populations were eroded by the Normans. Wales submitted to Canterbury with the election of Bernard, a Norman, to the See of St David's in 1115. In Ireland, Patrick, the second bishop of Dublin (1074–84), was consecrated at St Paul's Cathedral, London, and from then onwards the

diocese of Dublin looked to Canterbury rather than Armagh, capital of the Irish See. Even before the formal establishment of the Normans in Ireland in 1172, reforms of the Irish Church were led from within by St Malachy (1092–1148), who was also responsible for the introduction of the Cistercian Order into Ireland. Similarly, St Laurence O'Toole, archbishop of Dublin from 1162, introduced canons regular into his cathedral and brought about reforms in the rituals and the chant (ed. Messingham, 1624, pp.384–5).

Several reforms were instituted also at the Synod of Cashel in 1172, convened by Henry II of England. Although changes were called for that would bring the Irish Church into line with Canon Law as observed in the English Church, no particular rite was recommended (Brannon, 1990, pp.22–3), nor were Celtic liturgical practices specifically discarded. But soon thereafter, a decree was issued in 1186 by Bishop John Comyn at a synod in Dublin, whereby it was stated that churches in the Dublin province should adopt the English Use of Salisbury (Sarum Rite). The situation for the rest of the country, however, was undoubtedly more mixed.

2. LITURGICAL STRUCTURE. The tribal, local and territorial qualities of Celtic societies were probably accompanied by a similar sense of locality and regional variation in liturgical and other monastic practices. Liturgical forms were open to outside influences, and tended to vary from one monastery to another. Yet while this general rule is apparent from surviving sources, there is insufficient evidence to make a systematic study or to map regional distinctions in detail. The oldest and most abundant information comes from Irish sources, which is why the Irish Church, including the monastery of Iona, is given greater emphasis here.



1. 'Praefatio cotidiana' from the Drummond Missal, probably first half of the 12th century (US-NYpm M 627, f.37r)

Among the main sources for Celtic liturgy are the *Cathach* ('Battler') of St Colmcille (*IRL-Da* s.n.), a Psalter written in Ireland sometime during the 6th and 7th centuries and one of the earliest examples of the Gallican type; the late 7th-century 'Antiphonary' of Bangor (*I-Ma* C.5 inf.), possibly copied at the Columbanian monastery of Bobbio, and the closely related Turin fragment (*I-Tn* F.iv.1, fasc. 9; see Meyer, 1903), although the question remains as to whether the latter is a sister manuscript or an independent witness; the Stowe 'Missal' (*IRL-Da* D.II.3), copied in 792, probably at Tallaght, Co. Dublin, from an exemplar of not later than 650; the Gallican-Roman Bobbio Missal (*F-Pn* lat.13246), written during the 8th century, possibly at Bobbio; the 'pocket' Gospel books of Dimma (*IRL-Dtc* 59; from Roscrea, Co. Tipperary) and Mulling (*Dtc* 60; from Tech Moling, Co. Kildare), both of which date from the second half of the 8th century; and additions in the Book of Deer, a 9th- or 10th-century Gospel Book whose precise origin is unknown, but which belonged to the Columban monastery of Deer in Aberdeenshire since at least the early 12th century, when a Service for the Commemoration of the Sick was added (*GB-Cu* Ii.6.32, ff.28*v*–29*r*).

The Antiphonary of Bangor is a collection of hymns, collects and canticles for the Divine Office; despite being mediated through Bobbio, it represents the most important manuscript for an Irish Office. The Stowe Missal is the only surviving Irish sacramentary; it contains elements from the Roman rite that were incorporated soon after its compilation, combines aspects of the Gallican, Visigothic, Byzantine and Coptic liturgies with Irish compositions, and shares collects and prayers with Gallican sacramentaries such as the Bobbio Missal, with Roman, Gelasian and Gregorian sacramentaries, and with the Verona Collection (or Leonine Sacramentary).

The chief collections of hymns are found in the Antiphonary of Bangor and in the two manuscripts containing the *Irish Liber hymnorum* (*IRL-Dtc* 1441, and Killiney, Franciscan House of Studies, A.2), from the late 11th and early 12th centuries respectively. The *Irish Liber hymnorum* is an antiquarian collection based on now-lost liturgical books.

Elements of the Christian liturgy peculiar to the Celtic Churches are few; they include the symbolic use of fire at Easter, the Feast of All Saints, the sung Credo (see Bieler, 1963, p.118), as well as a preference for verse collects and hymns. The blessing of the Paschal Candle may be an originally Irish contribution (compare, for example, the vivid role of fire in the account of St Patrick's challenge to the Irish High King at Tara). The Antiphonary of Bangor is the only source for *Hymnus quando cereus benedicitur* ('the hymn sung at the blessing of the candle'), which may have been intended for this rite. Also, certain forms of private prayer and prayer formulae (such as litanies and verse collects), the penitential literature as well as the promotion of relics and saints' cults (which in Ireland developed particularly early) represent distinctive regional characteristics that spread to the Anglo-Saxon Church and to continental centres of Insular influence. Devotion to saints often took on additional, extra-liturgical functions, their miraculous powers being invoked to intervene in local disputes and private quarrels. Saints' lives (*vitae*) contain many references to the power of their curses as well as of their blessings, reinforcing the impression that the supernatural influence traditionally associated with

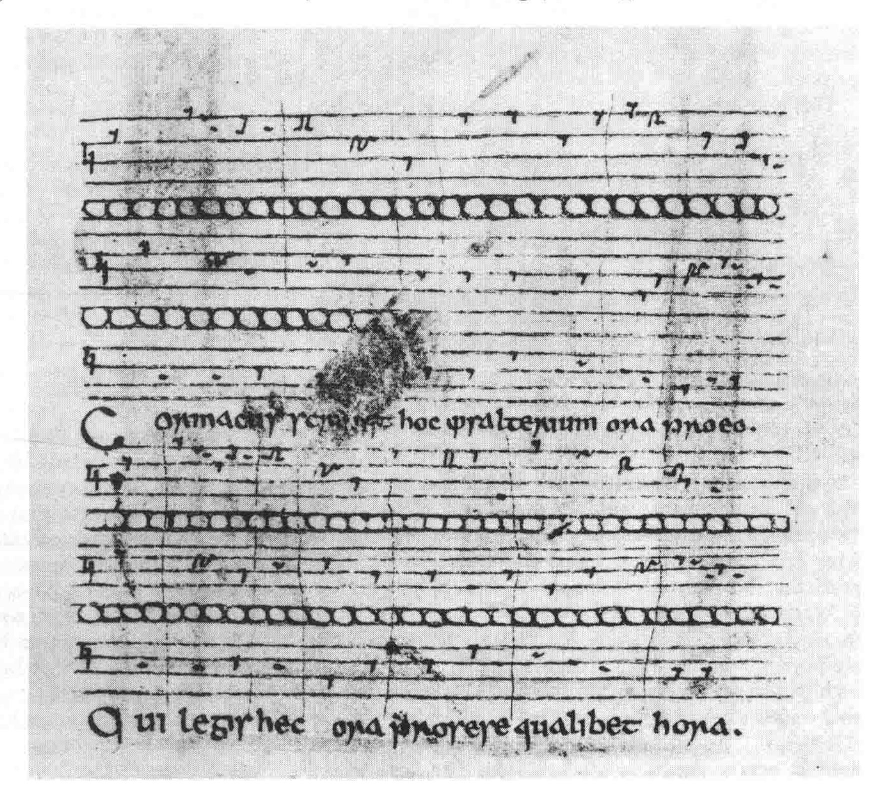
the druids was transferred directly from pagan practice (for recent surveys, see Sharpe, 1979; and Little, 1993, pp.154–85; see also Buckley, '"And his voice swelled"', 1995, pp.42ff, for discussion of saints' use of the power of music).

There is early evidence for the existence of music in Irish rituals in the rubrics of the Stowe Missal, the Gospel Book of Dimma and the Book of Mulling. Emphasis on the Psalter rather than the lectionary was also a characteristic feature, and Columbanus is known to have established a particular form of the Divine Office in his foundation at Bobbio, although it has not survived. Chanting psalms was a central part of the Office (see Fleischmann, 1952; Fleischmann and Gleeson, 1965), and hymn-singing played an exceptionally prominent role. A tantalising comment from Jonas of Bobbio, author of a *vita* of St Columbanus between about 639 and 643, refers to a cursus set out by the saint and containing instructions for the performance of chant (ed. Krusch, 1905, p.158). As for recovering the melodies of Celtic chant, only late sources contain any clues, and research is still at a preliminary stage. Nevertheless, the evidence is sufficient to provide grounds for further development, as will be indicated below.

3. The Divine Office. Before the late 6th century, Celtic devotional sources are confined mainly to saints' *vitae* and thus do not shed much light on details of daily ritual. Sources from the 7th century include the Antiphonary of Bangor and the Turin fragment. In the 8th and 9th centuries, texts associated with the eremitic monastic movement whose followers were known as the Céli Dé ('Companions of God'), predominate and indicate a multiplicity of customs, as does the 'Rule of Tallaght' (ed. Gwynn, 1927). But it is thought that traditions became more uniform in these centuries as a result of increased communication between heads of houses.

There is considerable variation among the existing sources. The *Regula monachorum* and the *Regula coenobialis* of Columbanus, said to be based on the wisdom of his 'seniores' (predecessors), may provide a direct link with the monastery at Bangor, Co. Down, where he trained, but it reveals almost nothing of the liturgical hours or other aspects of the structure of daily life, focussing instead on the importance of self-discipline and similar principles of conduct (trans. Bieler, 1963, pp.32–9). Some information can also be gleaned from the *Vita Sancti Columbani* by Jonas of Bobbio and from the *Vita Sancti Columbae* by Adomnán, Abbot of Iona (679–704). In general, life in Irish monasteries was extremely austere in terms of food, clothing, sleep, and physical comfort of any kind. The Book of Mulling contains a directory or plan of a service, but it is unclear whether this represents the Daily Office or a Penitential Office.

Practices seem to have varied from centre to centre. For example, the *Navigatio Brendani*, a text of Irish origin probably dating to the late 9th or early 10th century and describing a voyage made by St Brendan (*c*486–575), includes a reference to perpetual singing of *Ibunt sancti* maintained by three choirs on an island where Brendan and his monks landed (Selmer, ed., 1959, p.50). The tale also includes a detailed description of a credible Irish office (Curran, 1984, pp.169–73; Stevenson, introduction in Warren, 1881/*R*, pp.xlvii–viii). The custom of *laus perennis* ('perpetual praise'), whereby a part of the monastic community sang psalms all of the time, was characteristic of the Gallican rite and was also attested in continental Columbanian monasteries (see Gindele, 1959). Jocelyn, in his 12th-century *Vita Sancti Kentigerni* (also known as Mungo; *d* 612), indicates that such a



2. *Colophon in three-part polyphony from Cormac's Psalter, second half of the 12th century (GB-Lbl Add.36929, f.59r; see ex.3 for transcription)*

practice also obtained at St Asaph's, North Wales, although Kentigern's association with that centre is now considered unlikely (D.H. Farmer: *Oxford Dictionary of Saints*, Oxford, 1997, p.286).

The injunction to sing the Kyrie hourly is attributed to St Patrick, who is said to have recommended it because it was a Roman custom (though introduced from Greece). However, it was also practised in the Gallican Church from the 6th century (Bieler and Kelly, eds., 1979, pp.124–5) and the reference to Rome, however accurate, may well be due to the particular line of persuasion being emphasised in the Patrician text (Stevenson, introduction in Warren, 1881/*R*, pp.lxviii–lxix, and note 369).

4. PSALMODY. The Celtic Psalter, like the Gallican, was divided into three groups of 50 psalms each. The influence of southern Gaulish and Eastern practice on the Celtic Office is seen in the use of Psalm lxxxix at Prime, Psalms ciii and cxii at Vespers, and in the use of canticles. According to the Rule of Columbanus, psalm singing was central to the Divine Office. Columbanus arranged the psalms for each service into groups of three, called 'chori', a custom also described by Cassian of Marseilles (*c*360–435) in his *De institutis*, in relation to the churches of Palestine, Mesopotamia and other Eastern centres (see Stevenson, introduction in Warren, 1881/*R*, pp.xli, xlv and *passim* for further discussion of Cassian's influence in Ireland and Iona). The first two psalms were sung straight through and the third antiphonally – in other words, with the singers divided into two groups, one intoning the psalm verse, the other the response. However, psalm singing in unison seems to have been the practice on Iona, whence it reached Northumbria. Stephanus's *Vita Wilfridi* (ed. and trans. Colgrave, 1985, §47.98–9), written in about 720, contains a reference to the introduction, by the Anglo-Saxon bishop Wilfrid (*d* 709), of previously unknown antiphonal singing into Northumbria (Stevenson, introduction in Warren, 1881/*R*, pp.lxxvii–viii).

This practice of alternating voices is also referred to in an 8th-century Irish explanatory tract on the psalms in the form of a series of questions and answers. It is based on the commentaries of Cassiodorus (preserved in the 15th-century source *GB-Ob* Rawl.B.502), and contains a reference to antiphonal singing of psalms and the use of a string instrument:

> This is what David did in his last days. He selected four thousand chosen men of the sons of Israel to sing and practise the psalms always without cessation. One third of them for the choir, one third for the 'crot', one third for the choir and the 'crot'. The word *psalmus* applies to what was invented for the 'crot' and is practised on it. *Canticum* applies to what is practised by the choir and is sung with the 'crot'. *Psalmus cantici* applies to what is taken from the 'crot' to the choir. *Canticum psalmi* applies to what is taken from the choir to the 'crot'.

The discussion of terminology is a paraphrase of chapters 5–8 of Cassiodorus's *Expositio psalmorum* (*PL*, lxx, 15–16), in which the scribe has used the Irish term 'crot' (a lyre, later a harp) for Cassiodorus's 'instrumentum musicum' (ed. Meyer, 1894, pp.8–9, 31 n.275, 89 n.285).

While the Irish commentary is addressed to Old Testament practice, it is likely that it also had local contemporary significance. Huglo (1976, p.193) has highlighted references in the theoretical treatise *Musica enchiriadis* to the organal voice joining with instruments (*GerbertS*, i, 166*b*), and to different instruments being used in octave doubling (ibid., 161*b*). The *Scolica* and the *Musica enchiriadis* (both from late 9th-century northern France, perhaps in an Insular milieu) contain numerous citations of the *Te Deum*, which, as seen above, occupied a special place in the Celtic liturgies. Isidore of Seville (*d* 636) attests the use of a string instrument in the accompaniment of psalmody in Visigothic liturgies (Huglo, 1976, p.192); and in continental sources the use of instruments in the course of the Office is well documented, for psalmody, the singing of tropes, textless alleluiatic sequences and subsequent proses (but not for the choral Offices). Similarly Hucbald mentioned that a six-string chordophone ('cithara') was adapted for the purpose of teaching chant (see Huglo, 1986, p.189). As in other instances, the Celtic world may therefore be viewed not as a region apart but rather as sharing common ground with liturgical practices elsewhere. Yet the evidence is sparse, hence the enormous value of the Irish sources here (for more detailed discussion see Buckley, 'Music in Ancient and Medieval Ireland', in press).

In Irish narrative literature there are references to travelling clerics who sang psalms and other sacred texts to the accompaniment of a small string instrument described as *ocht-tédach* ('eight-string instrument'), which they carried about with them attached to their girdles. Gerald of Wales (?1146–?1220) also referred to the practice by bishops and abbots and holy men in Ireland who in times past used to have a 'cithara' (undoubtedly a lyre, later probably a harp) on which they played pious music. Because of this, according to Gerald, St Kevin's 'cithara' was regarded as a sacred relic and still held in reverence in Gerald's time.

The wealth of iconographic evidence points also to the normality of these practices. Muiredach's Cross (early 10th century) at Monasterboice, Co. Louth, is a particularly detailed example in which a choir of monks is led in singing by two monks who play a lyre and some kind of wind instrument, perhaps a straight horn (for detailed discussion of this and other monuments, see Buckley, 1991, figs.7 and 40; see also Buckley, 1990, and '"A Lesson for the People"', 1995). The use of horns in Irish liturgical practice is strongly suggested by the contexts of archaeological finds and by the similarity of their decoration to other sacred objects such as bells and buckets. Bells associated with individual monks are found from all of the main Celtic regions, including Ireland, Scotland, Wales and Brittany. They had a specific form and were important objects of veneration, to the extent that shrines were constructed for bells associated with important saints (see Bourke 1980, 1982, 1983 and 1994).

5. THE MASS. As elsewhere in pre-Carolingian Europe, there was no standard Mass in the Celtic Church for all times and in all regions. Nonetheless, there is some evidence to suggest that the Mass may have become relatively standardized across Ireland in the 6th and 7th centuries. Information is scanty and is derived from the Stowe Missal, the Bobbio Missal and various fragments. The Irish Mass in these sources bears signs of significant Gallican influence, but it differs from the Gallican liturgy in its prominent use of Roman, Visigothic and, particularly, Eastern characteristics. The Gallican elements include the preparation of offerings before the entry of the celebrant; the litany preceding the Mass; the reading of diptychs (listing names of the dead) when the veil is

lifted from the chalice; the breaking of the Host before the Pater noster; the Pax (the sign of peace); and the presence of communion antiphons. The Roman elements, though often under-emphasised by some scholars, may well have been there from an early period, perhaps as far back as the mission of Palladius in the early 5th century (Gamber, 1967; and 1970, pp.87–8). As Stevenson has pointed out (introduction in Warren, 1881/*R*, pp.lxviii–xix), this places the presumed Romanizing reforms of the Irish Church in the 7th and 8th centuries in a different light, since the decrees demanding conformity with Rome may instead reflect long-standing practices (Warren, 1881/*R*, p.127). The Eastern elements seem to have been introduced into the Irish Church via the Gallican monastic centres of Lérins and Marseilles, whose traditions were described by John Cassian. The presence of Visigothic elements reflects close contact between Ireland and Spain (see Hillgarth, 1984), although in Irish monastic centres early acquaintance with Spanish authors such as Isidore of Seville may also have been via the Columbanian community of Bobbio (Curran, 1984, p.152).

The Mass was normally celebrated at dawn, although the 8th-century *Vita Sancti Galli* states that St Gallus (*c*550–*c*627), an Irish disciple of Columbanus and founder of the abbey of St Gallen, celebrated the service after Matins (Nocturns) when in other monasteries the monks would normally have returned to bed. It took place on Sundays and feast days, including saints' days which, as with other aspects of their veneration, appear to have been established at a particularly early period in Ireland. Private Masses seem also to have been customary, and on occasion priests were allowed to say Mass twice in one day (Warren, 1881/*R*, p.143). The tract in the Stowe Missal lists those items of the Mass that were sung, including the introit, prayers, Augment, lections of the Apostles, bigradual psalm, Gospel and Benediction (Fleischmann, 1952, p.46).

6. HYMNS. No hymns survive from British, Welsh or Breton sources apart from two late Breton hymns (Lapidge and Sharpe, 1985, nos.983–4; dating to the 12th and 11th centuries respectively). Collections of Hiberno-Latin and vernacular hymns represent the largest body of material from any Celtic region and are among the most particular and striking aspects of Irish liturgical practice. They were the result of a new fusion between Latin poetry and indigenous Irish verse forms, of which the chief characteristics are short lines with the extensive use of alliteration, internal rhyme and assonance.

The importance attached to hymns in the Celtic rite is made clear in a number of Irish literary tales and in references contained in liturgical books. They were a source of indulgence and grace, and in this connection the singing of the last three strophes was considered sufficient to earn a spiritual reward (see Stevenson, introduction in Warren, 1881/*R*, pp.lxxxviii–ix; Stevenson, 1996, pp.111–12 and n.56). They were also thought to give immunity against fire, poison and wild animals, and as a protection for travellers (ed. Plummer, 1910, i, p.clxxix; Fleischmann and Gleeson, 1965, pp.86–7; Buckley, '"And his voice swelled"', 1995, pp.42–3).

The main sources for hymns are the Antiphonary of Bangor and the *Irish Liber hymnorum*, but texts of Irish hymns may also be found in manuscripts from England and, in particular, the Continent where numerous Irish saints' cults grew up in the religious houses of Francia. Extant liturgical calendars from Frankish Gaul provide evidence for the active cults of over 40 Irish saints (Little, 1993, pp.180–81; Gougaud, 1911, Eng. trans., 1932/*R*, 142–58). For example, the Feast of Saint Brigid was celebrated *inter alia* at Rebais, Meaux, Nivelles, Senlis, Corbie, Marchiennes, St Amand and St Vaast. A 9th-century Bavarian litany includes invocations to Columbanus, Fursey, Patrick, Colmcille, Comgall, Adomnán and Brigid (Coens, 1959; *AH*, li).

The Hiberno-Latin hymn repertory is evidently influenced by, but nonetheless quite distinct from, other Western collections. As well as registering the influence of early Christian Roman authors, it includes, in particular, hymns from Gaulish sources, but it also displays a great deal of creativity in the composition of new hymns. Colmcille was said by Adomnán, his biographer, to have written a book of hymns for the week (*Hymnorum liber septimaniorum*), which suggests a weekly cursus of hymns on Iona with parallels with the *cursus hymnorum* of Caesarius of Arles (*c*470–543). This idea is supported also by the preface to the hymn *Altus prosator* in a manuscript of the *Irish Liber hymnorum* (*IRL-Dtc* 1441) where it is related that Gregory the Great (*d* 604) sent Colmcille a cross and 'immain na sechtmaine' ('hymns of the week').

The oldest recorded hymns of the Christian Church are the Gloria, *Te Deum* (of which the Antiphonary of Bangor represents the earliest manuscript tradition) and *Precamur patrem* (Antiphonary of Bangor, no.3), the last probably written by Colmcille at Bangor in about 580. The sources contain not only prose hymns but also rhythmic hymns and even collects, a feature that occurs only in Ireland and not in Gaul. The liturgical function of these hymns is not always clear, except for five in the Antiphonary of Bangor (nos.8–12) that bear rubrics indicating their use. Of these, *Sancti venite* (no.8) is the oldest recorded communion hymn.
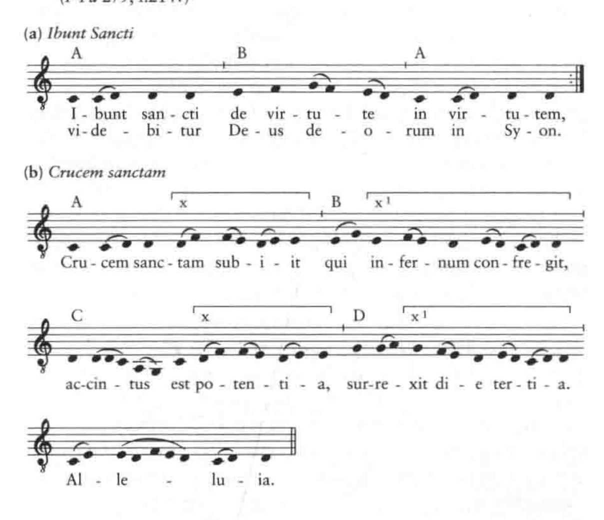
The Antiphonary of Bangor contains eight unica, and ten that were certainly intended for liturgical use. Some of them are related to saints' cults, for example, Irish saints such as Patrick, Comgall and Camelac, as well as 'international' figures who were particularly venerated in Ireland, such as the Virgin Mary and Martin of Tours. *Cantemus in omni die*, dating to the late 8th century or the early 9th and attributed to the Ionan monk Cú Cuimhne, is the oldest known Latin hymn to the Virgin.

In addition to the obvious interest in hymns as sung poetry, some of their texts contain information on the ways in which they would have been performed (Fleischmann and Gleeson, 1965, pp.86ff; Stevenson, 1996, pp.113–14). For example, in the opening lines of *Cantemus in omni die* in the *Irish Liber hymnorum* the word 'varie' in the first line is glossed as 'inter duos choros' ('between two choirs'), while the third line refers explicitly to antiphonal singing:

> Cantemus in omni die / concinentes varie
> conclamantes Deo dignum / ymnum sanctae Mariae
> Bis per chorum hic et inde / collaudemus Mariam

('Let us sing every day chanting in various ways, crying out to God the worthy hymn of the holy Mary. Twice, through the chorus here and the other over there, we should praise Mary')

Ex.1 Two antiphons adapted from a 13th century breviary from Caen (*F-Pa* 279, f.214v)



And in *Ecce fulget clarissima*, a Vespers hymn from an Office for St Patrick (also in the *Irish Liber hymnorum*), reference is made in the ninth stanza to alternating voices and to stringed instruments:

> Psallemus Christo cordibus / alternantes et vocibus

> ('We chant the psalms to Christ alternating with our strings and our voices')

Similarly, the structure of the hymn *Recordemur iustitiae* (Antiphonary of Bangor, no.3) by Comgall of Bangor implies the use of two choirs, with a subdivided congregation providing the refrain for each of the respective choirs. Each alphabetic stanza is followed by the first and second two lines of the refrain alternately.

Precamur patrem has an alleluia after the first and last strophes, perhaps indicating reponsorial singing by the congregation after each. The Matins hymn *Spiritus divinae lucis* (Antiphonary of Bangor, no.12) has a one-line refrain following each strophe, as does the 8th- or 9th-century *Celebra Iuda* with an alleluia following each pair of lines. Similarly, the *Exodus* canticle *Audite caeli quae loquor* in the Antiphonary of Bangor contains repetitions of the first verse at intervals, suggesting that it was used as a response, or possibly a refrain, sung by the congregation. Hymns without refrain are either short or confined to the last three stanzas, probably implying *cantus directaneus*.

All of this suggests the presence of a trained choir or of a soloist who took responsibility for the longer or more complex parts.

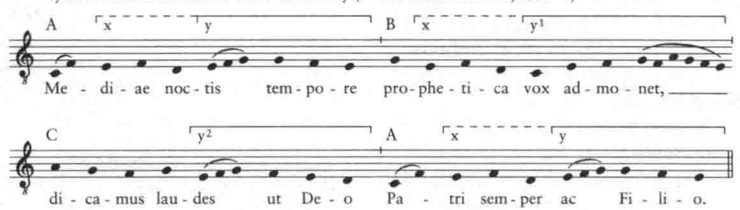
7. NOTATED SOURCES. There are no notated manuscripts from the Celtic regions dating from before the 12th century. Of those that survive, the overwhelming majority are sources of the Use of Salisbury (Sarum Rite), but not exclusively so, as in some cases their contents reveal evidence of local practice.

The Drummond Missal (*US-NYpm* M 627), an Irish manuscript dating probably to the first half of the 12th century, represents the earliest source. Its non-diastematic St Gallen-type neumes (fig.1) had long been thought indecipherable; however, recent work has shown that not only are they readable in outline, but realistic hypotheses may be put forward concerning intervallic relationships, melodic patterns and text-melody relationships. This missal was probably compiled at Glendalough, Co. Wicklow, during the period of reforms set in train by Malachy, and some of the material, including the notated chants, may have been copied in part from an exemplar that dated perhaps to as early as the 10th century – a period when Celtic chant was flourishing (see Casey, 1995).

Another link with pre-Norman Ireland is found in the hymn *Ecce fulget clarissima*. Its text is attested in several sources for the Office of St Patrick, but it survives with notation uniquely in the Kilmoone Breviary (*IRL-Dtc* 80, f.122). Most significantly, the earliest example of the text occurs in a copy of the *Irish Liber hymnorum* (*Dtc* 1441). Since there are no older sources for the melody, it is impossible to ascertain whether it too dates from an earlier period, whether it was newly composed or whether indeed it was imported from elsewhere. Its style is distinctive and shares characteristics with hymns in honour of other Irish saints that are not found in the Use of Salisbury. In view of the predominance of G-mode and tertiary rather than stepwise melodic movement, Germanic influence has been postulated (Brannon, 1990, p.283; and 1993, p.35). This is perhaps no surprise, given the concentration of Irish *peregrini* in that part of continental Europe. And while it may not be possible to establish in which direction the influence was moving, further work of a systematic and comparative nature can only help shed light on such questions.

From later, non-Insular sources, Stäblein has identified a number of melodies that are suggestive of Celtic practice. Among them are two antiphons preserved in a 13th-century breviary (of the Use of Bayeux) from Caen (*F-Pa* 279, f.214*v*). The first is a setting of *Ibunt sancti*, a chant that, according to Jonas, was sung by Theudoaldus, a monk also from Bobbio, on his deathbed after he had received the Last Rites (see Stäblein, 1973, pp.593–4). Another reference to the singing of *Ibunt sancti* in an Irish context occurs in the *Navigatio Brendani*, where it is described as being sung continuously by three choirs on

Ex.2 First strophe of the hymn *Mediae noctis tempore*, adapted from a central or south Italian hymnar of the first half of the 13th century (*D-Bsb* Hamilton 688, ff.33–4)



Ex.3 Transcription of colophon in three-part polyphony from Cormac's Psalter (*GB-Lbl* Add.36929, f.59*r*)

Cor - ma - cus scri - psit hoc psal - te - ri - um;
Cor - ma - cus scri - psit hoc psal - te - ri - um;
Cor - ma - cus scri - psit hoc psal - te - ri - um,

o - ra pro e - o. Qui le - gis hec,
o - ra pro e - o. Qui le - gis hec,
o - ra pro e - o. Qui le - gis hec,

o - ra pro se - se qua - li - bet ho - ra.
o - ra pro se - se qua - li - bet ho - ra.
o - ra pro se - se qua - li - bet ho - ra.

an island visited by the saint (see Selmer, ed., 1959, p.50; Curran, 1984, pp.170–71).

The Caen manuscript is the unique source of this text with its melody, though departing from Jonas's version of the words in the second line by substituting a series of alleluias. Stäblein has reconstructed the original, which conforms exactly to the surviving melody (ex.1*a*). The text features the common Irish characteristics of assonance and alliteration; its melody is formed from two simple motifs in *ABA* form for the first line, repeated exactly in the second. This parallel structure is not characteristic of Roman chant and is found elsewhere only in the more elaborate structure of sequences and lais. Similarly, the repetition of the cell within the melodic line is also decidedly un-Roman.

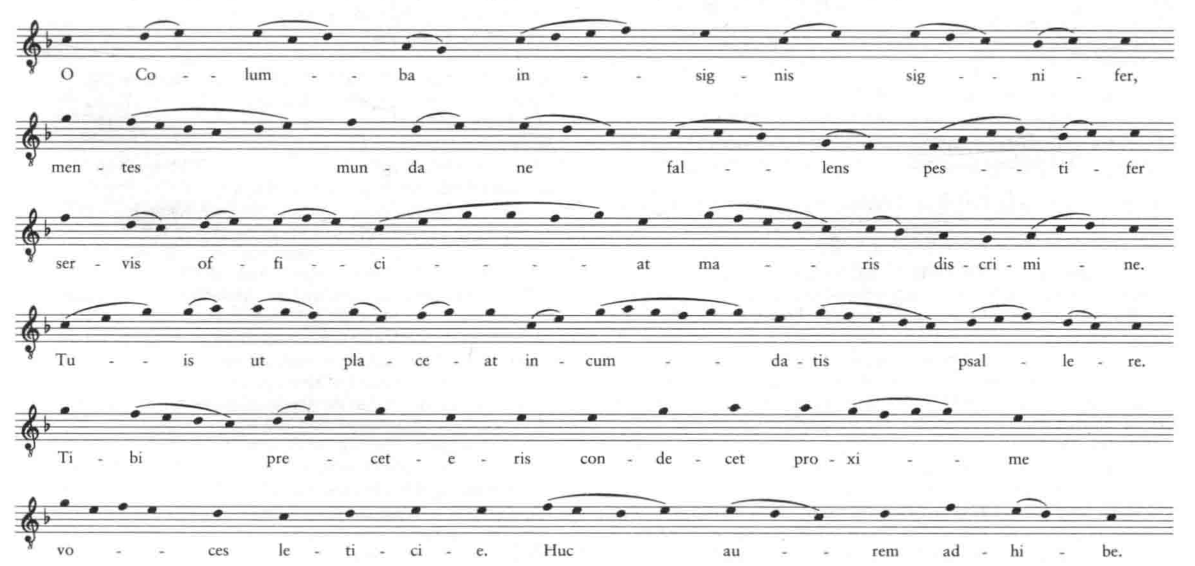
The other antiphon, *Crucem sanctam* (ex.1*b*), follows on the same folio in this manuscript, but unlike *Ibunt sancti* it is widely attested in sources from England, northern France, Italy, Spain and Switzerland. The four phrases are grouped in pairs, each with a different incipit (A, B, C and D) followed alternately by 'x' (with a half close) and 'x[1]' (with a full close) (for further details, see Stäblein, 1973, pp.592, 595ff).

The hymn *Mediae noctis tempore* (ex.2), found with its melody in a central or south Italian hymnary from the first half of the 13th century (*D-Bsb* Hamilton 688, ff.33–4), reveals textual and melodic characteristics similar to those of the antiphons from Caen. It is in origin a continental hymn, perhaps from Poitiers, with a text dating to at least the 6th century (see Stevenson, 1995, pp.105–06). Its use in Ireland is attested as far back as the Antiphonary of Bangor (with the alternative reading: 'Mediae noctis tempus est').

Similarly, the upper and middle voices of the finely wrought polyphonic *Cormacus scripsit* preserved in Cormac's Psalter (*GB-Lbl* Add.36929, f.59*r*; fig.2), an Irish manuscript from the second half of the 12th century, consist of two phrases repeated exactly in sequence, in which respect it too resembles the form of *Ibunt sancti* (ex.3; the reconstruction is conjectural, for in the manuscript the voices are not accurately aligned and text is supplied only for the tenor). This is a remarkably early source for a three-voice composition and may well be indicative of more widespread practice (see Buckley, 'Music in Ancient and Medieval Ireland', in press). The lowest voice is believed to be an adaptation of a Sarum *Benedicamus* melody for use 'ad secundum *Benedicamus* extra tempus paschale' (*GB-SB* 175, f.135*v*; see Harrison, 1967, p.76).

A similar construction occurs in a number of chants for the Office of Colmcille (Columba) from a 14th-century

Ex.4 Vespers responsory from the Office of St Colmcille (Columba), Inchcolm Antiphoner (*GB-Eu* 211.iv, f.2*r*; 14th century)



fragmentary antiphoner (*GB-Eu* 211.iv) believed to be from Inchcolm Abbey in the Firth of Forth, Scotland, an Augustinian foundation dedicated to the saint (ex.4).

In addition to those distinctive melodies – some of which are unica, others, with Sarum incipits, have been adapted to the recurring, more formulaic style – the remainder are from continental (Gregorian) and Sarum repertories, providing evidence that these were all used in tandem (see Woods, 1986–7). The distinction therefore suggests that the cellular, repetitive structure was a feature of an older Scottish and Irish practice that continued, at least in the veneration of local saints, for several centuries after the Romanizing reforms. As in the case of the Drummond Missal, the Inchcolm material may well represent a long history of continuous practice, dating to at least the mid-9th century when the relics of Colmcille were brought from Iona to Dunkeld, whose bishops were protectors of Inchcolm Priory (later Abbey).

Some other sources from medieval Celtic regions await further investigation. For example, the early 14th-century Sprouston Breviary (*GB-En* Adv.18.2.14B), which contains an Office for St Kentigern of Glasgow (also known as Mungo; see recording, 1997); this Office has links with that of St David in the Welsh Penpont Antiphonal (*GB-AB* 20541 E), also dating to the 14th century (Edwards, 1990), but neither appears to contain regionally distinctive chants. The earliest Breton sources are from the 9th century, but although they contain Offices for local saints, their melodies feature no regional distinctiveness (see Jordan, 1978).

Nonetheless, the examples discussed above challenge the generally received view that the music of the Celtic rite has sunk without trace. There are clear signs of a stylistically distinctive kind of melodic structure in both Irish and Scottish sources that suggest that some elements of Celtic Church practice did indeed survive long after the official imposition of Sarum.

However, only after further enquiry might it be possible to classify them specifically as Celtic chant as distinct from chant used (and perhaps not exclusively so) in the Celtic regions. But at least there is some indication of common roots, or branches of a common tree. Through renewed work of this nature and detailed comparative study, a reconstruction of some of the characteristics of pre-Norman chant usage in the Celtic regions appears increasingly possible.

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Celtic music. *See* CELTIC CHANT; IRELAND; WALES; SCOTLAND; and EUROPE, PRE-AND PROTO-HISTORIC.

Celtis [Celtes], **Conradus Protucius** [Bickel, Conrad; Pickel, Conrad] (*b* Wipfeld, 1 Feb 1459; *d* Vienna, 4 Feb 1508). German humanist and poet. Son of a vintner, he ran away from home in 1477 and studied at Cologne University for two years. After receiving the baccalaureate he travelled and studied further before matriculating in 1484 at Heidelberg University, where he received the MA within a year. When in 1487 he was crowned Poet Laureate in Nuremberg by Emperor Frederick III, he was the first German to be so honoured. During the next ten years he travelled widely through central Europe, in Italy during the period 1487–9, in Kraków, Danzig (now Gdańsk), Prague and north Germany between 1489 and 1491. In 1491–2 he lectured at Ingolstadt University for a short time. He was in Nuremberg for most of 1493, then in 1494 appointed again at Ingolstadt, where he retained his position until 1497, though spending much of that time in Heidelberg. There he founded the first of his associations of learned men for the advancement of the new humanist literary culture, the Sodalitas Litteraria Rhenana. In 1497 he was called to Vienna University by Emperor Maximilian, and he founded there the Sodalitas Litteraria Danubiana. Other sodalities on similar lines were soon founded in Germany after Celtis's example. In Vienna he lectured on the usual humanist subjects: Cicero's rhetoric, the odes of Horace, grammar, rhetoric and poetry. In 1501 he received the imperial charter to found a college of poets and mathematicians within the university. He remained in Vienna until his death.

Celtis has sometimes been called 'the German arch-humanist', and he was indeed one of the first energetic proponents of humanist thought in Germany. His direct influence on students, scholars and other associates was perhaps of more lasting significance than his literary work. His importance for music consists particularly in his encouragement of Petrus Tritonius to compose settings of Horatian odes in which the metres and quantities were strictly observed. These odes and their successors were widely used in the German Lateinschulen throughout the 16th century and afterwards for teaching classical metres. Celtis's play, *Ludus Dianae* (1501), has choruses at the end of each act similar in style to Tritonius's odes; the unknown composer of these choruses might even be Celtis himself.

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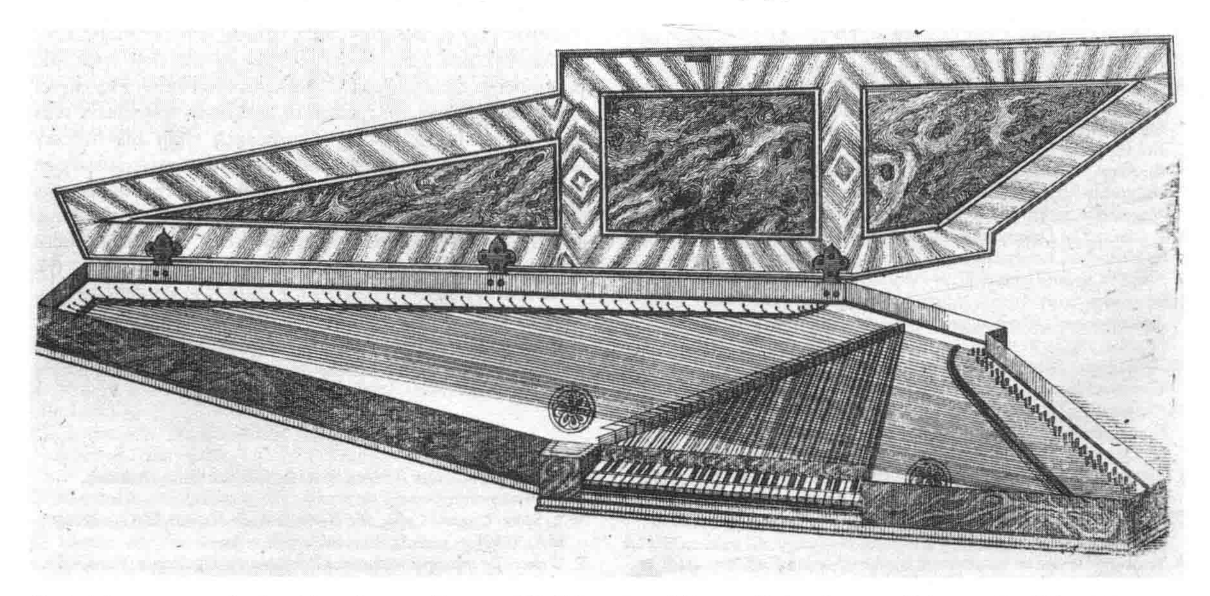
PETER BERGQUIST/STEPHEN KEYL

Cembal d'amour. A keyboard instrument invented by Gottfried Silbermann of Freiberg, Lower Saxony, in about 1720. Although the name 'cembal d'amour' might appear to imply that the instrument was a harpsichord with sympathetic strings (by analogy with the viola d'amore) the instrument was not a harpsichord at all. Rather, it was a clavichord with strings of approximately twice the normal length that were struck by the tangents precisely at their mid-point. The invention of the cembal d'amour is announced in the *Sammlung von Natur- und Medicin-, wie auch hierzu gehörigen Kunst- und Literatur-Geschichten* (Breslau and Leipzig) for July 1721, where it is stated that the instrument's name derived from the sweetness of its tone, which matched that of the viola d'amore. Although no example of the instrument has survived, it is depicted in the June 1723 issue of the *Sammlung*, in a coloured drawing among the papers of Johann Mattheson (reproduced in van der Straeten, 1924) and in a Swedish manuscript of about 1750 (*S-Uu* S29b; reproduced in Helenius-Öberg, 1986, p.53). There is also a description and diagram of it in J.F. Agricola's annotations to Jacob Adlung's *Musica mechanica organoedi* (1768). J.N. Forkel in 1781 stated that the tone of the cembal d'amour sustained longer than that of an ordinary clavichord, was far louder (though not so loud as a harpsichord, but, rather, 'midway between the two') and that its dynamic range was also greater than that of an ordinary clavichord though far inferior to that of a fortepiano.

The instrument had an irregular form dictated by the presence of two bridges, each resting on its own soundboard, one behind and to the left of the keyboard and the other in the normal position to the right of the keyboard (see illustration). The two segments of the strings vibrated independently when the tangent struck and, since the segments were of equal length, they sounded in unison and produced a louder tone than that of an ordinary clavichord, in which only the right-hand segment is allowed to sound, while the left-hand segment is damped by strips of cloth woven between the strings. Since this cloth, however, also serves to damp the strings as a whole when the key of an ordinary clavichord is released, Silbermann had to compensate for its absence in the cembal d'amour by devising another means of damping. The information given in *Musica mechanica organoedi* suggests that each of the strings of the cembal d'amour rested on the forward-projecting prongs of a U-shaped block covered with cloth. The tangent rose between the prongs of this U, lifting the strings from the cloth and undamping them at the moment that they were struck by the tangent.

Because of the double length of its strings the cembal d'amour tended to be quite large, even when its range did not extend below C, as in the *Sammlung* and Mattheson's drawing. This disadvantage was partly overcome in an interesting variation on the instrument devised by the mathematician Leonhard Euler and described in the supplement to the third edition of the *Encyclopaedia Britannica* (Edinburgh, 1800) in which the string segment at the left was, for most of the range, only half the length of that at the right and sounded an octave above it, like the 4′ strings in the bass of some large clavichords or the 4′ register of a harpsichord. The author of the *Britannica* article, John Robison, praised the sound of Euler's instrument, but claimed that in the bass (where, in the interest of saving space, the length of the left-hand segment was made a small fraction of the right-hand segment and where the strings were overspun rather than plain) the tone was inferior and that 'the instrument was like the junction of a very fine one and a very bad one and made but hobbling music'.

Several other builders are known to have made cembals d'amour or variants thereof. Johann Ernst Hähnel of Meissen equipped his instruments with a device for



Cembal d'amour: engraving from 'Sammlung von Natur- und Medicin-, wie auch hierzu gehörigen Kunst- und Literatur-Geschichten' (June 1723)

silencing the strings on either side of the tangents if desired, and also a PANTALON STOP, equivalent musically to a damper-lifting stop. During a lawsuit brought by Silbermann against Hähnel for patent infringement, Pantaleon Hebenstreit testified that in the 1690s the Dresden organ builder Johann Heinrich Gräbner the Elder had made instruments which incorporated the same principle as the cembal d'amour. Several modern makers, including Hugh Gough, have made reconstructions based on 18th-century descriptions.

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Cembalo (Ger., It.). *See* HARPSICHORD.

Cembalo angelico. An Italian harpsichord provided with soft leather plectra, but otherwise typical in its construction. It is described by its anonymous Roman inventor in 1775. In its most complex version there were two sets of double-tongued jacks, each with normal quill plectra on one side and soft leather on the other. By means of a pedal, the registers could be moved so that the two sets of 8′ strings were both plucked either by quill or by leather. The Florentine maker Vincenzio Sodi applied this idea in some of his harpsichords.

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JOHN KOSTER

Cembalo traverso (It.). (1) A term for the SPINET.

(2) The name used to describe an instrument, made by BARTOLOMEO CRISTOFORI and others, that is in effect a large benstside spinet.

Cembalo verticale (It.). *See* CLAVICYTHERIUM.

Cemino [Cimino, Cimeno], **Donato** (*fl* 1675). Italian copyist and ?composer. He was sub-deacon of the Carmelite order in Naples. It is possible that he was related to the Cimmino family of organ builders. He was the principal copyist of the so-called Cemino manuscript (*I-Nc* Mus. str. 73, olim 34.5.28), an important manuscript of 17th-century keyboard music and unique source for works by Giovanni de Macque, Ercole Pasquini and Giovanni Salvatore: it contains two marginal notes in which he is identified as the writer, with the copying dates 15 July 1675 and September 1675. He is also listed on the title-page as the composer of virtually all of the anonymous contents of the manuscript: a large number of toccatas, canzonas, ricercares, organ masses and miscellaneous little pieces, some with whimsical titles such as *Farfalla* ('Butterfly'), *Gelosia* ('Jealousy') and *Breve diletto* ('Brief pleasure'). According to Oncley the attribution of the anonymous works to Cemino has been questioned by Anna Mondolfi Bossarelli, who believed the title-page to be in the hand of the 19th-century librarian Rondinella and found the claim that he composed this music to contradict Cemino's own comments. The issue depends in part on an interpretation of the scribe's poetical Latin and cannot be regarded as settled.

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ALEXANDER SILBIGER

Cencerro (Sp.: 'cattle-bell'). Clapperless animal bell of Spain and the New World, made from a sheet of copper (it is classified as an idiophone: percussion vessel). It exists under a great variety of regional labels and is frequently employed in religious or cult festivities, including the celebrations of St John the Baptist (June 24–5) and St Peter and St Paul (June 29) in various parishes of Imbabura province, northern highland Ecuador. A row of 12 bronze *cencerros* is tied with rawhide on the back of each dancer and shaken while dancing. In Cuba the *cencerro* figures in Lucumí cult music, and a large *cencerro* (or *gangária*), beaten externally with a nail or other striker, has been used for congas and rumbas. Related instruments include the Spanish *esquila* and the Afro-Brazilian *agogô* (a double cowbell struck with a metal rod; *see* AGOGO bells and *gan*. In the orchestra the term 'cencerro' is synonymous with COWBELLS.

JAMES BLADES/JAMES HOLLAND

Cenci, Giuseppe ['Giuseppino'] (*d* Rome, 21 June 1616). Italian composer and singer. 12 monodies are ascribed to 'Giuseppino' in manuscripts copied in Rome and (one) in Florence. In 1628 Vincenzo Giustiniani credited 'Giuseppino', along with Giulio Caccini, with the discovery or refinement of recitative style. In 1640 Pietro della Valle described the singing of a tenor named Giuseppino, placing his activity *c*1590–1600 and saying that he composed a large number of popular canzonettas with scandalous words. In 1635 G.B. Doni reported that 'Giuseppe Cenci detto Giuseppino' was admitted as a tenor to the papal chapel in 1598, and in 1614 'Giuseppino' contributed an aria to the pastiche opera *Amor pudico*, which celebrated the second marriage of Michele Peretti, brother of Cardinal Montalto. On 11 July 1616 Enzo Bentivoglio in Ferrara heard from his Roman agent that 'Iosepino is dead, that is, the musician'. And, indeed, on 21 June 1616 Giuseppe Cenci had died. The book of the parish where he died and that of the parish where he was buried refer to him as 'Giuseppino Cenci'. It seems reasonable to conclude, therefore, that 'Giuseppino' was Giuseppe Cenci, a tenor who entered the papal chapel in 1598. At the time of his admission he was in the service of Cardinal Odoardo Farnese; in 1608 he transferred to the household of Cardinal Scipione Borghese, nephew of Pope Paul V. Three works published under Cenci's name may therefore be added to the work-list, bringing the total to 15.

Seven of these works are strophic variations, four solo madrigals, two dialogues, one a strophic canzonetta and one a strophic duet. The most purely recitational are the

dialogue *Perche non togli o Clori i pesci ai fiumi* (in *I-Baf* and *Vc*) and the madrigal *Occhi ch'alla mia vita* (*I-Bc*); the latter was published in a four-part version in P.M. Marsolo's op.10 (1614) along with two other madrigals, *Ahi com'a un vago sol* (as a solo in *US-PHu*) and *Occhi un tempo mia vita* (as a solo in *I-Bc*). In several works, for example the strophic variations *Io che l'età solea viver nel fango* and *Anima bella che nel sen ten stai* (both in *I-Baf* and *Vc*), recitational style alternates with metrical aria style. The canzonetta *Fuggi, fuggi, fuggi da questo cielo* (in *I-Fc*; printed by Ghisi, p.58, and Aldrich, pp.180–81) became known as the *Aria di Mantova* through sonata treatments by Biagio Marini and Marco Uccellini. Its melody was used for a popular noël in 18th-century France, and it eventually emerged as the principal theme of Smetana's *Vltava*. One of Cenci's solo madrigals, *Deh dolc'anima mia* (in *I-Vc*) is on a text from Guarini's *Il pastor fido* and may have been performed, along with several other recitational settings of texts from the same pastorale which are found anonymously alongside Cenci's, when the play was staged at a country villa of his patron, Cardinal Farnese, in 1596. If so, this would help to substantiate Giustiniani's claim that Cenci played a leading role in the introduction of theatrical recitative.

Cenci's strophic duet *Più non amo più non ardo* and his strophic solo variations *Se perché voi mi tolga* were included in G.B. Robletti's *Raccolta de varii concerti musicali* (Rome, 1621[16]) and his strophic variations *Vita della mia vita* in Robletti's *Le risonanti sfere* (RISM 1629[9]). Of the remaining works, *Dunque Clorida mia* (in *I-Baf* and *Vc*), *Leggiadri occhi sereni* (in *I-Baf*, *Bc*, *MOe* and *US-PHu*) and *Se'l dolce sguardo* (in *I-Baf*) are all strophic variations; *Amorosa Licori*, a dialogue (in *I-Baf*, *Ru* and *Vc*), appeared anonymously in *Il maggio fiorito* (1623[8]).

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Cenci, Lodovico (*b* Arezzo, 1615; *d* 1648). Italian composer. His *Madrigali* (Rome, 1647), for four and five voices, has a long preface (repr. in *VogelB*) in which he stoutly defended the *a cappella* madrigal and deplored the use of the continuo in chamber music for three or more voices, because he felt that voices and instruments do not blend in such ensembles. He did, however, concede the need for it in pieces for one or two voices and its usefulness in performances in large buildings such as churches and theatres. Another aspect of his conservatism is his support of Artusi's views about the treatment of dissonance. According to Fétis he published an earlier collection of madrigals, for three to five voices (Rome, 1644).

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□

Censorinus (*fl* 3rd century CE). Roman grammarian and philosopher. He is known today for his *On the Day of Birth* (*De die natali*), a treatise on birthday lore and other subjects composed for the 49th birthday of his patron, Qu. Caerellius, in 238 CE. According to Cassiodorus (*Institutiones*, ii.5.10) and Priscian (*Institutiones grammaticae*, i.16–17; xiv.6, 40–41), Censorinus also composed treatises on grammar and accents. These works seem not to have survived, although some portions may appear in the so-called *Fragmentum Censorini*, which was transmitted along with *On the Day of Birth* in manuscripts and early editions until Louis Carrion separated and reorganized them in his edition of 1583. *On the Day of Birth* and the *Fragmentum* are preserved in whole or part in at least 24 manuscripts; the earliest is *D-KNd* 166 (formerly Darmstadiensis 2191), dating from the 8th century.

Censorinus states that he drew his treatise from earlier commentaries, and much of *On the Day of Birth* is commonly assumed to have been derived from the lost encyclopedic works of Marcus Terentius Varro (*fl* 1st century BCE), the author most frequently cited by Censorinus. Nevertheless, Censorinus may also have had direct knowledge of some of the works by the more than one hundred authors to whom he refers, including Anaxagoras, Aristotle, Aristoxenus, Epicurus, Eratosthenes, Heraclitus, Hippocrates, Parmenides, Philolaus, Plato, Pythagoras and Theophrastus.

The treatise has by tradition been arranged into 24 'sections', but it is written as a single concise exposition on the measures and cycles of time as manifested in days, months, years, periods of gestation and the ages and durations of life. These measures and cycles are clearly exhibited in number, planetary motions and the zodiac, and in section 10, Censorinus seeks to clarify them by briefly commenting on the 'rules of music and particularly those that have been ignored by musicians themselves'. Most of the definitions of this chapter are in fact common in earlier sources, but the definition of music itself ('musica est scientia bene modulandi') is particularly noteworthy because it also appears in the writings of Augustine of Hippo (*De musica*, i.2), Cassiodorus (*Institutiones*, ii.5, where it is specifically ascribed to Censorinus), and is paraphrased slightly in Martianus Capella (*De nuptiis Philologiae et Mercurii*, ix.930), Isidore (*Etymologiae*, iii.15) and Aurelian of Réôme (*Musica disciplina*, 2). Definitions of pitch, interval, consonance and the three primary consonant ratios (4:3, 3:2 and 2:1) measured in both Aristoxenian and Pythagorean terms lead to a review of the discovery of the Pythagorean *harmonia* (6:8:9:12), which is employed in section 11 to explain why seven and ten months were thought to be the normal periods for human gestation (cf Aristotle, *History of Animals*, vii.3–4;

ARISTIDES QUINTILIANUS draws similar associations in his treatise *On Music*, iii.18).

Section 12 briefly reviews the common associations of music with the gods and humankind, including the influence of music on the human body and soul, while section 13 describes the musical ratios discerned in the Greek planetary system. Observing that the charms of music have delayed him in his discourse, Censorinus states that even an entire book could not exhaust the subject. The balance of *On the Day of Birth* makes no further reference to music.

The *Fragmentum Censorini* is traditionally arranged in 15 sections: section 9 lists the names of various famous melic poets and later musicians; sections 10 and 13–15 provide a useful summary of Latin rhythmics and metrics, with examples; and sections 11–12 list and briefly define the traditional divisions of music (*harmonica*, *organica*, *rhythmica* and *crusmatica*), 13 of the *tonoi*, the Greek note names and terms such as *modus*, *carmen*, *tempus* and *modulatio*. Section 12 also includes brief comment on the development of the kithara by Apollo, Terpander and Timotheus (cf Boethius, *De institutione musica*, i.20).

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THOMAS J. MATHIESEN

Censorship. Censorship is not readily practised on music, because music does not as a rule convey a precise statement such as persons in authority might wish to tone down or ban. Censorship has in the main affected forms that ally music to words, in particular music theatre (opera, ballad opera, musical comedy) and music with openly political associations (marches set to revolutionary or nationalistic texts, or cabaret songs). Such forms appeal directly to a large public gathering – a possible fount of subversion or violence. In dealing with them, censorship has by and large concentrated on the words; the music of some well-known marches, however, has been so bound up with the sentiments expressed by the words as to be unplayable, even on its own, after a political reversal, e.g. the *Marseillaise* after the Bourbon restoration.

1. Introduction. 2. Instrumental music. 3. Music theatre.

1. INTRODUCTION. In its dealings with instrumental music censorship must be distinguished from other forms of control, some of which may hinder or stop the performance of particular works. In societies where virtually the only fount of patronage is a monarch or a powerful institution, the likes and dislikes of persons in authority may decide whether works of a certain kind, or by a particular composer, are to be played; if those works require large forces and corresponding expenditure they may not be performable at all without authority's leave. This, however, is merely to say that for much of history the arts have depended on patrons, and individual works have been specifically produced for them.

An example is the insistence of Frederick the Great on having operas composed for his royal theatre exclusively by C.H. Graun: no other composer need try to write operas for Berlin. On a wider scale, church music down to the late 18th century was composed solely for liturgical performance: if religious orders were dissolved or cut down, as in England at the Reformation and in Austria under Joseph II, or if church choirs were suppressed, as in revolutionary France, certain kinds of music might vanish. Again, if the instructions of the Council of Trent had been fully carried out in the Catholic Church, the more elaborate kinds of polyphonic church music would have disappeared sooner than they did. These, however, cannot reasonably be called instances of censorship, which requires an intention to suppress or modify a work on grounds of its ideological or moral tendency, or of some characteristic of its author thought to be undesirable on such grounds (e.g. race or political commitment).

In our own day, radio authorities have at times been accused by a composer of 'censoring' his work by failing to broadcast it. When an art has a small audience, as is true of much modern music, a public broadcasting system may play a role not unlike that of an 18th-century

monarch: it may in effect decide which work or composer is heard. But because the taste of its officials inclines towards one rather than another it does not follow that they are practising censorship.

In exceptional circumstances, public opinion, or pressure groups claiming to speak for it, may exert censorship of a kind. An example is the unofficial ban in Israel on the music of Wagner and Richard Strauss – on Wagner's because of his virulent anti-semitism and the exploitation of his work by the Nazis, on Strauss's because of his collaboration with the Nazi regime. Zubin Mehta as conductor of the Israel PO drew back in 1982 from an attempt to reintroduce Wagner through one of his least ideological works (the Prelude to *Tristan und Isolde*). This is a borderline case: the motives for the ban are akin to those of censorship, but what enforces it is not the power of constituted authority. A determined group, say a small orchestra playing the *Siegfried Idyll*, would be free to test it at the risk of facing a riot. Censorship of music theatre is considered in §3.

2. Instrumental music. Censorship in fact requires the work of art, understood as that of an autonomous individual, to be offered on a market, however limited. So long as it is made for a patron and for a specific occasion, censorship (as against a list of the patron's requirements) has little scope. In Western instrumental music this transition came late, with Beethoven. Even then the indeterminacy of music kept off censorship until, in the 20th century, several trends came together: the attempt by totalitarian regimes to control all aspects of national life; the cult of music as emotional fulfilment, often doing duty for religious faith; and the split between popular and avant-garde art. Though some composers have suffered prison or exile because of their political commitment – and have therefore been unable to have their works performed – only in two regimes has censorship been directed systematically at music. These are Nazi Germany and the Soviet Union under Stalin.

In dealing with the arts, these two regimes often used similar methods and slogans, although in their general ideological stance they seemed opposed. Some of these methods and slogans were first devised by Italian fascists; in Italy, however, they were applied far less thoroughly. Old-fashioned reactionary governments had worked a negative censorship by suppression, but these regimes brought in positive, all-encompassing official action, organization and propaganda, enforced by fear of loss of earnings, of physical or verbal violence and of the concentration camp. Their censorship worked as much by inducing composers to write certain kinds of music as by warning them off other kinds.

In both countries, official censorship was preceded by a period of factional struggle for control of artistic life – in the Soviet Union (1928–32) between the temporarily successful 'proletarian' musicians and the 'modernists', in the dying years of the Weimar Republic (1930–33) between Nazis and Communists. In Germany the installation of the Nazi regime (January 1933) at once led to violent assaults and other intimidation by party members against Jewish, Communist and other 'non-national' musicians. A law of 7 April 1933 dismissed musicians in these categories from official posts; other laws of 22 September and 1 November 1933 put all the arts, the press and broadcasting under the control of a Reichskulturkammer (headed by the Minister of Propaganda, Josef Goebbels) and music under a Reichsmusikkammer, membership of which became compulsory for professional musicians. In the Soviet Union a resolution of the Central Committee of the Communist Party (23 April 1932) denounced the 'proletarian' faction and set up single, inclusive unions for each of the arts. Though directed in the first place at literature, this decisive step towards regimentation led in 1934 to guidelines from the Composers' Union enforcing the 'socialist realism' which Andrei Zhdanov, a leading member of the Politburo, had proclaimed that year as the standard for Soviet writing.

The establishment of conformity in music was swifter in Germany: performances in late 1935 of Mendelssohn (under Furtwängler) and Berg (under Erich Kleiber) were the last public signs of dissent. In the Soviet Union there was at first much discussion, within broad obeisance to socialist realism, until in January 1936 a violent denunciation in the party newspaper *Pravda* of Shostakovich's opera *Lady Macbeth of the Mtsensk District* – inspired by Stalin, and coinciding with the onset of the 'purges' in Soviet society – brought a first bout of censorship; a far worse episode began in September 1946 with Zhdanov's denunciation of various writers, leading on 10 February 1948 to a Central Committee decree on music and a campaign of organized vilification of leading composers, amounting to large-scale censorship.

In their ideological slogans the two censorships had much in common. The most notable difference was that in the Soviet Union anti-semitism was invoked only covertly (in the 1948–53 campaign against 'cosmopolites') and to spotty effect, whereas the Nazi regime dismissed Jewish composers or drove them into exile and forbade performances of 'Jewish' music, new or old (except, until 1941, in segregated concerts before Jewish audiences). For the rest, both regimes upheld the vital importance of folksong and of collective vocal performance, called for a return to the values of traditional German or Russian music, abused and banned both jazz and the 'decadent' or 'degenerate' works of the contemporary avant garde (seen as typical of a corrupt bourgeois society) and instilled adulation of the supreme leader, who intervened from time to time in person.

In both countries, censorship was exercised by fear and conformism as much as by decree: 'this silent exclusion of all our music', Berg wrote to Webern (8 May 1934). In both, many musicians gave the regime a wide measure of consent. This came of a shared sense that music was not for the isolated individual to work out in dialogue with a few peers, but should flow from the collective feeling of the people and in turn communicate with a broad popular audience; the break between avant-garde music and the mass of potential listeners was a genuine problem, to which some of the avant garde themselves were sensitive and which many conservatives were content to see resolved by censorship. In both countries much was explained by personal envy and greed: the upheaval forced by the regime allowed ambitious or disappointed musicians, and their works, to take the place of those driven out.

In Germany the ban on 'Jewish' music affected Mendelssohn, Meyerbeer, Mahler, Schreker and Schoenberg, as well as a wide swathe of operetta composers; Handel's *Judas Maccabaeus*, about a Jewish hero, was renamed *The General* and given a new text. Music banned as 'degenerate' included that of Berg, Webern, Hindemith,

Krenek and Stravinsky. Pedantic exceptions were made: Webern's Passacaglia op.1, written before he had become a 'servant' of Schoenberg, could be played; conversely, *Jenůfa*, approved as a 'folkish' opera, could be called in question because of ill feeling towards Czechoslovakia.

In the Soviet Union, the 1936 attack on Shostakovich and Zhdanov's ferocious 1948 onslaught on him and on Prokofiev, Khachaturian and Myaskovsky as 'the formalist and anti-people school' led each time to a short-lived, unofficial ban on performance of their works. The 1948 attack inaugurated a five-year period during which these four composers and others had to make more or less grovelling apologies for their 'shortcomings' and to try to meet the demand for 'positive' works in a simple musical language while sometimes, like Shostakovich, continuing to write (and withhold) more complex works. Even total adherence to 'socialist realism' did not save a weak opera, *From the Whole Heart* (1950), from being savaged in *Pravda* and in effect banned, or its composer, Zhukovsky, from having his Stalin Prize cancelled. (The trouble was sheer feebleness as well as an insufficiently heroic depiction of a collective farm.) After Stalin's death in 1953 came a period of liberalization with occasional tightening up; by 1972 it was possible to include in a concert programme one string quartet by a member of the Second Viennese School but not two.

3. MUSIC THEATRE. In all kinds of music theatre, sung words move more slowly than spoken ones, and are harder to grasp. The book of an opera or even of a musical comedy is shorter than a play; it cannot readily impart complex information. Hence a piece of music theatre has at times been officially permitted when the play it was based on was forbidden. A well-known example is Mozart's *Le nozze di Figaro*. Lorenzo de Ponte's preface to his libretto validly stated that one reason for his having made an 'extract' from the (topical and banned) play was the requirements of the opera form. No opera of that date could have carried the freight of information in Figaro's long soliloquy in the play (the object of the censor's objection), in which he acts as spokesman for the discontented commoners who were to make the French Revolution. In Britain, the mid-Victorian censor banned the play *La dame aux camélias* by Dumas *fils* but allowed the opera drawn from it, *La traviata*, on the grounds that in a musical version 'the story is ... subsidiary to the music and singing'; Strauss's *Salome* was allowed in 1910 (with some fudging of the text), while the Oscar Wilde play it was based on remained banned until 1931.

'Low' music theatre genres have at times been treated more indulgently than 'high' by censors who have regarded them as a safety valve. Under the French Second Empire, Offenbach got away with much naughtiness and satire, while *Madame Bovary* was prosecuted for obscenity; Bernard Shaw complained in 1895 that the censor allowed 'lewd farce' (a king in operetta listening at the keyhole of his daughter's bridal chamber) but forbade a serious discussion of sexual morals like Ibsen's *Ghosts*.

In all kinds of music theatre, censorship got to work once the genre had broken away from total dependence on patronage. It was to begin with only one among many aspects of control over theatres and theatre people, which was vested in a royal official or board (in England, in the Lord Chamberlain). Such control generally carried with it the licensing of theatres and, sometimes, exclusive legal jurisdiction and disciplinary powers over theatre people. In England, exceptionally, the latter powers fell away in the late 17th century, but the censorship and licensing powers were reasserted in a 1737 act of parliament, after the prime minister, Sir Robert Walpole, had been repeatedly attacked in ballad operas and plays. Censorship in France survived the 1789 revolution; in Germany and Italy the old arrangements were kept on, little changed, until the granting of liberal constitutions in 1848. Such constitutions, restored or established about 1860–75 after a further period of reaction, did not abolish censorship, but a new climate of opinion greatly limited its scope.

Within the official establishment, censorship until about then (in Britain until 1969) was the job of subordinate officials, often minor literary men who might impose their own views about propriety of language. The normal course was for librettists and managers to avoid subjects likely to raise difficulties, and to meet without much fuss the censor's requests for detailed changes.

Comic opera, when it developed in the early 18th century, was the first genre to run into trouble, chiefly over lampoons on clergy; the censors' reaction accounts for much that now seems anodyne and stereotyped in late 18th-century comic librettos. During the French Revolution, however, the censors at times insisted (as over Méhul's *Mélidore et Phrosine*, 1794) that the libretto should praise liberty and humanity; under the subsequent Restoration, such terms were, in contrast, banned, especially in the Italian states.

The onset of Romanticism brought uncommon trouble, coinciding as it did with Europe-wide reaction after Waterloo and with deepening concern for respectable manners and morals. Religion was a main stumbling-block. Romantic art was often drawn to it in its picturesque and historical aspects. British censors, however, would not allow biblical characters on stage. Continental states – reversing 17th-century practice, which had approved dramas about saints and, in Hamburg, had enjoined biblical opera – were equally nervous about clerical characters (hence changes in Verdi's *Attila* and *Stiffelio* and Musorgsky's *Boris Godunov*), devils (Weber's *Der Freischütz*) and saints (Donizetti's *Poliuto*, banned in Naples).

Romantic art also took a deep interest in violent moments of history. Where even the British writer Mary Russell Mitford could not in the 1820s get her play about Charles I past the censor, it is not surprising that continental despotism should have objected to letting stage monarchs be conspired against, deposed or assassinated; the problem was at its worst in the decade of reaction after the 1848 revolutions (notably affecting Verdi's *Rigoletto* and *Un ballo in maschera*). A rare example of a work that was meant to be subversive was Rimsky-Korsakov's satire on tsarist autocracy, *The Golden Cockerel* (composed 1906–7), held up for two years by the censor.

Political censorship, however, mattered less than the steady drizzle of demands for avoidance of the personal, the indecorous and the specific. In Italy, neo-classical ideals of elevated diction came together with fear of scandal and with 19th-century prudery to mangle *Rigoletto* with its deliberate justification of the 'low' and the grotesque; in some cities down to 1860 the work was denied a hunchback, a buffoon, a curse, an assignation or a sack. Suicide, multiple murder and public execution, all

staples of Romantic drama, had to be cut or soft-pedalled. German and Russian 19th-century music theatre, often 'folkish', nostalgic and socially conservative, suffered far less. Political expediency at times moved French and British censors; in 1907 *The Mikado* was temporarily banned in Britain during a visit by the Japanese crown prince. In this century, with the considerable exceptions of the Nazi and Soviet tyrannies, censorship has been a vanishing problem.

See also ENTARTETE MUSIK; MARXISM; NAZISM; and SOCIALIST REALISM.

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Cent. A small logarithmic unit used in the accurate description of musical intervals, based on frequency ratios. The interval, in cents, between two tones of frequency f_1 and f_2 is 3986 $\log_{10}(f_2/f_1)$. 100 cents is equal to one equally tempered semitone. *See* INTERVAL and SOUND, §4.

CLIVE GREATED

Center, Ronald (*b* Aberdeen, 1 April 1913; *d* Huntly, 18 April 1973). Scottish composer. From 1943 to 1949 he taught music at Huntly Gordon School in Aberdeenshire; he then resigned to concentrate on composition and private teaching. Although Center was highly educated with a mature intellect, as a composer he was self-taught, a circumstance which resulted in painful selfconsciousness: his was a lifelong struggle against insecurity, frustration and fears of rejection. His hypersensitive temperament meant he could assimilate subtle detail from scores by Bartók, Britten, Busoni and Vaughan Williams, who became, in effect, the teachers he never had.

Apart from songs composed for his wife, the soprano Evelyn Morrison, Center's output consists mainly of piano music. This is characterized by a wide-ranging imagination, rollicking humour and a carefree, childlike spirit, expressed by whirlwind dances, balletic sequences tinged with mystery and breathtaking filigree accompaniments. His First String Quartet, written under severe pressure during World War II, includes rough textures: anger torn to shreds. Fugues in quartal harmony contain some of his most introspective writing. Susskind, who described Center as 'the most modest composer I have ever met', conducted Center's Divertimento, performed by the strings of the Scottish National Orchestra in 1952. One of Center's last works was the valedictory *Lacrimae* for string orchestra, a work of modal simplicity, naive but disconcerting. On the initiative of James Reid Baxter, a festival of Center's music was held in Bogotá in 1979.

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RUZENA WOOD

Cento (Lat.: 'patchwork'; Fr. *centon*; It. *centone*). (1) A composition in literature or music formed by piecing together excerpts from different authors or pre-existing works. Pope Gregory the Great (*d* 604), for example, is reputed to have compiled an 'antiphonarius cento', a combination and revision of earlier books containing texts for sung items of the Mass. More specifically, the term refers to poetry made up entirely of lines or refrains quoted from other works, or any artistic technique that relies on patchwork construction, citations or borrowings, such as the QUODLIBET or any of its parallel types: *see* ENSALADA; FRICASSÉE; INCATENATURA; MEDLEY; MISTICANZA. It is also used of jazz improvisation that draws on existing formulae which are rearranged into new patterns, a notable exponent being Charlie Parker.

(2) As applied to monophonic liturgical chant, a melody pieced together from pre-existing chant formulae (standard phrases) in chants of a certain group, such as graduals or responsories; *see* CENTONIZATION.

□

Centonization (from Lat. *cento*: 'patchwork'). Composition by the synthesis of pre-existing musical units. The term is modern, borrowed from poetry by Ferretti in 1934, and has been applied mainly to Gregorian and other chant. Some later studies have sought to expose weaknesses in the concept it represents.

Since the 19th century scholars have recognized the role played in some music by traditional aptness rather than originality; the notion of centonization has gradually grown out of this recognition. Gevaert (1881) wrote of 'prototype melodies' and 'melodic schemes' (*type mélodique*, *schéma mélodique*) which he claimed musicians in ancient Greece used to build up compositions (*see* NOME), as did composers of Latin chant, and musicians in ancient

and modern India. These ideas were developed by Peter Wagner (1921), who described the 'wandering melismas' of Gregorian chant: certain melodic formulae that recurred in different contexts in some of the oldest chants of the repertory, such as graduals. He attributed an archaic oriental origin to this formulaic procedure and, by contrast, saw a Latin 'drive towards order and clarity' in the 'freely composed' melodic repetition structure of the alleluias, in which formulaic structure scarcely occurs (Wagner, 417). He categorized the recurrent melismas in Gregorian graduals of the 2nd mode, and Frere similarly studied responsories of the 2nd mode.

In 1934 Ferretti published a systematic attempt to comprehend this formulaic method of composition, together with other features of the chant, in a full aesthetic of Gregorian plainchant. He used the word 'cento' for the first time to describe melodies in which formulaic procedures could be observed: chants were classified in three groups, centos, original melodies and prototype melodies (i.e. complete melodies adapted to new texts). Ferretti's concept of centonization has been immensely influential and has even been used in the construction of new chants for the Latin church.

Scholars in other areas subsequently found the concept of centonization useful. Formulaic construction is recognized even more explicitly in medieval Byzantine chant than in Latin chant (*see* BYZANTINE CHANT, §7). Schiødt has suggested a rigorous application of Ferretti's principle to the Byzantine repertory. Formulaic construction also occurs in Russian chant (*see* RUSSIAN AND SLAVONIC CHURCH MUSIC, §2) and in the oriental Christian chant repertories such as Ethiopian chant, where individual melodic cells are notated with single symbols as in ekphonetic notation. Some of these repertories display formulaic features arising from a concept of MODE as a collection of traditionally apt melodic procedures.

Throughout the period of the use of the term 'centonization', writers have attempted to overcome what they saw as pejorative overtones attaching to it. Ferretti devoted a whole chapter to defending prototype melodies and centos against those who 'denied authentic expressive value' to them; Sachs similarly wrote that 'the composer of cantillations, far from being a patcher, might better be compared to an ingenious gardener who arranges his two dozen of motley flowers in ever new bunches' (p.85).

However valid the application of the term centonization to other branches of Christian chant, its use with respect to Gregorian chant has been criticized on the grounds that there is at best an imperfect analogy between the original literary phenomenon and chants that employ formulaic melodies (see Stäblein; Treitler, 1975; Hiley). A 'cento' was in the first instance a garment sewn together from diverse pieces of cloth; and a literary cento a poem patched together with lines from a variety of other works or from different places within the same work. A formulaic chant, however, is a more organically unified creation. Some formulaic chants, for example, those of the *Alleluia, Dies sanctificatus* type, simply adapt an entire model melody to new texts. Most of them, however, such as the mode 2 graduals or mode 8 tracts, do not follow a model so strictly, but rather accommodate the different texts of each chant by a free reworking of new material together with a fund of common formulae (frequently maintaining the latter in the same order). In each case there is no juxtaposition of heterogeneous musical bits and pieces but an integral melody, one, moreover, that is homogeneous as to modal substance and liturgical destination. At the same time individual formulae can cross modal and genre boundaries (Wagner's 'wandering melismas'), but these, too, are so musically integrated into their new compositional destinations that they appear to be less the property of a particular mode or liturgical genre than part of a common Gregorian musical language.

For categories of composition constructed from pre-existing units, to which the term 'centonate' has not generally been applied, *see* FRICASSÉE; PASTICCIO; POTPOURRI; and QUODLIBET. *See also* COMPOSITION.

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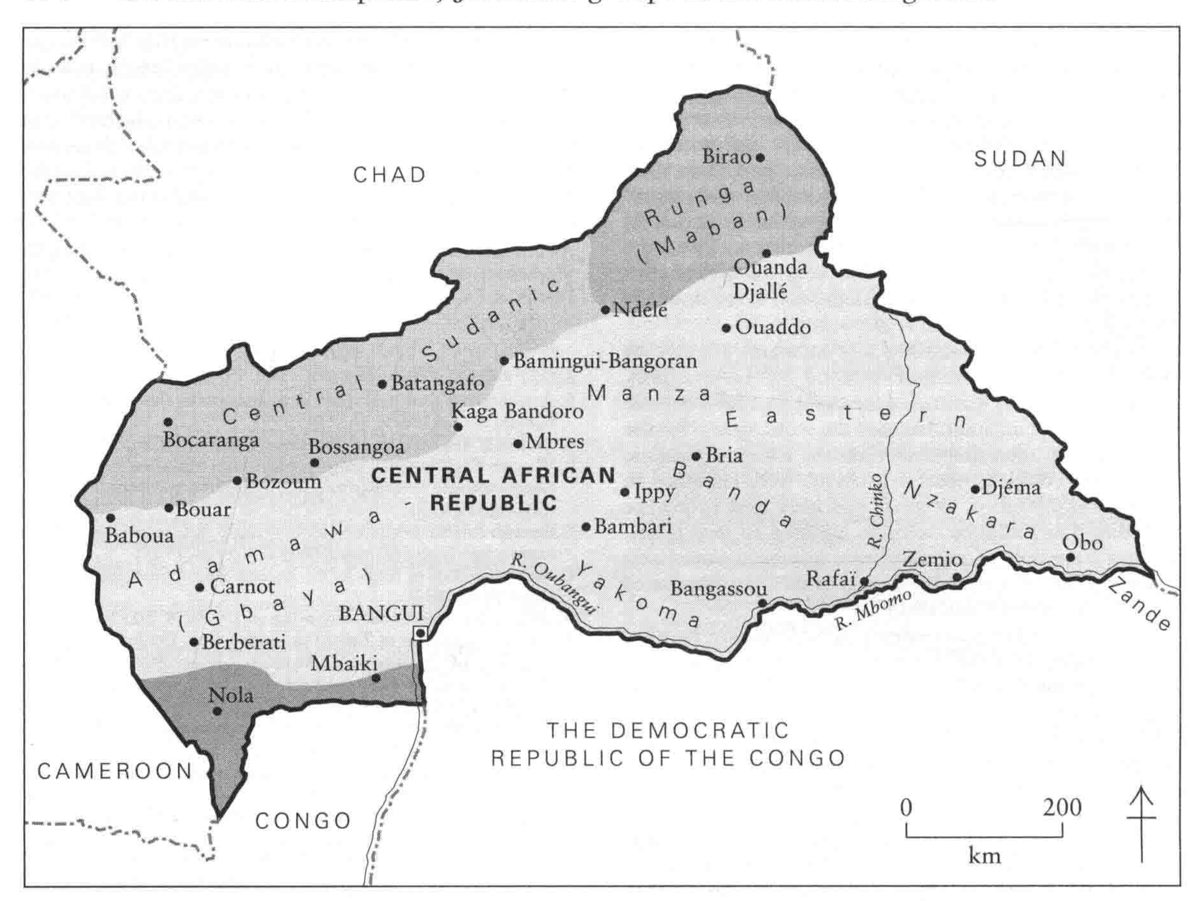
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Central African Republic (Fr. République Centrafricaine). Country in Central Africa. It serves as a link between the Democratic Republic of the Congo (formerly Zaïre), the Congo Basin and the Sudanic-Sahelian zone. It has a surface area of 622,436 km² and a population of 3.64 million (2000 estimate). The west of the country contains the largest concentration of population, while vast regions in the east remain uninhabited. The south-west has dense equatorial forests that receive large amounts of rainfall, favouring the growth of lush vegetation, including various medicinal plants. The people of the country live by subsistence agriculture and forestry. A great many commercial plants are grown, including coffee, cocoa, cotton and rubber, and the forests have been heavily depleted as a result of the exploitation of their wood during the last two decades of the 20th century.

1. Ethnic groups and historical background. 2. Music and society. 3. Musical characteristics. 4. Music of the main linguistic regions. 5. Musical instruments. 6. Modern developments.

1. ETHNIC GROUPS AND HISTORICAL BACKGROUND. The population of the Central African Republic belongs to approximately 85 ethnic groups. Primary ethnic groups include the Banda, Manza and the Gbaya-Manza-Ngbaka in the centre and central-eastern part of the country; the Zande and Nzakara in the east; the Gbaya in the west; the Ngbaka, Bogongo, Isongo (Mbati), Kako and Mpyemo (Mpiemo) in the forested regions of the south-east; the Gbanziri and Yakoma along the banks of the Ubangi; and the Sara Kaba, Surma and Runga in the north and north-east (fig.1).



1. *Map of the Central African Republic showing the four chief musical and linguistic areas*

It is difficult to express the representation of various religions within the country in terms of percentages, but as an estimate 35% of the population practise indigenous beliefs, 50% are Christian and 15% Muslim.

In the Central African Republic several so-called pygmy groups travel through the dense forests of the administrative divisions of Lobaye (Bagandu) and the Sangha Mbaere (Nola, Bayanga Lindjombo, the Ndoki forest and Bilolo/Biguene). Today the survival of the 'pygmies' is a problem because of modernization and the destruction of their forest ecosystems. The Baaka (BaAka) of the Lobaye region and the Bankombe/Bampencele of the Sangha Mbaere are the best known of these populations.

Through the persistence of Pierre Savorgnan de Brazza (1852–1905) and the initiative of the Committee of French Africa, the French colony of Gabon-Congo had assured direct access to Chad via the Ubangi route. At the end of the 19th century, France was granted a vast territory of 2·5 million km² between the Belgian Congo, German Cameroon, British Nigeria and Anglo-Egyptian Sudan. In 1910 this territory was given the name of French Equatorial Africa. It had four regions, of which the Ubangi-Shari has become the modern Central African Republic.

In Ubangi-Shari, as in all other territories, a colonial commission distributed still unsurveyed territory to concessionary companies, called 'Colonization Societies', which were assigned property rights over all natural resources of the areas. The inhabitants were paid low rates for the time they spent gathering produce, and what payment they did receive was in kind. Searches were often organized to recruit men as workers from the indigenous people who were forced to abandon their villages. Women and children were held hostage in camps along the transport routes, serving as a guarantee that the fathers of those families would work. Within a few years, Ubangi-Shari was ruined and its people plunged into poverty. If there was music and dancing during this period, it could only have been in remote areas. Ubangi-Shari became independent in 1960. Barthélémy Boganda (1910–59) of the Indigenous Clergy had blazed the trail in 1958. The country assumed the name of the Central African Republic at this time. After independence, the tribulations of the country, now a new state, continued under an improvised government. It was an empire in 1976–9, but since 1979 it has been a republic.

In contrast to its colonial history, the history of the rediscovery of indigenous cultures and traditions of the Central African Republic, i.e. music and dancing, proceeded smoothly. The German explorer Georg Schweinfurth (1836–1925) and the Russo-German Wilhelm Junker (1840–92) were the first European observers after the Italian Piaggia to travel in this part of the continent, particularly in the state of Zande. In 1878 Schweinfurth described in detail the musical traditions, dances and musical instruments of the Kingdom of Zande. Similarly Junker's account, published in 1890, contains descriptions of various musical instruments, such as the giant Zande

drum. There are other 20th-century analyses of Central African music, for instance by Bruel (1910) and Cureau (1912).

2. Music and society. In almost all Central African societies, musical traditions are systems that emerge from ceremonies and recreation. Each ethnic group in the republic has a series of musical repertories performed in distinct social circumstances. In particular, the relationship between music and society is found in ceremonies (such as rituals and initiation ceremonies, ceremonies of divining and healing, of mourning and the end of mourning, exorcism and the stigmatization of sorcerers), unusual occasions for rejoicing (the enthronement of a traditional chieftain, a successful hunt or a good kill of game, the birth of twins etc.) and simple amusements (children's games, friendly gatherings etc.). Besides social music, there is some purely instrumental and recreational music performed by individuals generally for amusement and relaxation. The lamellophone (for instance, played on a long journey) and the harp are the primary instruments for such diversions.

The music of the Central African Republic, like its other arts, is an oral tradition handed down from older to younger practitioners by means of vocal or instrumental imitation and by verbal instruction. While instrumental virtuosos from different villages are renowned and are much admired, there are no professional musicians in Central African societies. Individuals associate themselves with the kinds of performances that stimulate them, and they make contributions according to the quality of their own impulses. However, in certain rituals and initiation ceremonies the parts of celebrant and instrumentalists are taken by well-known performers.

The musicality of the peoples of Central Africa is not governed or conditioned by rigid criteria or metonymic frameworks such as isochronism or periodicity, cadences or scales. All creative impulses that materialize as sound and all melodiously phrased tones are perceived to be music: that is, musicality is free and unconstrained by rules. In the Central African view, music (a term without an equivalent in most Central African languages) is not chronometric but is absorbed by the human body. Even magical incantations and funeral laments are music. Central African ethnic groups have similar attitudes to music, which is usually expressed by the association of vocal and instrumental expression, and in principle it is responsorial in structure, the alternation of soloist and chorus supported by instrumental playing.

In Central African terminology, allusions to 'music' are conveyed by the words designating the two typical performance contexts: singing and instrumental playing. That is to say, singing a song and playing a musical instrument (such as a harp) signifies and designates music: dance is considered only an effect of music. In recent years, terms for music (*mosoko* and *ngombi*) have been introduced in the standard Sango language spoken throughout the territory. The semantic relationship between music and language can be demonstrated by the fact that many ethnic groups in the country have tonal languages, and this tonality has a considerable influence on songs.

Music in Central Africa is performed individually or in a group, depending on circumstances and the function of the music. An example of individual music is a song sung by a mother to lull her child to sleep, or a woman yodelling as she works or brings in the harvest. In general, music played in groups implies ceremonial or entertainment contexts and involves polyphony and/or polyrhythms. Music also plays an important contextual and accompanying role in the recitation of *chantefables* and stories.

3. Musical characteristics. In European conceptual and analytic terms, vocal and instrumental music are generally performed together and interact within a rhythmic structure. However, these two musical elements can be separated, as with the playing of certain aerophones, such as the giant trumpets of the Banda (Arom, 1967).

Rhythm assumes a primary part in Central African music. The formulae of the various rhythms use proportional durations in a rigorous metric and periodic framework determined by a finite number of isochronal pulses. These pulses may be expressed by accompanying instruments (rattles, hand-clapping, percussion, bells etc.) or may be merely suggested by the dancers' steps (Dehoux, 1992). So far as pitch is concerned, pentatonic scale structures without dissonance are most often used. However, some ethnic groups use more than one type of scale simultaneously. In the east, for example, the Nzakara use a scale consisting of four whole tones, while in the south-west the Mpyemo and Kako use semitones in their scales (Arom, 1967, 1973). Timbre is of great importance in the music of Central Africa, particularly since this music is marked by the richness and wealth of meaning conveyed by instrumental sound colours.

The music performed by Central African ethnic groups consists of a vocal and instrumental plurality. This plurality respects vocal or instrumental singularity, that is, each vocal instrumental entity functions independently. At the same time, they act interdependently as they provide parallel accompaniment for each other and lead to a common rhythmic point, the physical peroration of dance.

Polyphony, or songs with several polyphonic parts, and instrumental polyrhythms employ the same principle in Central African music: the weaving together of homogeneous and heterogeneous vocal and instrumental entities. A xylophone ensemble, for instance, is polyrhythmic with different individual melodic figures assigned to each instrument. The end product is a single rhythm, however, and sometimes indicates an inherent model. The instrumental heterogeneity of a music ensemble will often (as among the Gbaya-Manza-Ngbaka) consist of three xylophones (*bezanga*: small xylophone; *rgiringba*: ancestors; *kpembe*: youngest child), a double-headed drum (*bion*) and small bells and rattles (*ngala*), in addition to hand-clapping (Dehoux, 1992). A vocal ensemble is also usually polyphonic except in a responsorial context where several homophonic voices interact (Kubik, 1994).

Polyphony and polyrhythms are of irregular distribution in Central African music. It may be said that polyrhythms are found wherever there is instrumental plurality. In Central Africa, polyphony is chiefly a tradition of the 'pygmy' peoples; this tradition does not have song with several homophonous voices. When two 'pygmies' sing, the voices intertwine, each developing an independent melody with interjections partly sung and partly spoken. Polyphony and polyrhythms are a profound reflection of the freedom of vocal and instrumental musical expression in Central African societies, a freedom

exercised through an indifferent attitude to notions of time and space.

4. MUSIC OF THE MAIN LINGUISTIC REGIONS. While music of Central African societies has the same basic characteristics, its physical production, namely rhythm with its constituent parts, instrumentation and vocalization, shows a significant correlation with linguistic elements. Characteristics of cultural rhythmic styles are closely linked to well-defined groups or families of languages. This relationship corresponds to the Central African linguistic landscape as demonstrated below:

Musical area A extends over the entire region of the east Adamawa group and is divided into three areas: Gbaya (Bouar–Baboua–Carnot in the west); Banda-/Manza (Bambari–Bria–Bangassou in the centre); Nzakara/Zande (Rafai–Zemio–Obo in the east).

Musical area B covers Benue-Congo (Niger-Congo); Mpyemo/Kako/Ngbaka/Ngundi/Bogongo/Sanga-Sanga; Pomo (the Congolese Nola–Mbaiki frontier in the south-west).

Musical Area C includes the Marban region: Runga (Ndele–Ouadda–Djallé–Birao in the north).

Musical area D includes the Benue-Congo group: 'pygmies' of the Congolese forests of Central Africa in the south-west of the country.

Rhythmic styles are among the clearly perceptible differences between these four musical areas. While the large musical area A characteristically employs a short or sequential rhythmic style, musical area C augments the same rhythmic style with rhythmic pulsations to the point where the musical rhythm literally shakes, as with the Surma people. In these two rhythmically related musical areas, instrumental ensembles consisting of xylophones and drums are often found, for instance among the Zande, Banda and Manza. The rhythmic Runga style of musical area C is heavily influenced by Islamic music.

Musical area B of the Benue-Congo group (Bantu) has a characteristically slower rhythmic style. In this musical area, only the Ngbaka ethnic group uses the harp, an instrument widespread in the region of the eastern Adamawa group (Zande), while the 'pygmies', Pomo and Sanga-Sanga play the *mvet*, a harp-zither from the bordering regions of Cameroon.

'Pygmy' music constitutes an entirely autonomous musical area in a region extending throughout the dense Congolese forests of Central Africa. Typical features of this tradition are polyphony and yodelling, and the conical single-headed drum is the predominant instrument. The 'pygmies' have a considerable musical influence on their Bantu neighbours, with whom they share the dense forests.

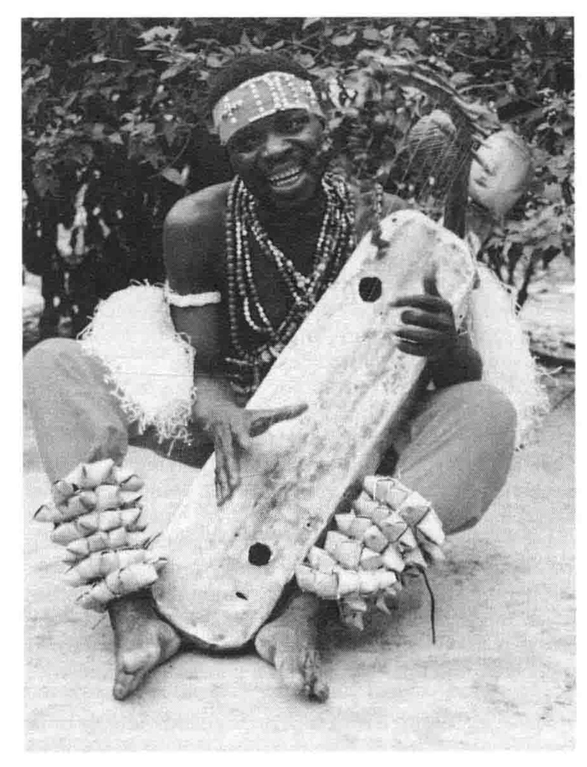
5. MUSICAL INSTRUMENTS. In Central African societies musical instruments have various functions linked to different musical repertories. First and foremost, instruments are used in ritual and initiation ceremonies, notably in connection with a heightened state of consciousness. The beating of musical instruments in particular, along with song, arouses that heightened state, which manifests itself in trance, auditory drive and/or music-colour synesthesia, allowing communication with the supernatural (often under the psychotropic influence of hallucinogens). Then there are such separate functions as sending messages from village to village by a slit-drum and providing entertainment for a group or an individual. The diversity of the functions of musical instruments is not, however, limited to these main contexts.

In the Central African Republic there are musical instruments that belong exclusively to a particular ethnic group, such as the ten-string *n'gombi* (harp) of the Ngbaka (fig.2) or the giant transverse trumpets of the Banda. Other musical instruments have spread throughout the Central African region as the result of migratory diffusion (the lamellophone, bells etc.). Other instruments exist within ethnic groups (skin drum with one or two heads, slit-drum, instruments for accompaniment etc.).

The instrument types found in Hornbostel and Sachs's classification of 1913–14 – idiophones, membranophones, chordophones and aerophones – are represented in Central African music. Notable among the wide distribution of instruments are the different kinds of xylophones, i.e. *mentsiang* of the Mpyemo (fig.3), *kponingbo* of the Zande (fig.4), *zanga* of the Pana and the Gbaya-Manza-Ngbaka, *kalanga* of the Banda-Mbiyi and *kangba* of the Manza, or the various forms of double-headed drums, i.e. *ntumo* of the Mpyemo, *ndumo* of the 'pygmies', *kporo* of the Banda Gbambiya, *bio* of the Gbaya and *guru* of the Zande.

Central African ethnic groups do not, however, categorize their musical instruments according to the criteria developed by Hornbostel and Sachs, particularly not by the appearance of the constituent elements of those instruments, but more usually according to function. An example of the taxonomy of musical instruments among the Mpyemo ethnic group follows:

Group (a): musical instruments particular to ceremonial dances, dances for entertainment and on specially joyous occasions (skin-head drum and slit-drum);



2. The ten string n'gombi belonging exclusively to the Ngbaka people of Benue-Congo



3. Portable xylophone of the Mpyemo people with calabash resonators that include mirlitons made from spiders' webs played by Pierre n'Dia of the Mekara village

Group (b): autonomous musical instruments (lamellophones, xylophones and musical bows);

Group (c): instruments used for accompaniment (rattles, short transverse trumpet and large and small bells);

Group (d): musical instruments for children (whistles and ground bows, such as the *korongoe* ground bow of the Gbaya-Bokoto).

6. MODERN DEVELOPMENTS. Urban dance music in the Central African Republic is a branch of modern Congolese rumba or *soukous*-like music, but it has been increasingly defined by local rhythms and vocal styles: for example, Zokela bands from the Lobaye region (1980–present) are rooted heavily in the styles of the Mbati and Ngbaka ethnic groups, and the band Negro Luamé from the Boda area (1975–87) adapted rhythms of the Gbaya and Bofi ethnic groups. The emergence of urban dance music in the 1960s resulted from the introduction of the Spanish guitar and, more importantly, from radio broadcasts of Latin American popular musics, such as the rumba, cha cha cha and *merengue*.

The early development (1963–5) of urban music in Bangui, the capital, is closely linked with well-known artists in the country, such as Jean Magale (with his song, *Pardon, chérie*), Dominique Eboma, Maître Bepka (Bekers), André Savat and Prosper Mayele, one of the founders of the band Centrafrican Jazz. More recently (1980s–90s), the late Thiery Yezo of the longstanding band Musiki and Kaida Monganga, the founder of Zokela Original, have had a significant influence on urban dance music in the republic.

One of the most compelling styles is *la musique traditionelle moderne* played by the band Zokela. Now not only the name of a band, *zokela* has become a full-fledged style. *Zokela* bands provide evenings of energetic dancing, social commentary and proverbs set to the bubbling rhythms of the Lobaye region in the south-west of the country. After paying a fee of 500 francs (about £3 in 1995) at an open-air club, one might have found musicians and patrons warmed up by about 9 p.m. Four singers standing in a row, each behind a stationary microphone, would trade lead lines and overlapped choral responses with tight harmonies. Occasionally a singer would withdraw, replaced by another waiting casually along the sidelines.

Though overshadowed internationally by neighbouring urban music styles, such as *soukous* and *makossa* from Congo and Cameroon, musicians from the Central African Republic, and the Lobaye region in particular, have developed their own electric band music since the late 1970s, and their popularity with the Central African people is high. The band Zokela captures the insistent and vital sound of Lobayan ceremonies and funeral dances on modern instruments. Accented by a trap set, the bass guitar and glass bottle tapped with a stick catches the texture of village drums. The bass guitar emphasizes high–low contrasts such as the open and muted strokes of a low-pitched drum, while the bottle adds the syncopated triplet rhythmic patterns of a matching high-pitched drum. Two lead guitars build on that rhythmic base, playing interlocking, repeating riffs (sounding brighter than in *soukous*) jumping octaves and rolling in cycles.

Though Zokela was not the first band to integrate musical elements from Lobaye into an urban sound, it was the first group to combine the melodies, harmonies, vocal quality and especially the *motengene* regional dance rhythms and energy into the music. After Thiery Yezo, the leader of Musiki, heard Zokela for the first time in 1981, he and a financially successful music lover from Lobaye invited the band to Bangui to perform
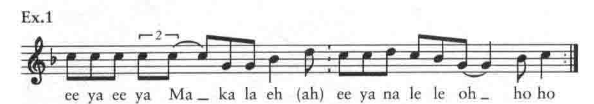


4. A Zande ensemble with xylophone (Kponingbo), split-drum and double-headed drum

several club concerts. Zokela exploded on to the Bangui cultural scene, soon playing regularly at Club Anabelle in the Fatima neighbourhood and later at other venues. Despite the increasing economic constraints of the late 1990s, they still play in Bangui, around the country and in the Democratic Republic of the Congo; they have also recorded many cassettes sold in Bangui street kiosks. As they established themselves in the capital, Zokela began singing not only about their experiences as Lobayans but also about urban life in Bangui, subjects to which people from all regions of the country could relate. In rhythm, vocal style and lyric, Zokela voiced the contemporary and complex experiences of urban Central Africans.

While Zokela remained in the capital during the early 1980s, several more established Bangui bands (including Musiki, Makembe, Cannon Stars and Cool Stars) began to tempt the Zokela singers to join them; and they often succeeded since they had instruments and more money. Fortunately, the core group of Zokela's singers and players was so large that there were musicians left to fill the places of those who moved on. Thus Zokela was not only maintained, but it had now infiltrated the sound of most of the other bands in Bangui to varying degrees.

Far from the urban centre, in the forested southern region, BaAka 'pygmies' have defined a version of modernity through their music and dance, providing a contrasting though related example of contemporary music in the Central African Republic. One of the most popular BaAka dances of the late 1980s was a hunting dance called *mabo*. *Mabo* was a relatively new dance. New dances emerge every few years, some remain for generations, while others fade away. Whereas songs for older dances (such as the spirit dance *njengi* or the hunting dance *ndambo*) have been elaborated to the point where underlying melodic themes are often dropped, with newer songs people occasionally sing basic melodic themes, while adding myriad improvisations and elaborations. One of the most common *mabo* songs is *Makala* (ex.1).

Ex.1



A new music-dance genre has recently developed among BaAka in response to the recent appearance of missionaries in the Bagandu region of the Lobaye. This developing expressive form, the 'God Dance' (*eboka ya nzapa*), is a means of addressing modernity. In an effort to reinvent themselves as competent in a changing world, BaAka claim any 'otherness' that surrounds them and usually excludes them, and in this genre they mix those elements into a form they can define and control. The dancers, mostly youths, move in a circle, using *motengene*-like steps borrowed from neighbouring ethnic groups, along with the singing style and drum rhythms of the neighbouring Bolemba 'pygmies' (who live more like Bantu villager farmers than do BaAka foragers). Bolemba recreational dances are also emulated by non-'pygmy' Bagandu youths in nearby villages, which is probably how the BaAka, in turn, first became familiar with the style.

Grace Brethren Church mission songs are preceded and followed by Bolemba-style interpretations of music from various Christian sects represented in Bagandu village, including Baptist, Apostolic and Catholic hymns. These hymns are blended into the same dance, along with Afropop snippets sung in the Lingala language (from radio tunes transmitted from the Congo and received in Bantu villages such as Bagandou).

BaAka initially argued the validity of Christian materials. But by 1992 the controversy had settled, and the 'God Dance' had just become one among many *beboka* (dance forms); they could dance their own dances and still 'pray to god', as some BaAka explained.

African 'pygmies' have been repeatedly placed in a 'timeless' cultural box by scholars, artists, journalists, missionaries, politicians and profiteers of various sorts. Each to a different purpose, and even in dialogue with each other, they have marked the forest people as utopian or backward, savage or sublime. At the same time, urban African musicians such as Zokela have been hurtled into a realm of marketable 'world beat' and now face the prospect of being stripped of regional potency. In a flourishing and ever-changing expressive world, Bagandu village youths enjoy performing the dance styles of their Bolemba 'pygmy' neighbours, and those village youths in turn inspire BaAka 'pygmies' in the forest and Zokela musicians in the city to interpret similar styles, all to different though thoroughly modern, rooted and relevant ends.

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MAURICE DJENDA (1–5), MICHELLE KISLIUK (6)

Central America. *See* LATIN AMERICA and under individual countries.

Central Asia. The musical cultures of Central Asia have been shaped by a long process of interaction between speakers of Iranian and Turkic languages, and by a longer history of interaction between settled and nomadic peoples. The present article covers the three major geographic regions of what has been called the 'Turco-Iranian world': the vast plain (including steppe, desert-steppe and desert) that falls from the Altai, Tian Shan and Pamir Mountains westwards to the Urals and the Caspian Sea; the Iranian plateau, with the Hindu Kush on the east and the Zagros mountains to the west; and the plateau of Anatolia, ringed by the Pontus Mountains along the Black Sea and the Taurus along the Mediterranean. Politically, Central Asia may be said to comprise the republics of TURKMENISTAN, UZBEKISTAN, KYRGYZSTAM, TAJIKISTAN and the southern third of KAZAKHSTAN; AFGHANISTAN north of the Hindu Kush; northern IRAN; AZERBAIJAN; and eastern TURKEY.

The major Iranian languages are Persian, Kurdish, Pashto and Baluchi. Different dialects of Persian are spoken in Iran, Afghanistan, Uzbekistan and Tajikistan; more speakers of Tajik Persian live in Afghanistan and Uzbekistan than in Tajikistan. Small groups of Pamir peoples living on both sides of the Pyandzh river in southern Tajikistan, north-east Afghanistan and the adjacent area of Pakistan speak several different eastern Iranian languages (Yaghnobi, Wakhi, Munji, Yidgha etc.). Turkic languages are spoken in much of northern Iran and Afghanistan as well as in Turkey, Azerbaijan, Turkmenistan, Uzbekistan, Kyrgyzstan and Kazakhstan. Unlike the political boundaries, the principal ethnolinguistic divisions of Central Asia have remained relatively stable since the end of the 16th century.

1. Traditions. 2. Musicians. 3. Structure and genre. 4. Instruments.

1. TRADITIONS. In the 20th century, efforts to develop musical cultures have produced somewhat similar results in the nine nations of the region, though with interesting local differences. Concerted attempts to reinterpret and modernize existing musical practices were mounted just as ethnomusicologists from inside and outside the region began to conduct fieldwork. Conflicts in the agendas of musicians, scholars and government ministries have fostered continuous debate concerning 'traditionality' (Russ. *traditsionnost'*) from the 1920s to the present.

Nationalist projects have included the establishment of conservatories and archives for traditional music, codification of 'classical' and 'folk' idioms with appropriate publications and institutions, suppression of religious

institutions where music was cultivated for centuries, creation of musical emblems of national identity and radio broadcasting policy. In Afghanistan only the last two have been significant, due perhaps to the relative weakness of central authority. Afghan nationalism in the 1930s encouraged the adoption of a national dance, the *atan-e melli*, and the *kiliwāli* music developed at Radio Afghanistan in the 1950s has had a profound impact throughout the nation. Many Afghans consider the *rubāb* (a double-chested short-necked lute) to be their national instrument.

The ideology of the founders of the Turkish Republic (established 1923) supported a sharp division between 'art' (*san'at*) and 'folk' (*halk*) music, with the latter seen as the proper basis for a secular musical practice that would (like the Latin script adopted in 1928) help to separate the new nation from its Ottoman past. The reconstructed 'folk' idiom, endowed with its own theory based on the rural long-necked lute *bağlama*, has been propagated by a vast network of institutions (conservatories, 'people's houses', clubs, Turkish Radio and Television); the instrument is now mass-produced and widely played in both cities and villages. Classical music suffered from the abolition of religious brotherhoods in 1925, although dervishes have continued to meet for 'rehearsals' (*meşk*) and other activities, some of which have been subsumed under the rubric of 'folklore'. Much of the repertory created in dervish lodges and at the Ottoman court was published as 'Classics of Turkish Music' (*Türk musikisi klasiklerinden*) beginning in the mid-1920s. When Turkish classical music was restored to the curriculum of the Istanbul Conservatory in the late 1940s, it was taught from notation according to the systematic theory of Sadettin Arel (1880–1955). Instruction at the state conservatory in Ankara (established 1936 with the assistance of Paul Hindemith) was from the outset limited to Western music. An archive of folk music to which Béla Bartók had contributed was first housed at the conservatory; in 1967 it was transferred to Turkish Radio and Television, which remains the most powerful centre for collection, notation, arrangement and diffusion of tunes in the *halk* idiom.

Whereas the officially sanctioned *halk* idiom of Turkey was defined to exclude the modes (*makamlar*) of art music, the *muqam* repertory was central to conceptions of 'people's' (*xalq*) music in Azerbaijan. *Xalq musikasi* (the equivalent of Russian *narodnaya muzïka*) likewise became a relatively comprehensive term in the other Turkic republics of the USSR, though genres with religious connotations were often excluded for ideological reasons. UZEIR HAJIBEYOV, the dominant figure in the musical life of the Azerbaijan SSR until his death, formulated an innovatory theory of the structure of the *muqam* system. First published in 1945 and subsequently refined by M.S. Ismaïlov (1960), the theory has influenced later generations of composers and improvisers without entirely displacing the orally transmitted pedagogies that organize the *muqam* system by different principles. Hajibeyov's own path as a composer led from operas that call for singers to improvise within a specified *muqam* to the fully notated opera *Kyor-oglï* (1936). He was also active as a conductor of choirs and orchestras of folk instruments that performed from notation. The creation of modern musical institutions in Azerbaijan does not seem to have diminished the great value placed on improvisation.

Improvisation has also retained its central importance in what is now called the 'traditional music' (*musiqi-ye sonnati*) of Iran, a high art that is closely related to the Azerbaijani *muqam* but has developed quite differently in the 20th century. One version of the Persian *radif*, a repertory of melody-types on which improvised performances are based, was published in 1963 by the Ministry of Culture and Arts, more as a cultural monument than as a teaching tool. Earlier versions published for teaching purposes were highly selective. A more rigorous version of the *radif* was assembled over many years of study by Nur 'Ali Borumand (1905–77) and taught by himself and his successors at the University of Tehran from the late 1960s. Like several of his friends Borumand performed only at private gatherings, and his teaching, which avoided notation and other gestures toward scientific 'systematization', was more conservative than that of Sadettin Arel in Turkey or of Hajibeyov in Azerbaijan. Borumand's colleague Dāryush Safvat and several of his students (among them Dāryush Talā'i, Majid Kiāni and Mohammad Rezā Lotfi) came to be recognized as authoritative exponents of *musiqi-ye sonnati*. Regional music (*musiqi-ye navāhi*) began to attract official interest in the 1990s, and major festivals were organized in 1992, 1994 and 1997. No attempt at devising a written pedagogy for a regional music has ever been made in Iran.

A major source of controversy in research conducted within the USSR was the concept of 'Professional folk music', as outlined in Klyment Kvitka's path-breaking dissertation on 'Professional folk singers and instrumentalists in the Ukraine' (1924). Kvitka's research programme offered an alternative to the equation of 'folk music' with 'peasant music' in the work of Bartók, Brăiloiu and other central European scholars. The seminal monograph on Turkmen music by V.A. Uspensky and V.M. Belyayev (1928) contains a wealth of information on the *bagşy*, a professional storyteller and entertainer who plays the *dutār* (a fretted long-necked lute with two strings). Analogous figures have long been active throughout Central Asia, but from the mid-1930s many were forced to adopt other professions in order to avoid charges of 'parasitism'. In Kazakhstan ideological considerations generated denials that any professional musicians had existed prior to the creation in the 1930s of an 'orchestra of folk instruments', and a second volume on Turkmen music by Belyayev and Uspensky remained unpublished owing to an alleged 'exaggeration of professionalism'. One strategy, adopted in Belyayev's essays on the musical history of the peoples of the USSR (1962–3), was to interpret 'professional folk music' as a transitional stage preparing the way for the creation of national schools of composition.

Studies of sung poetry in Soviet Central Asia were also hampered by nationalist concerns and by relentless efforts to suppress religion, including the Sufi orders. When Uspensky notated the Bukharan *shashmaqām*, he was not permitted to write down the Tajik texts sung by his informant, and the work was published in 1924 as a monument of Uzbek culture, with no texts in the vocal section. It was the presence of too many dervish songs that prevented the publication of Belyayev's and Uspensky's study of music in the Ferghana valley. In other cases objectionable texts were revised or replaced.

As in Turkey, the construction of cultural heritages in Soviet Central Asia made use of many institutions and media. The emphasis on training musicians for ensemble performance that left little or no room for improvisation required new canons of classical music and folklore, along with extensive modifications of instruments and performance genres. Substantial efforts were devoted to the harmonization of folk melodies, whereas in Turkey this project remains a deferred item on the nationalist agenda. Musicians in the USSR confronted a powerful system of incentives and punishments. Changes in the political climate brought about drastic revaluations of the expertise of performers, some of whom suffered years of official neglect before their services were suddenly needed. One such figure was the Bukharan Jewish musician Baruch Zirkiev, who served towards the end of his life as a major informant for Yunus Rajabi (1897–1976) as the latter notated what became the standard edition of the Bukharan *shashmaqām* (published in 1959).

Before they were transformed into 'traditions', the performing arts of Central Asia offered many avenues of communication with ancestors and contemporaries. If popular preferences in every nation have been deeply affected by the diffusion of new idioms, the resilience of older attitudes toward music and poetry (especially those associated with Sufism) has been no less evident.

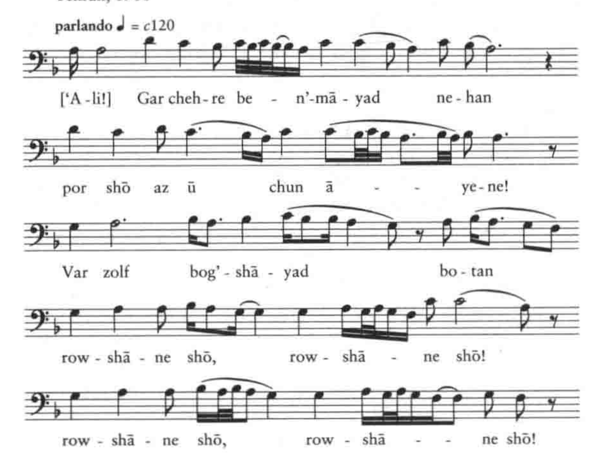
2. Musicians. Acknowledgment of the power of music as a medium of communication has been one of the basic premises of Turkic-Iranian cultural interaction throughout Central Asia. In a story that has been told for over a millennium, a ruler promises to execute anyone who tells him that his favourite horse has died, and a minstrel escapes punishment by conveying the bad news through sounds drawn from a string instrument. Bārbad, the chief minstrel of Khosrow Parviz (ruled 590–628) in Sassanian Iran, accomplished this task on the short-necked lute *barbat*, and a piece in the current *dutār* repertory of Khorezm tells the same story about a different ruler. Pieces for the Kyrgyz *komuz* (an unfretted long-necked lute with three strings) and the Kazakh *dömbra* (a fretted long-necked lute with two strings) relate a similar incident, in which a khan learns of his son's death in a hunt as a minstrel depicts the sequence of events on his *komuz* or *dömbra*. Programmatic compositions that evoke such episodes have been no less significant than improvisations designed to meet the needs of a particular occasion.

Before the 20th century no court, however small, could do without the services of musicians and poets, who were often bi- or trilingual. Verses presented to the Emir of Bukhara by the Persian-speaking intellectual Ahmad Mahdum Kalla (1827–97) echo a long tradition in naming seven figures whose achievements are responsible for the honour of a state (all of which he claimed to combine in his own person): the philosopher, doctor, astrologer, singer, poet, calligrapher and painter. Praise poetry, whether sung or recited, served as a means of moral instruction; as is generally the case at courts, performers and auditors were expected to conduct themselves according to accepted norms. Throughout most of Central Asia following the advent of Islam, the basic models of decorum (*adab*) were of Persian origin. Innumerable court musicians maintained close ties with Sufi religious orders, whose meeting places remained important performance venues as the courts disappeared. Yet the diffusion of Sufi ideals and models of behaviour extended far beyond court circles, which is one reason for their longevity.

Gatherings of various kinds continue to be structured around the offering and acceptance of courtesies in the form of appropriate gestures and postures, conversation, tea, food, sweets and sometimes alcohol, tobacco and other intoxicants. Music should be produced at just the right moment, when performers and listeners have reached the appropriate state of readiness. The Arabic term *muhabbet* is used in several languages to denote the warm feelings of conviviality generated in gatherings that include well-timed musical performances (whether live or recorded). The dynamics of group interaction may induce states of ecstasy in some participants, or a group may prefer attitudes of quiet meditation. The performance idioms suited to the Sufi *majles* and to social gatherings held in private homes (variously called *mehmāni*, *ziyāfat*, *shau nishini*, *gap*, *saz söxbet* etc.) allow participants to respond to one another'sactions and gestures: a soloist may repeat segments that have elicited positive reactions; the group may join the soloist at the ends of lines or in singing refrains (ex.1); an instrumentalist may defer to a senior or more knowledgeable colleague by declining to challenge his version of a mode. An appreciation of classical poetry, notably the *ghazal*, is readily shared and transmitted in these environments. In Iran at least one such well-established circle of connoisseurs and amateurs has continued to meet every week for six decades. Private homes often have a special wing in which male guests are entertained (called *dîwexan* or *diwanxand* in Kurdistan, *mehmānkhāne* in Transoxania and Afghanistan).

Amateur music-making at informal gatherings may attain the very highest levels of technical expertise and spiritual insight. Knowledgeable amateurs often take pains to distance themselves from musicians who receive compensation for public performances, and it is possible to distinguish 'voluntary gifts' from 'fees for services rendered'. The honorific title of 'master' (Persian *ustād*, Kurdish *westa*, Turkic *ustâ*) may be applied to musicians who are not professionally active, and titles that designate types of degrees or mastery do not necessarily imply professionalism. A Tajik or Uzbek singer who commands a large repertory of poetry deserves to be called a *hāfez* ('preserver', normally conferred on a person who has memorized the Qur'an). In north-eastern Iran some

Ex.1 One line of a *ghazal* by Mowlānā Jalāl al-Din Rumi, sung in a Sufi lodge, Tehran, 1968



connoisseurs reserve the title *bakhshi* for singers who have made noteworthy additions to the repertory of Turkic and Kurdish verses, but popular usage is less restrictive and extends the title to singers whose repertories include the main Turkic narratives. The *âşık* of eastern Anatolia earns the right to this title both by composing new verses and melodies and by maintaining a high moral standard in his daily life and in the content of his performances. In Kars, the title of *ustâ* ('master') *âşık* is conferred on performers who control the full repertory of melody types (*sesler*, 'tones'), said to contain 72 entities. The same number of melody types (*nameler*) is supposedly available to the Khorezmian *bakhshi*, but in both cases the number has been chosen for its symbolic value and does not match the musical system.

The fact that such titles as *bakhshi* and *âşık* are not easily acquired points to the continuing prestige of the many figures descended from the *ozan* of the Oghuz Turks, who acted as both bard and soothsayer. Most singers of tales take pride in their vocation (sometimes received in a dream) and in the antiquity of their repertory. In the tales of the legendary *ozan* Dede Qorqut, which survive in two 16th-century manuscripts (at Dresden and the Vatican), verses interpolated within the prose narratives represent the speech of protagonists; they were sung or declaimed to the accompaniment of a *qopuz* (a long-necked lute with three strings). The storytellers of eastern Anatolia, Azerbaijan, north-eastern Iran, Turkmenistan and Khorezm continue to use a modified version of this format: the narrative relates the events that impelled the protagonists to speak, and their emotionally heightened speech takes the form of strophes sung to the accompaniment of a fretted long-necked lute (*sāz* or *dutār*), which is joined by the cylindrical oboe *bālabān* and the frame drum *qavāl* in western Azerbaijan, by the spike fiddle *gyjak* in parts of Turkmenistan and by *gyjak*, *bulaman* and frame drum in one Khorezmian style. The subject matter of the strophes covers a wide range of topics: the protagonists, who are often represented as experienced singers, may quote maxims, threaten their enemies, tell of their journeys and battles, or express the anguish of separation from a lover. Far the most celebrated example of a singing warrior is *Kyor-oglï*, mentioned as such in historical chronicles of the Caucasus in the early 17th century and subsequently the main protagonist of narrative cycles in Anatolia, Azerbaijan, Turkmenistan, southern Uzbekistan, northern Afghanistan and Badakhshan (where the verses are in Tajik Persian).

Sequences of strophes are often detached from their narratives and performed as songs. Among the Turkmen, the *tirmeçy-bagşy* sings lyrics taken from various narratives as well as verses of the classical Turkmen poets, whereas the *dessançy-bagşy* performs entire narratives. The *bakhshi* of the Surkhandarya region in Uzbekistan, whose instrument is the unfretted lute *dömbra*, also distinguishes between short strophic poems called *terme* (which are often improvised, unlike the Turkmen *tirme*) and long narratives (*dāstān*), without classifying performers as specialists in one or the other genre.

The Kyrgyz *manaschi* differs from all descendants of the *ozan*in confining himself to portions of one epic: the vast *Manas* cycle, a compendium of genres sung without instrumental accompaniment. The *manaschi* combines a number of performing styles according to his perception of his listeners' desires. The Kazakh *zhïrau* or *zhïrshi* performs individual items from a large repertory of epic song (*zhïr*), accompanying himself on the *dömbra* (a fretted long-necked lute with two strings). Sung verse need not be attributed to protagonists in the *zhïr* but may have narrative content. The Karakalpak *zhïrau* is one of the few Turkic bards outside Siberia who accompanies himself on a fiddle (*qopïz*, with two horsehair strings) rather than on a long-necked lute. Among the Karakalpaks, Kazakhs and Kyrgyz, the *qopïz* (or its Kyrgyz equivalent, *kiak*) is strongly associated with healer-diviners called *baqsy*, though some Kyrgyz healers play the unfretted lute *komuz* instead. The functions of bard and healer, originally united in the figure of the *baqsy* or *bakhshi*, were separated as more specialized performance roles developed. The process of specialization has made certain roles available to women in particular regions, e.g. the role of *bakhshi*-healer in northern Tajikistan, where a frame drum (*dāyre*) rather than a fiddle is used in divination. Though the role of bard and the playing of chordophones have been largely monopolized by men, there are significant exceptions: in the Ferghana valley women have long played *dutār* (smaller and with a softer tone than the men's instrument), and since the 1930s a small number of Turkmen women have followed the *bakhshi*'s vocation (singing in the same register as the male *bakhshi*, with less constricted voices). A Turkish woman who has gained considerable recognition as an *âşık*, Şah Turna (*b* 1953), did so as an exile in Germany.

In both Kyrgyz and Kazakh, *aqïn* is an honorific term for a professional minstrel who sings several different genres to his own instrumental accompaniment (on the Kyrgyz *komuz* or the Kazakh *dömbra*). An *aqïn* is expected to be a gifted improviser (Kyrgyz *tökmö*), capable of holding his own in the competitions known as *aytïs*, where strict rules were devised for evaluating performances in the various genres. Like the Turkmen *bagşy*, the *aqïn* offers moral counsel, eulogizes actual or potential patrons and laments fallen heroes, functions that were easily redirected to incorporate official propaganda during the Soviet period. The Kazakh *aqïn* Jambul Jabayev (1845–1945) and the Kyrgyz *aqïn* Toktogul (1864–1933) were extolled throughout the former USSR as exemplary 'people's artists'.

The full range of specialized performance roles in Central Asia allows for the co-existence of several attitudes toward existing repertories. In many cases, pre-composed verses have priority, and the performer's task is to make effective use of conventional musical resources in presenting the verses, which may be considered 'texts' even when memorized by illiterate singers. Mastery of a large repertory of sung poetry generally entails a deep familiarity with historical lore associated with the texts; this is one reason why long periods of apprenticeship are common. Poets are exemplary figures whose names and meritorious deeds must be remembered. A poet–musician is occasionally credited with the invention of a mode or melody type (e.g. the *Navā'i* mode attributed by some Turkmen and Iranian musicians to Mir Ali-Sher Navā'i of Herat (*d* 1501)). The distinction between 'composer' (*sal*) and 'performer' (*sere*) of a lyric song is firmly embedded in Kazakh musical culture, which stands out for the large number of musicians whose names remain attached to their compositions. These include composers of the instrumental genre *küy*, such as Qurmangazï

(1806–79) and Dauletkerei (1820–87), as well as song-composers such as Birzhansal (1831–94).

Music that marks major stages in the life-cycle may or may not require specialized skills. Baluchi culture is exceptional in the importance of songs offered to the mother of a new-born child by her female relatives, friends and neighbours over a period that may last up to 40 days after the child's birth. Antiphonal singing during the *shaptāgi* ceremony prevents mother and child from being left alone and possibly victimized by evil spirits. Any member of the group may participate in singing *sepat*, whereas vocal dexterity above the norm is needed for singing *vazbat* ('praise'); the verses of both genres praise God, the Prophet and important religious figures. Another genre, *lāro*, is sung responsorially or antiphonally on the sixth evening after a child's birth, and as a bridegroom is carried back from his bath on the day of his wedding. Other wedding genres are restricted to that context (e.g. *hālo*, sung as a bridegroom is carried to the bath and as he bathes).

In most regions marriages provide the main occasions for women's musical activities. The events surrounding a marriage in Herat (western Afghanistan) move from avoidance of music during initial visits between the two families, to the betrothal party where women of the groom's family sing and dance to *dāyre* (frame drum) accompaniment, then the engagement party where a group of female musicians is hired to entertain women, and finally the wedding itself, where a female group entertains women and a male group entertains men. The female *sāzande* (professional musician) plays essentially the same segregated role in Bukhara as in Herat, though elsewhere in Uzbekistan and Tajikistan men and women often attend the same festive gathering (*bazm*). The Bukharan *sāzande* was most often Jewish prior to the massive emigration of Bukharan Jews, but the analogous *xalfa sāzi* of Khorezm is necessarily a Muslim, since her role presupposes some familiarity with religious law. One corollary of sexually segregated gatherings has been the long-term popularity, in Afghanistan and Uzbekistan, of dancing-boys (*bache*) dressed as women and performing for men. In Bukhara, women have also entertained themselves by dressing as men and enacting such male roles as 'dervish' and 'bridegroom' with appropriate songs and gestures.

The intricate relationships between gender and musicality in Central Asia are an area greatly in need of further investigation. Religious ceremonies for women are often conducted differently from men's ceremonies, as in the case of recitals of *mevlûd* (sung poetry in praise of Muhammad) in Turkey. The texts of some performance genres, such as the Pashto *landai* (*see* AFGHANISTAN, §II, 1), suggest that they are more often than not composed by women. Baluchi musicians describe such genres as *motk* and *zahirok* (*see* IRAN, §III, 2(iv) and 4(i)) as 'originally' the property of women. Imagined dialogues between a man and a woman are prominent in many performance genres, not least the Turkic *dāstān* and *hekāyat*. Singers who group together sequences of Pashto *landai*, Persian *dobeiti* or Turkish *türkü* can easily create or reproduce similar dialogues. As in the rest of the world, debate concerning gender roles is prominent in oral and written commentary on artists and styles of popular music (e.g. the intense controversies surrounding the Turkish genre *arabesk*, analysed by Stokes, 1992)

3. STRUCTURE AND GENRE. Conceptions of narratives, modes or modal systems with two or more 'branches' are found throughout Central Asia. Related conceptions are evident in the social organization of tribes and in the plans of encyclopedias such as the *Ashjā wa athmār* ('Trees and fruits', 1288) of al-Bukhāri, which reviews all the 'trees' in the orchard of knowledge and all the 'fruits' on each tree. Yet, although it was sometimes possible for one ruler to exercise authority over all of a tribe's divisions and for one scholar to compile an encyclopedia, the branches of some great narratives (e.g. the 32 or 64 branches of the Uzbek *Göroğly* cycle in southern Tajikistan) are so extensive that no performer can master them all. Enumerating a number of branches serves either to situate one master's knowledge within a larger whole or to codify a set of options from which every competent musician makes appropriate selections and combinations.

An itinerary adopted for all or part of a performance is sometimes called a 'road' or 'way' (Turkic *yol*, Persian *rāh* and *tariq*). Some itineraries offer a greater range of options than others; performers decide where to diverge from and where to rejoin a well-travelled path on the basis of various considerations, often including their perceptions of the emotional states of listeners. A healer–diviner (or 'shaman') is obliged to undertake journeys, the precise course of which cannot be predicted. Important musical terms refer to well-defined itineraries (e.g. Turkish *seyir*, a melodic progression characteristic of one *makam*) as well as to improvisational 'strolling' (Azerbaijani *gezişme*).

A roster of different 'ways' may amount to an inventory of performance styles, though a single itinerary may easily pass through a number of styles. The Persian poet Manuchehri, active at the court of the Ghaznavid ruler Mas'ud (ruled 1030–42 in what is now Afghanistan), referred to a mode of performance that could accommodate verses in two groups of Turkic languages, the 'eastern' dialect of the Qarluq and Uighur Turks and the 'western' dialect of the Oghuz and Qipchak Turks:

> Be rāh-e torkī mānā ke khūb-tar gū'ī
> To she'r-e torkī bar-khwān marā o she'r-e ghuzī.
>
> (In the Turkic mode, 'so that you might speak better,
> sing [or declaim] for me verses in both Turki and Ghuzzi'.)

From the 11th century onwards, theoretical writings in Persian posit affinities between one *rāh*, *tariq* or *parde* (literally 'fret', by extension 'mode') and one class of listeners, defined by some combination of physical characteristics, ethnicity, age, profession and social status. Such doctrines, which must also have been transmitted orally, served to admonish performers not to ignore the needs and preferences of listeners, though these cannot have been as predictable as the doctrines claim.

The term *maqām*, which passed from Arabic into Persian, Kurdish and Turkic languages, designates an entity that belongs to a larger repertory or system and has its own proper name. The term has served to enumerate and classify entities within many repertories, which have included finished compositions as well as generative devices. The proper names are helpful in teaching how to pass from one *maqām* to another and how to combine them in appropriate sequences. The names also facilitate reference to other collections of named entities (seasons, times of day, humours etc.). One *maqām* may consist of

(a) a suite with several branches (Arabic *shuʿab* (sing. *shuʿba*), also used in Persian, Azerbaijani and Uzbek), some portion of which is performed on a particular occasion; (b) a scale implying certain melodic progressions and modulatory possibilities; (c) a melody type; or (d) a relatively fixed melody, particularly an instrumental composition (as in Kurdish *meqam* and Turkmen *mukam*). Specific uses of the term often exploit its multiple meanings and associations.
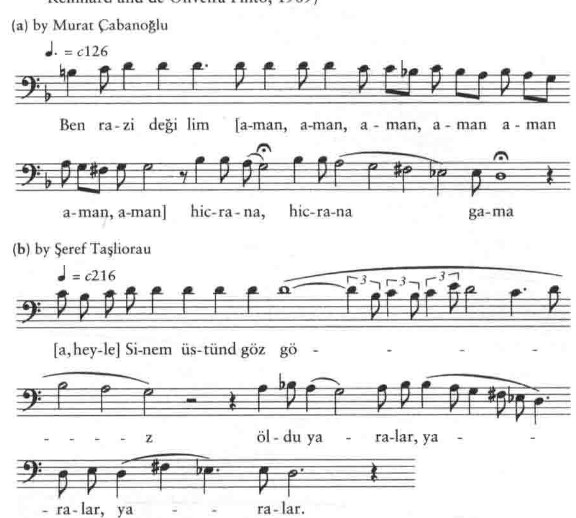
The identity of a *maqām* depends on how its contrasting tonal registers are projected in compositions and performances; a musician who has mastered a *maqām* repertory knows several ways of moving from one register to another. The most typical melodic progressions ascend in several stages to higher registers, then return to the point of departure as extended melodic spans of unequal length are replaced by shorter melodies with equal phrase-lengths and the tempo becomes quicker. The underlying dramaturgy is sometimes described as 'flight' followed by 'descent' or 'return'. Such progressions may be completed quickly, or they may be extended through an entire ceremony or performance. Numerous terms designate refrains or refrain-like elements that confirm returns to the lower register and to straightforward rhythms. There are also many verbs for the actions of respondents in responsorial and antiphonal genres. Yet musicians often create an intricate interweaving of structural levels that eludes the available terminology.

The Turkmen *dutār* compositions called *mukam* are said to form a cycle of five units that gradually ascends from the lowest to the highest register, though the five pieces are usually played separately. Songs in the Turkmen *bagşy* repertory are also classified according to register and are performed at the appropriate point in a concert, which begins with songs in the low register, gradually gains intensity during the long middle section and reaches its peak with a smaller number of songs in the high register.

A musician's verbal description of one *maqām* may point simply to three phases. According to the *âşık*, Murat Çobanoğlu (*b* 1938) the Turkish *Garibi makam* begins in a high register (*tiz*) and makes a descent (*inmek*, analogous to Persian *forud*) to a low register (*pest*; see Reinhard and de Oliveira Pinto, 1989, pp.88–9). The entire progression is completed in the first line of each quatrain that Çobanoğlu sings in an exchange of strophes with a second *âşık*, Şeref Taşlıova (*b* 1938). Each singer treats the descent in a strikingly different manner (ex.2) but both agree on the relationship between the *makam* and the syllabic poetic metre (11 syllables, divided as 6 + 5 in the first quatrain, as 4 + 4 + 3 in the second): the descent begins on or immediately following the sixth syllable, and the next three syllables are sung to the notes B♭, A and G before the descent continues.

No variable is more significant than the coordination of melodic progressions with specific poetic metres and rhythmic cycles. The presence of a poetic metre (either syllabic or quantitative) need not entail adherence to a rhythmic cycle (*usul* in the Turkic languages, from the Arabic word for 'elements'). Avoidance of a musical (as opposed to a poetic) metre, or its introduction at a specific point in the performance, is an essential feature of many performance genres. The Bukharan genre *mavrigi*, sung by a soloist to the accompaniment of a frame drum, begins with an 'unmetred', highly ornamented section

Ex.2 Initial lines of the quatrains sung in *Garibi makam* (from a cassette with Reinhard and de Oliveira Pinto, 1989)



(*shahd*, 'honey') followed by a sequence of songs in contrasting metres, with one change of tempo in each song. *Mavrigi* (also called *gharibi*, 'homelessness') is associated with descendants of Persian-speaking slaves captured in Khorasan by Uzbek invaders and transported to Bukhara via Merv (from which its name derives). With the introduction of metre after the *shahd*, the persona portrayed by the singer turns from introspection to a renewed sociability.

Singers of *mavrigi* have several options with respect to selection and ordering of the metric songs, but the *shahd* cannot stand by itself. Such compound genres differ in this respect from conventional pairings of genres in which the second member of the pair, but not the first, adheres to a constant metre or rhythmic cycle. This arrangement may be considered a minimal 'suite', moving from phrases of variable duration in parlando rubato style to phrases of more equal length in *tempo giusto*. The shift to *tempo giusto* is sometimes optional, as in performances of the Kurdish genres *lawik*, *qetar*, *heyran* and *beyt*, which may or may not conclude with a metric *paşbend* ('after-verse'). In other words, musicians are not always obliged to resolve the tension they have sustained through several asymmetrical phrases sung or played parlando rubato. This holds true as well for the Turkish *uzun hava* ('long air'). For what is presumably a variety of reasons, 'long song' has proven to be an apt name for several Eurasian vocal genres, including the Mongolian *urtyn duu*, Kalmyk *ut dun*, Tatar *özen küi*, Bashkir *uzun küi*, Russian *protyazhnaya pesnya* and Romanian HORA LUNGA. In most of these the absence of a fixed grouping of pulses increases the singer's options for prolonging and ornamenting a melodic descent, not least through the interpolation of 'extra' syllables at the beginning, middle or end of lines (cf 'aman' in ex.2). Most *uzun hava* melodies are not long enough to accommodate an entire strophe, and singers generally have several opportunities to vary the skeletal progression as they string together a sequence of strophes. Singers are also free to choose the melodic progressions best suited to particular texts.

If a minimal 'suite' moves only once from parlando rubato to *tempo giusto*, frequent shifts from one to the other occur in more extended formats, such as those used

in the classical traditions of Iran and Azerbaijan. In Azerbaijani music a *räng* (in a dance metre, often 6/8) separates each of the major subdivisions of a performance, and a *täsnif* (pre-composed metric song) may be introduced at a number of points. The standard sequence of movements in 20th-century Persian music places the *tasnif* and *reng* at the very end of the performance, which usually lasts between 30 and 60 minutes. In both traditions the central portion of a performance is devoted to improvised singing of the *ghazal*, where the singer's rhythmic options are constrained by the quantitative metres of the poems.

As these examples indicate, the performance information conveyed by names of genres pertains to the ordering of items as well as to style and content. The options available to performers have been codified in a number of different ways, which commonly permit more liberties in the middle than at the beginning or end (often called *baş*, 'head' and *ayaq*, 'foot' in Turkic languages). The Turkish concert-suite *fasıl* begins and ends with instrumental genres, first an improvised *taksim* and a composed *peşrev* (from Persian *pishrow*, 'prelude'), at the end a *saz semaî*. In between come pieces in several vocal genres, which are differentiated by the rhythmic cycles and the types of refrain appropriate to each genre: *beste*, *ağırsemaî*, more than one *şarkı*, *yürüksemaî* and perhaps an improvised *gazel* at some point in the sequence. The choice of pieces and to some extent their ordering is left to the performers, who also decide where to modulate to a new *makam* by means of a modulatory *taksim*. Modulation followed by a return to the original *makam* also occurs within each composed piece. Each of the main types of religious ceremonial music in Turkey (*ayin*, *namaz* and *zikir*) has its own procedures for coordinating a sequence of genres with a *makam* progression.

The *radif* ('row') of Persian classical music is a particularly ingenious device for teaching the art of making connections and transitions within each modal entity (*gushe*) and within larger sequences (*see* IRAN, §II, 3). Students cannot learn the *radif* in less than a decade. The distinctive identity of each *gushe* has several facets: its scope and importance, its pitch-range and the function of each pitch, in many cases an optional or obligatory association with a specific poetic metre, rhythmic or melodic figures that are appropriate at the beginning or at a later point in the *gushe* etc. The distinctive features of individual units in the Azerbaijani *muqam* system are similar (and also require a minimum of ten years' study), although it is not organized into a single *radif*.

The most highly determined genre-sequences are the canonical suites known as the *chahār* ('four') *maqām* of the Tashkent-Ferghana region, the Bukharan *shash* ('six') *maqām*, the *alti-yarim* ('six-and-a-half') *maqām* of Khorezm and the *on iki* ('twelve') *muqām* of the Uighurs in Xinjiang and adjacent areas of Uzbekistan and Kazakhstan. The Bukharan and Khorezmian suites are divided into instrumental and vocal sections; the seventh Khorezmian suite is only 'half a *maqām*', since it lacks a vocal section. In each movement of the instrumental section a short refrain (*bāzgu'i*) is played in alternation with one or more variable phrases (*khāne*), which gradually move to higher registers. The length of the variable phrases gradually expands in the first three movements (*tasnif*, *tarje* and *gardun*), but in the *mukhammas* and *saqil* all phrases have the same length as the refrain. Each movement has its own characteristic rhythmic cycle (*usul*). The vocal section has several 'branches', each in a distinctive register and tonality; the various segments of each branch (*sho'be*) are distinguished by their rhythmic cycles and characteristic melodic figures. A connecting passage (*supāresh*) effects a smooth transition from one *sho'be* to the next.

4. INSTRUMENTS. For thousands of years the peoples of Central Asia have participated in extensive trade between Europe and the Mediterranean and East Asia, which has included exchange of musical instruments and of ideas about music (Picken, 1975). While the mouth organ (*mushtaq*) represented on the grotto reliefs at Taq-i Bustan, Iran (late 6th century CE), is evidently based on a Chinese model, the idea of using pegs turned with keys to adjust the tension of strings may have been transmitted to China from the West, inasmuch as figuration on Chinese tuning keys of the 2nd century BCE resembles Iranian motifs of the Achaemenid period (*c*550–331 BCE).

No exchange had more far-reaching consequences than the eastwards diffusion of Middle Eastern and Central Asian chordophones that accompanied the spread of Buddhism along the Silk Road in the middle of the 1st millennium CE. Early Buddhist orchestras of harps, lutes, flutes, cylindrical oboes and drums produced audible representations of the musical delights of the 'Western Paradise'. Five of the ten court orchestras of the Tang dynasty (618–907) bore the names of Central Asian oases and city-states: Turfan, Kucha, Kashgar, Samarkand and Bukhara. In turn, the development of multi-movement suites at the Tang court is likely to have affected Central Asian conceptions of musical structure down to the present day.

An idea that seems to have arisen in Central Asia and spread in all directions is the use of an ensemble including long brass trumpets (*karnā*, *nafir*, *boru*), conical oboes (*sornā*) and kettledrums (one large *kus* and a pair of *naqqāra*) as an emblem of power. Among the instruments that have been added to this core group, in Central Asia and elsewhere, are smaller trumpets or horns, cymbals, bells, jingles and double-headed drums. The latter are prominent in the ceremonial music of Hausa and Fulani courts (*see* HAUSA MUSIC, §2, and CAMEROON, §2(iv)) and in the Turkish *mehter* (*see* TURKEY, fig.4). The Persian and Central Asian *naqqāra-khāne*) played at sunrise, sunset and other times of day, hence the most common names for similar ensembles in South Asia (Persian *nawbat*, 'watch') and South-east Asia (*nobat*). 18th-century European adaptations of the Turkish *mehter* (*see* JANISSARY MUSIC) eliminated one of the most distinctive features, the long trumpets.

The vertical angular harp (Persian *chang*), invented *c*1900 BCE, remained one of the principal instruments of court ensembles in much of Central Asia until the 17th century. A major technological improvement is evident in harps pictured on the Taq-i Bustan reliefs and in Chinese images of the mid-6th century CE: a short pin or fulcrum is inserted between the box and the perpendicular rod attached to a slim tail that descends from the box. We do not know whether this design, which prevents the instrument collapsing as string tensions are increased, was invented in China, Iran or some intermediary point.

The vertical angular harp was the only instrument of western Central Asia whose prestige over a long period of time approximated that of the various plucked and bowed lutes. The Pahlavi (Middle Persian) terms for

short-necked and long-necked lutes were, respectively, *barbat* and *tunbur*; as a loan-word in Arabic the latter term (pl. *tanābīr*) came to denote lyres as well as long-necked lutes. The four silk strings of the *barbat* were tuned in 4ths and plucked with a plectrum. It was the instrument of the great Sassanian musician Bārbad, who richly exploited its possibilities through his system of seven royal modes and their derivatives. One of its descendants, the *'ud*, played the same role in Arabic music theory that the monochord was to assume in the Latin West. The *pipa*, likewise derived from the *barbat* or from its prototype, was employed by Sujīva (*fl* 570), a musician from Kucha, in demonstrating to Chinese musicians a system of seven heptatonic 'Western' modes that evidently had Sanskrit names.

AL-FĀRĀBĪ, who was born in Transoxania but spent most of his life in Baghdad and Aleppo, famously described the fretting of two types of *tunbur*: those of Baghdad and of Khorasan, each with two strings (*see* ARAB MUSIC, §I, 3(ii)). He noted but did not analyse regional variation in the size and shape of the Khorasani *tunbur*, which was also played in Transoxania. Its successor, the *dutār*, is no less subject to morphological variation in the vast region between Khorasan and Xinjiang; the length of its vibrating strings, for example, ranges from 60 to 105 cm. A fuller list of pertinent variables in the construction of long-necked lutes and other chordophones can be extracted from three treatises of 'Abd al-Qāder Marāghi (*d* 1435): the shape of the sound cavity and its size relative to the length of the neck; the material used for the soundtable (wood or skin) and strings (silk, gut or brass); the number, relative thickness and tuning of the strings; where pertinent, the arrangement of strings in double or triple courses; the presence of frets, drone or sympathetic strings; and so on.

The concept of bowing is generally thought to have originated in Central Asia and to have spread rapidly throughout the Muslim world and the Byzantine empire, where it is widely attested by the 10th century (*see* BOW, §I, 1,). Al-Fārābi provides the earliest account of the bowed *rabāb*, which in his view was well suited to accompanying the *tunbur* of Khorasan. Similar pairings of plucked and bowed lutes in current use include the Turkmen duo of *dutār* and *gijak* (spike fiddle) and the standard trio of Azerbaijani classical music, consisting of Caucasian *tār*, *kemānche* (spike fiddle) and a singer who also plays the *def* (frame drum). Marāghi discussed two types of *tanbur* that were normally plucked but might also be bowed, and this is still the case with the 'great *tanbur*' of Turkish art music, the Tajik-Uzbek *tanbur* (the bowed version of which is called *sato*, from Persian *setār*, 'three strings') and the larger Uighur *tanbur* (the bowed version of which is likewise *satar*).

Tanbur and its derivatives (e.g. *dömbra*, *dambura*) are still the most common names for Central Asian long-necked lutes. One playing technique, used for the *tanbur* of the Ahl-e Haqq order (*see* IRAN, §II, 2(iv)), the *dutār*, the Kazakh *dömbra*, the Kyrgyz *komuz* and the *dambura* of northern Afghanistan, is for one or more fingers to strike the strings in a continuous series of down-and-up motions. Otherwise the strings are plucked with the nail of the index finger, with a plectrum attached to the index finger or with a plectrum held between thumb and index finger. The technique of striking two or three strings with several fingers is well suited to the polyphonic styles preferred by most Turkic peoples. Long-necked lutes on which the strings are plucked individually are effectively used in teaching Turkic and Iranian *maqām* systems. A notation showing each plucked note on the Khorezmian *tanbur* was developed in the mid-19th century after unsuccessful attempts at notating the strokes of the more prestigious *dutār*. The *tanbur* is also the central instrument of the Bukharan *shashmaqām*, and in Turkey the 'great *tanbur*', with up to 48 movable frets on its very long neck, enjoys a more prominent position in art music than does the short-necked, unfretted *'ud*. Two long-necked plucked lutes, the *setār* and *tār*, are the main instruments used in teaching the Persian *radif*.

Various forms of the Turkic word *qopuz* and its Mongolian cognate *khugur* or *khuur* have been applied to both plucked and bowed lutes; with or without a modifier (e.g. Kyrgyz *temir komuz*, 'iron *komuz*'; Mongol *tömör khuur*, 'iron *khuur*') they may also refer to jew's harps. According to Marāghi, the *qopuz* of the Oghuz *ozan* had a skin soundtable over half the surface of its elongated cavity, and its three strings were plucked with a wooden plectrum. The bowed *qobïz* of the Kazakhs and Karakalpaks, like the Kyrgyz *kiak*, has two horsehair strings and is associated with shamanism; the lower portion of its ladle-shaped body is covered with a camelskin soundtable. The *qobïz* may have served as the prototype for the double-chested fiddle known in Baluchestan and southern Afghanistan as *qeychek*, *sorud* or *sārindā* and in north India by other names as well. On all fiddles of this large family, the fingerboard extends down the middle of the upper and wider cavity, which is open; only the lower cavity is covered with a skin soundtable. Like the *qobïz*, the Baluchi instrument is essential to the performance of healing ceremonies.

One type of double-chested plucked lute, the *rubāb* of Afghanistan and Tajikistan, is first described in the 14th-century Persian treatise *Kanz al-tuhaf*. A wooden lid covers the narrower upper cavity and is extended to become the fingerboard of the short, hollow neck; the wider lower chamber is covered with a goatskin membrane. The most refined design among double-chested lutes is that of the Iranian *tār* and its Azerbaijani cousin, which are usually carved from a single block of mulberry wood so that the narrow end of the smaller upper chamber meets the narrow end of the larger lower chamber in an elongated figure eight. A skin soundtable covers both surfaces, and the fingerboard of the long neck is covered with bone.

Assessing the relative faults and merits of instruments is a well-established literary *topos*, not least in the *munāzere* (poetic dispute). In a 15th-century Chaghatay example by the poet Ahmadi, seven chordophones (including the Mongolian half-tube zither *yatugan* and the Hindustani stick zither *kingra*) boast in turn of their expressive capacities and adaptability to various milieux, only to be mocked by the *tanbur*, which in the end is obliged to apologise for its malicious remarks but does not retract the claim that its own 'lamenting' sound can melt stone. Six instruments of festivity (*bazm*) are interrogated by the poet in a *munāzere* by Fuzuli (1498–1556), who concludes by advising musicians not to trust instruments. All the same, this particular group of six (*tanbur*, *'ud*, *chang*, *qānun*, *ney* and *def*) would have formed an ensemble in which each mode of sound production was distinctly audible. This sound-ideal has

remained influential. An opposing sound-ideal favouring more complex sounds, the components of which are not easily distinguished, is evident in certain uses of aerophones and in the construction of chordophones with numerous drone strings and sympathetic strings (a process that was well under way in the 15th century). Production of complex vocal sounds, rich in upper partials, is also highly valued in certain specialized roles. Al-Fārābī's 10th-century list of contrasting sound-qualities included 'clarity' (*safā'*) vs. 'muddiness' (*kudra*) and 'smoothness' (*malāsa*) vs. 'coarseness' (*khushūna*); the vocabulary of the Turkmen *bakhshi* is particularly rich in terms for different types of vocal production that are neither 'clear' nor 'smooth'.

Players of end-blown flutes often hum a fundamental tone beneath the melody, sometimes shifting to a new fundamental during a performance. By overblowing, some players of the Turkish *kaval* simultaneously sound the 2nd and (less often) the 3rd partials with the fundamental. The two chanters of the Turkish *tulum* (bagpipe) allow for various combinations of two melodies within a range of a 4th to a 6th. The double clarinets of Turkey (*çifte*), Kurdistan (*duzele*), south-western Iran (*ney-jofti*), north-western Iran (*qoshme*) and Uzbekistan (*qoshnay*) are often tuned slightly off unison, so as to produce beats; one of the pipes may be used to sound a drone above or below the principal melody. In Azerbaijan (and to a lesser extent in Turkey) both the conical oboe *zurna* and the cylindrical oboe *bālābān* (*mey* in Turkey) are commonly played in pairs, one performer (*dam-kesh*) providing a supporting drone for the *usta* ('master').

Drums are virtually absent from Kyrgyz, Kazakh and Turkmen musical cultures. Elsewhere no instrument is more widely played by women than the frame drum, which often has a central role in life-cycle ceremonies. Manufacture and sale of frame drums is one of the main economic activities of certain marginal groups of itinerants, such as the Ghorbat of Afghanistan. Musical patterns played on frame drums exploit the contrast between sounds produced by striking the centre and the rim. Some open goblet-shaped drums take their name from the fundamental opposition of centre and rim sounds (e.g. Turkish *dümbelek*, Persian *tombak*). Double-headed drums (Turkish *davul*, Persian *dohol* (see illustration)) are invariably constructed and played in order to obtain a distinctive sound (or sounds) from each surface. A pair of kettledrums can be tuned to produce two different pitches (*see* NAQQĀRA).



Sorna and dohol players, Shustar, Iran, 1973

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STEPHEN BLUM

Central City. Town in Colorado, USA, near Denver. The Central City Opera House, one of America's oldest theatres, opened in 1878. Initially its offerings ranged from touring Shakespeare productions to Buffalo Bill's Wild West Show. The Opera House was greatly admired up to 1881, when its popularity was eclipsed by Horace Tabor's Grand Opera House in Denver. Declared unsafe in 1890, it closed for extensive repairs but eventually functioned as a cinema before closing again in 1927. Five years later, the newly formed Central City Opera House Association, under founding president Anne Evans (daughter of Colorado's second territorial governor), launched a summer festival at the Opera House. It opened with *Camille* starring Lillian Gish (production of plays continued until 1980). Lehár's *Die lustige Witwe* was heard at the festival in 1933 and *The Bartered Bride* in

1940, since when its repertory has embraced Mozart, Verdi, Strauss and American works, including several world premières, notably Douglas Moore's *The Ballad of Baby Doe* (1956, recorded in the festival's production four decades later). Among Central City's artists have been Regina Resnik, Norman Treigle, Sherrill Milnes, Beverly Sills (her only Aida was sung there in 1960), Samuel Ramey (a chorus member in 1963) and Catherine Malfitano. Conductor John Moriarty, artistic director since 1982, has maintained Central City's high performance standards. The festival runs a prestigious apprentice programme as well as a year-round education and outreach programme. The theatre was restored to its original pristine condition during the late 1980s.

ROGER PINES

Central Park Garden Concerts. New York concert series given from 1868 to 1875 and conducted by THEODORE THOMAS.

Centre Belge de Documentation Musicale. *See* CEBEDEM.

Centre de Recherches Musicales de Wallonie. Organization established in LIÈGE in 1970.

Centre National de la Recherche Scientifique. *See* MUSICOLOGY, §III, 1.

Centro per le Iniziative Musicale in Sicilia. Organization based in PALERMO, founded in 1982; it maintains archives of contemporary music and of folk music recordings.

Centro Rossiniano di Studi. Research centre set up in PESARO in 1955 by the Fondazione Rossini.

Centrum Nederlandse Muziek. A non-profit organization promoting the work of Dutch composers and musicians. Although there are other promoters of Dutch music in the Netherlands, CNM is unique in the range of its support. It concerns itself with contemporary and older music, with improvised and amateur music; it produces CDs and books, organizes concerts in the Netherlands, stimulates educational projects and collaborates extensively with Dutch public radio stations.

CNM started its activities in the mid-1970s as Bumafonds (BFO), a subsidiary of the Dutch composers' rights organization BUMA. During a major reorganization in 1991 it acquired its present name. Since then its activities have become both more intense and more diverse. 1992 saw the introduction of the record label NM Classics, in close cooperation with Radio Netherlands, to release recordings of Dutch music of all periods, played mainly by Dutch musicians. In the same year the Bibliotheek Nederlandse Muziek (Netherlands Music Archives) was initiated. This series of books includes monographs on Ton de Leeuw and Unico Wilhelm van Wassenaer, and the correspondence (1958–61) between Peter Schat and Rudolf Escher. In 1994 CNM was behind the creation of a special professorship for Dutch music at the University of Utrecht.

MICHAEL H.S. VAN EEKEREN

Cephalicus (from Gk. *kephalē*: 'head'). In Western chant notations a neume signifying two notes, the second lower than the first and semi-vocalized. The name probably derives from the neume's resemblance, in some notations, to a round head on a short neck. The *cephalicus* is the LIQUESCENT form of the CLIVIS. Liquescence occurs on the consonants *l*, *m*, *n*, *r*, *d*, *s* and *t*, when these are succeeded by another consonant; on the double consonant *gn*; on *i* and *j*, when these follow another consonant; on *m* and *g*, when these have a vowel on either side; and on the diphthongs *au*, *ei* and *eu*. The second note of the *cephalicus* is sung to the consonant or vowel in these circumstances as a semi-vocalized passing note to the next (lower) note. (For illustration *see* NOTATION, Table 1.)

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Cerato, Il. *See* GIULIANI, FRANCESCO.

Cercar della nota (It.: 'seek the note'). In the 17th and early 18th centuries, an indication for a singer to approach an initial pitch from below, sliding up to the principal tone. Bovicelli (1594) instructs singers to begin 'a third or a fourth below according to the consonance of the other parts, especially the contralto, where the soprano may easily find the unison'. Caccini (1601) writes that some singers begin a phrase a 3rd below the notated pitch ('l'intonazione della voce') but advises against it as the practice is discordant with many harmonies; however, he frequently notates this approach in his songs. Bernhard (1649) may be the first to use the term 'cercar della nota', defining it as 'a searching out of notes ... used either at the beginning or during the course of a phrase. At the beginning of a phrase, one sings the note immediately beneath the initial note very briefly and softly, then glides from this quite imperceptibly to the initial note'. Later theorists to define this term include W.M. Mylius (*Rudimenta musices*, 1686) and J.G. Walther (*Praecepta*, 1708). When 'cercar della nota' is used in the middle of a phrase there can be overlap with 'anticipatione della nota', where in passages moving by step a fraction of one note is given over to an anticipation of the next, and 'anticipatione della syllaba', where one note is divided in order to take on the syllable that belongs to the following one. *See also* PORTAMENTO.

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ELLEN T. HARRIS

Ceremonial (from Lat. *ceremoniale*). A liturgical book of the Western Church that regulates in precise detail the roles of participants in the annual cycle of liturgical observances. Its retricted purpose required the concurrent use of other books with the appropriate texts and chants. *See also* LITURGY AND LITURGICAL BOOKS, §II, 4(iii).

Cererols, Joan (*b* Martorell, Catalonia, 9 Sept 1618; *d* Montserrat, 28 Aug 1676). Spanish composer. The little that is known about Cererols comes from the manuscript *Catálogo de los monges que siendo niños, servieron de escolanes y pages, a la Reina del Cielo la Virgen de Montserrat en esta su casa* (*E-MO*). From boyhood he spent his whole life at the monastery of Montserrat, first as a choirboy, then from 6 September 1636 as a novice and finally as a monk, probably responsible during most of his service for directing the musical life of the monastery. He was not only a fine and prolific composer but also played the organ, harp, violin and bass string instruments. He was also a dedicated student of moral theology and a

skilled Latin versifier. He was held in such high regard that for some years a responsory was sung in his honour on the anniversary of his death – a unique tribute in the history of the monastery.

Cererols wrote a few works for four voices using traditional counterpoint, but chiefly he excelled as a composer of music for double chorus, usually with continuo and occasionally with sections for solo voices as well. His rhythms are often bold, with much syncopation and hemiola prompted by the rhythms of the words. He was a master of contrast between simple polyphony and homophony and between different vocal groupings, for instance solo voices and opposed four-part choirs or combinations of such forces. His most characteristic works are the Spanish villancicos, most of which are in refrain forms with engaging, lively rhythms, usually in triple time.

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SACRED LATIN

Mass, 8vv; Missa de batalla, 12vv, bc; Missa pro defunctis, 4vv, bc; Missa pro defunctis, 7vv, bc; Asperges me (mass ant), 4vv

Psalms: Beatus vir, S, 8vv, bc; Confitebor tibi, Domine, S, 8vv, bc; Credidi propter quod locutus sum, S, 8vv, bc; Cum invocarem exaudivit, 8vv, bc; Dixit Dominus, S, 8vv, bc; Ecce nunc benedicite Dominum 8vv, bc; In te, Domine, speravi, 8vv, bc; Laetatus sum in his, S, 8vv, bc; Laudate pueri, Dominum, S, 8vv, bc; Nisi Dominus aedificaverit domum, S, 8vv, bc; Qui habitat in adjutorio, 8vv, bc

Hymns: Ave maris stella, S, 8vv, bc; Te lucis ante terminum, 8vv, bc

Canticles: Mag, 2S, 8vv; Nunc dimittis, 8vv, bc

Marian ants: Alma redemptoris mater, 8vv, bc; Ave regina caelorum, 8vv, bc; Regina caeli laetare, 8vv, bc

VERNACULAR

for 4 voices and continuo unless otherwise stated

A Belén, zagales; Ah, grumete ligero, 8vv, bc; A la flor de la valentía, 8vv, bc; Al altar cortesanos discretos, 8vv, bajoncillo, bc; Al amor que viene; ¡Alarma, alarma! que sale, 8vv, bc; ¡Alarma! toca el amor; Albricias pido; ¡Aquí del sol!, 8vv, bc; A recoger sagrados desperdidos; Aunque preso me tengan aquí, 8vv, bc; ¡Ay, ay, ay, que me muero!, 8vv, bc; ¡Ay, qué dolor!, 5vv, bc; Bate, bate las alas, 8vv; Díganme que cielos lloran; Fuera, que va de invención, 8vv, bc; Galanes, a ver, jugar, 8vv, bc;

¡Mi Dios! si ofensa, 2vv, bc; Pues pára en la sepultura, 4vv; Segura vais, labradora; Señor bravo, no haga fieros, 8vv, bc; Señor mío, Jesu Cristo; Serafín, que con dulce armonía, 8vv, bc; Serrana, tú que en los valles, 8vv, bc; Sin pasión no hay afición; Si suspiros te pido; Soles, penas y cenas, 4vv; Son tus bellos ojos soles; Suspended, cielos, vuestro dulce canto, 8vv, bc; Venid, zagales, venid; Vivo yo, más ya no vivo; Vuela, paloma divina, 2vv, bc; Vuelve a la playa, barquero; Ya está en campaña, 5vv, bc

Aquella nave hermosa, 8vv; Cisne hermoso de los cielos, 8vv; Dan, dan, dan, silencio, 4vv; Si ofensa te he hecho, 2vv: *E-Bc*

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BARTON HUDSON

Ceresini, Giovanni (*b* Cesena, 1 May 1584; *d* ?Ferrara, after 1659). Italian composer. He was described as 'Accademico Etereo' in Cesena in 1607, but by 1612 he had moved to Ferrara to become *maestro di cappella* and chaplain to the Accademia della Morte, a charitable confraternity; he remained there until 1620 and also became a chaplain at Ferrara Cathedral. He led a body of musicians on a pilgrimage to the Santa Casa at Loreto in 1620. In 1627 he was again connected with the Accademia della Morte, and he was organist of Ferrara Cathedral in 1659. He was one of many north Italian church composers of the period who wrote in the new concertato style, and his output also includes madrigals, likewise with basso continuo. The duets in his volume of motets of 1617 lack sustained melody, though there is some thematic integration; the main interest of this collection is not the music itself, which is on the whole undistinguished, but the use of refrain structures. Not all the refrains are (as one might expect) settings of the word 'alleluia'; and one piece has the curious rondo plan *ABCCA*. Ceresini was also fond of texts from the *Song of Songs*, as were several other motet composers of the time. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

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Il primo libro di motetti, 1–6vv, bc (org) (Venice, 1617)

Messa, et salmi, 5vv, in concerto con bc (org), op.3 (Venice, 1618)

Madrigali concertati, 2–4vv, bc, op.4 (Venice, 1627)

Motetti concertati, 2–4vv con le letanie della B. Vergine, op.5 (Venice, 1638)

Psalmi ad usum cathedralis ecclesiae, 4vv, 1658, and Missae ad usum Cathedralis Ferrariensis Ecclesiae, 4vv, 1659, both in *I-FEd*

JEROME ROCHE

Cerha, Friedrich (*b* Vienna, 17 Feb 1926). Austrian composer and conductor. He studied at the Vienna Music Academy, where his teachers included Uhl (composition) and Prihoda (violin), and later, on the recommendation of Schiske, attended the Darmstadt summer courses (1956, 1958, 1959); he also studied philosophy and German studies at the University of Vienna (DPhil 1950). In 1958 he co-founded the ensemble Die Reihe with Schwertsik. Its regular concerts from 1959 gave a platform not only to a wide range of new compositions, but also to the work of the Second Viennese School, especially Webern. After the ensemble's first foreign tour in 1962, Cerha embarked on an international conducting career. He has also been an active champion of early music, founding the ensemble Camerata Frescobaldiana in 1960 and producing several editions of 16th- and 17th-century Italian music. He is perhaps best known for completing the orchestration of the third act of Berg's *Lulu* (1962–78). In 1959 he was appointed to teach at the Vienna Academy (later the Vienna Hochschule), where he later became reader (1969–76) and professor (1976–88).

Influenced by musicians and theorists active in the ISCM who carried on the inheritance of the Second Viennese School in postwar Vienna, Cerha also associated with artists and literary figures who regarded themselves as a kind of avant-garde opposition to the 'official' conservative cultural life of Vienna. While many of his compositions of the late 1940s and early 50s, such as the *Divertimento 'Hommage à Strawinsky'* (1954), owe something to neo-classicism, others, such as *Ein Buch von der Minne* (1946–64), are characterized by an extreme reduction of materials and an avoidance of traditional developmental processes. Although impressed by serial

procedures, particularly their way of 'eliminating the old experience of time' (Cerha, 1969), he was critical of the tendency for isolated events to lose their individual significance in serial music. As a conductor under the influence of Josef Polnauer, he kept his distance from Webern's anti-expressive, pointillist interpretations.

Cerha's compositions of the mid- to late 1950s, such as *Deux éclats en reflexion* (1956), *Formation et solution* (1956) and *Espressioni fondamentali* (1957), develop serial ideas, but assume individualized forms through distinctive expressive content and audible developmental procedures. In *Relazioni fragili* (1956–7) and *Intersecazioni* (1959) sound-aggregates produce a static effect, while colour and complexity of sonority occasionally take on form-determining functions. In 1959, with *Mouvement I–III*, Cerha began to compose using planes (or areas) of sound (*Klangflächenkomposition*). Each of these three pieces is restricted to a single characteristic sonority; musical interest results from changes or events that take place within that otherwise constant sound-configuration. He pursued this technique on a larger scale in the orchestral cycle *Spiegel I–VII* (1960–61), in which musical development derives primarily from the combination of sound blocks.

Expansion of parts of an earlier work (*Exercises*) led to the composition of *Netzwerk* (1962–7), a stage work that introduced a new phase in Cerha's compositional style. Its intermediate sections, called 'Regresse' ('reversions'), abandon the musical language characteristic of Cerha's previous works, with its conscious avoidance of stylistic reminiscence, in favour of more conventional structures. This return to more traditional means of musical expression, at times involving the combination of quite disparate styles, became more pronounced in the compositions that followed. Both *Curriculum* (1972–3) and the Double Concerto for violin and cello (1975–6) combine a wide range of heterogeneous materials, and this synthesis of diverse idioms is taken even further in *Baal* (1974–80), Cerha's first opera in the conventional sense. Its portrayal of fate of the poet Baal reflects the fundamental theme of all Cerha's stage works, namely the relationship between the desires of the individual and the demands of social order. The highly expressive character of the music is often cited as reminiscent of Berg's style.

Beginning in 1980, Cerha frequently returned to earlier projects, resuming work on them from a new perspective. He has remarked that for him innovation does not lie in the creation of the material itself as much as in the act of shaping it. His wish to expand his musical language and exploit a wide range of musical possibilities has led to the increasing influence of non-European music on his style, especially in such works as *Der Rattenfänger* (1984–6) and the string quartets (1989–90).

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(selective list)

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Orch: Espressioni fondamentali, 1957; Fasce, 1959, rev. 1974; Intersecazioni, vn, orch, 1959, rev. 1973, Movts I–III, chbr orch, 1959; Sym., wind, timp, 1964; Langegger Nachtmusik I–II, 1969–70; Sym., 1975; Double Conc., vn, vc, orch, 1975–6; Double Conc., fl, bn, orch, 1982; Monumentum für Karl Prantl, 1988; Langegger Nachtmusik III, 1991

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MARKUS GRASSL

Cerilli, Francesco. *See* CIRILLO, FRANCESCO.

Cernay [Pointu], **Germaine** (*b* Le Havre, 1900; *d* Paris, 1943). French mezzo-soprano. At the Paris Opéra in 1925 she sang Eurycleia in Fauré's *Pénélope* but for most of her career was at the Opéra-Comique, where she made her début in Alfano's *Risurrezione* with Mary Garden in 1927. She appeared there in the French stage première of Pierre de Bréville's *Eros vainqueur* (1932) and also sang Charlotte in *Werther*, Mignon and Carmen as well as many secondary parts such as Suzuki in *Madama Butterfly* and Mallika in *Lakmé*. She enjoyed some success at the Monnaie in Brussels and had a special reputation as a singer of Bach. Her strong, bright-toned voice and forthright rather than subtle style can be heard in recordings which include the roles of Mignon and Geneviève (*Pelléas et Mélisande*).

J.B. STEANE

Černík, Josef (*b* Stařič u Frýdku-Místku, 24 Jan 1880; *d* Brno, 24 Nov 1969). Czech composer and ethnomusicologist. He studied at the Brno Organ School, under Novák

in Prague (1906–7) and in Janáček's masterclasses at Brno (1919–20). While working in Brno as a grammar school teacher, professor at the teachers' institute and lecturer at the academy, he devoted much of his time to the study of Moravian folksong. He published *Česká píseň lidová* ('Czech Folksong', Prague and Brno, 1938) and an important article on Slovak folk music in *Moravské Slovensko* (Prague, 1922). His modest compositional output is mainly vocal, drawing on peasant music, and is closely linked to the style of Janáček.

EDITIONS

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Písně z Luhačovského Zálesí [Songs from Luhačovské Zálesí] (Prague, 1957)
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J. Vratislavský: *Hudebně folkloristické dílo Josefa Černíka* [Černík's work on folk music] (Opava, 1962)

JAN TROJAN

Cernitz [Cerniz], **Ulrich** (*b* Dömitz, 1598; *d* Hamburg, 31 Dec 1654). German organist. He was taught by his father, organist at Dömitz, and by the age of 16 was active as an organist at the Schwerin court chapel. By February 1619 he had been sent to Sweelinck in Amsterdam for further tuition, paid for by the court at Schwerin, and in 1722 succeeded J.C. Augustin as court organist at Schwerin. In 1627, having received no salary for over 18 months, he felt obliged to take up employment in Wallenstein. According to his own account, he then went to Italy, and he perhaps met Frescobaldi there.

Subsequently, Cernitz worked in Lübeck and in Hamburg, where he was appointed organist and clerk at the Jacobikirche in 1632, a condition of the appointment being that he marry the widow of his predecessor, Joachim Möring; together they had a son and four daughters. When Jacob Praetorius (ii), organist at the Petrikirche, died in 1651 Cernitz was given additional duties at the Gertrundenkapelle.

No organ music by Cernitz survives, and only two occasional compositions by him are known: from his Schwerin period a five-part *Hochzeitliches Ehren Lied* for the wedding of Duke Adolph Friedrich of Mecklenburg (Rostock, 1622, text only; Eitner's copy of MS version in *D-Hs*, now lost, in *D-Bsb*) and from his Hamburg period a *Christlicher Hochzeit Wunsch und Dancklied* for three voices, two violins and continuo, composed in 1651 for the wedding of the chief minister of his church, Johann Balthasar Schupp (*D-JE*, inc.).

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ULF GRAPENTHIN

Černohorský [Czernohorsky], **Bohuslav Matěj** (*b* Nymburk, bap. 16 Feb 1684; *d* Graz, Feb 1742). Bohemian composer and organist. His first music teacher was his father, a schoolmaster and organist, and his secondary education was evidently provided by the Jesuits as the younger of his two brothers, Hypolit, was a music prefect in the order. From 1700 to 1702 he studied philosophy at Prague University, where he met Tomáš Baltazar Janovka, a prominent music theorist and lexicographer, and organist of the Týn Church, the university's official place of worship. This is probably the basis of the legend that Černohorský worked with the Týn Church choir, not as *regens chori* in a Franciscan habit but as a Prague student and already a proficient organist. It is possible that Janovka deepened Černohorský's understanding of music theory, introduced him to the latest Czech and foreign music and turned his attention to their neighbours, the Franciscans at St Jakub in the Old Town of Prague. An active figure there at the time was the composer Bernard Artophaeus (1651–1721), a great artistic and monastic authority. This may partly explain why Černohorský left the university immediately upon gaining his bachelor degree in 1702 and joined the Franciscans. He was admitted to the Order in 1704 and ordained priest in 1708. His *Vesperae minus solennes*, which show Artophaeus's influence, were written in Most, northern Bohemia, where Artophaeus served as a Franciscan guardian in 1704.

Černohorský's determination to go the way of the great masters, something rarely done by artists in Bohemia, is evident from a decision by his superiors in 1710 to expel him for ten years and strip him of all titles for having gone to Italy, without permission, in pursuit of education. He had, however, received an invitation from the Order's general in Rome, who restored his titles and appointed him chief organist in the basilica of S Francesco in Assisi (1710–15). Černohorský left behind him in Assisi the manuscript of a *Regina coeli* (1712) signed 'Padre Boemo di Praga, primo organista'. This has been compared to Handel's most effective choral works (Frasson), and Černohorský was in fact one of the few Czech composers who got to known Handel's music, which he did through his *maestro di cappella* F.A. Urio. When his student stipendium ran out he moved from Assisi, where Giuseppe Tartini had secretly been his pupil, to Padua where he was appointed third organist at S Antonio, known as Il Santo (1715–20). During Carnival 1717 he visited nearby Venice, where Felice Novelli and Antonia Laurenti were singing in Vivaldi's operas; ten years later he was to officiate at their wedding in Prague. Another *Regina coeli*, for soprano solo, an ardent work of worldly character, owes something perhaps to the Venetian experience. In Padua Černohorský made a name for himself not only as an organist and trombonist but also as a poet.

At the end of his ten-year sentence, Černohorský went back to Prague with a written assurance that he could return to Il Santo at any time. The centenary of the Battle of the White Mountain (1620) was being celebrated at the time and was apparently commemorated in Černohorský's *Litaniae Lauretanae de Beatae Virginis Maria Victoriosa*. From the dedication to Our Lady of Victory, to whom the Catholics ascribed their victory at the White Mountain, one can infer that Černohorský wished to remind Prague that he was a composer. The perfect mastery of high Baroque polyphony and the fugue, its

most distinctive form, testifies to his compositional genius. Two years later he was awarded a master's degree in theology for 'outstanding achievements in music', and was thus prized as a composer, organist and theorist. However, if one wants to speak of a Černohorský school of counterpoint, the term should be used cautiously and should be restricted to the influence exerted by specific pieces of music. If, as Dlabač claimed, Seger belongs to that school, then he is a key figure not only of the Czech Baroque but also of Czech Classical music, since the path leads through Seger to his pupils F.X. Brixi, J.E. Koželuh and Mysliveček.

Černohorský's career was suddenly interrupted at the height of his creativity. No doubt an uncomfortable critic of his superiors, he was officially ostracized for three years (1727–30). He was sent to Horažďovice to be 'tormented by fasting' and stripped of his titles as bachelor and master for, 'among other things', denying the convent his family inheritance. His approach to his profession throughout his life, and particularly his preference for uncertainty over the constraints of subservience, suggest that the historical process of the emancipation of the artist was already under way in Bohemia. His residence at the tranquil Horažďovice convent, where his exacting character and artistry won him admiration and respect, seems to have been the most peacefully creative period of his life. It was there that he wrote one of the most important works of Czech polyphony, the offertory *Laudetur Jesus Christus*, inspired by a new salutation introduced to the church on 16 January 1739. The work appeared in print the same year, no doubt with financial support from his friends. German musicologists (notably Kretzschmar) have praised the work as 'unique among all the older fugues' and lauded the composer as the 'Czech Bach'. The motet *Precatus est Moyses* dates from the same year. It is a setting of the complete offertory text for the 12th Sunday after Pentecost, while the motet *Quare Domine irrasceris* sets only the central section of it. Both works have the same instrumentation and both include the fugue 'Memento Abraham' musically unchanged; the fugue, an excellent example of Černohorský's contrapuntal mastery, is the peak of both compositions. His last extant vocal work with instruments is the fugue *Quem lapidaverunt*, a highly descriptive setting of the central section of the offertory for St Stephen's Day which, on account of its artistic maturity, may be dated to the Horažďovice period. The offertory was completed by F.X. Brixi, who added the opening and closing sections using the same instrumentation. In the 'Zelenka cabinet' of the Sächsische Landesbibliothek, Dresden, there are two *a cappella* choral works, *Hymnus de S Norberto* and *Veni creator Spiritus*, with the note 'both pieces probably by Čzernohorský'. What casts doubt on their authenticity is the celebration of St Norbert, who was the founder of the Premonstratensian Order.

The Horažďovice period shows Černohorský to have been an adroit composer whose erudition and intellect transcended the circumstances of the time. His merit was that, with the certainty of a great talent, he took from the multiplicity of styles he encountered in Italy those things that would be viable and fertile in the Czech environment, and that also corresponded to his own inclinations. Thanks to this, he was able to create authentically Czech music which has both a European validity and a specifically Czech sound. The works he composed in Horažďovice survived because they escaped both the attention of his superiors in Prague and a dreadful fire at the church of St Jakub (1754), in which the greater part of his works appear to have been destroyed.

When Černohorský returned to Prague in 1730 the general of the Order fully rehabilitated him and one year later enabled him to travel to Padua, as he had requested. There he took up again the position of third organist and had to wait five years before becoming first organist. But in spite of his humiliating pleas and a heavy work schedule he still received only the salary of a third organist. Dejection over his suffering can be read in a line from the poem *Orphaeus omnians* which he wrote at the very end of his life: 'A rent breast without a heart seest thou here'. On 18 August 1741 Černohorský's request to return to the Czech lands was granted; he received his remuneration on 31 August and left Padua some time in September. Probably for reasons of ill health, he broke off the arduous journey and took refuge in the minorite monastery of Maria Hilf in Graz. It was there that he died, after a long illness; a requiem was held for him on 15 February 1742. News of his death reached Prague only in July. The date of his death was unknown; in the register it was entered as 1 July.

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Litaniae Lauretanae de BVM Victoriosa, SATB, 2 vn, 2 tpt, 4 trbn, timp, org, *CZ-Pnm*
Precatus est Moyses, off, SATB, 2 vn, va, 3 trbn, org, Želiv, Premonstratensian monastery
Quare Domine irrasceris, motet, SATB, 2 vn, va, 3 trbn, org, *Pak*; ed. in MAB, I/iii
Quem lapidaverunt, from Offertorium pro utroque S Stephani festo, SATB, str, 2 tpt, org, *Ps* (with 2 sections by F.X. Brixi), *D-Dl*; ed. in *Česká hudba*, xl (1936)
Regina coeli, 2 choirs, org, 1712, *I-Af*
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Vesperae minus solennes, 5vv, 2 vn, org, Most, minorite monastery
Lost, known only from church inventories: Missa S Gerardi, Kosmonosy; mass, C, *BROb*; In exitu, Křížovníci (Library of the Knights of the Cross), Prague; Motetto della Madona; Tui sunt coeli et terra, motet, Milosrdní bratří, Prague

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5 org fugues in K.F. Pitsch, *Museum für Orgelspieler* (Prague, 1832); by G. Muffat, J.J. Froberger, J. Kuhnau, ?J. Seger, 1 doubtful
2 org fugues, a, F, *CZ-Pk*, doubtful
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KATEŘINA ŠULCOVÁ

Černušák, Gracian (*b* Ptení, nr Prostějov, Moravia, 19 Dec 1882; *d* Brno, 13 Oct 1961). Czech musicologist and critic. He studied history at the universities of Prague and Kraków (1901–5); he also attended music lectures at Prague University. At first he taught in a school in Hradec Králové (1905–8), where he was also active as accompanist and choir conductor. In 1918 he moved to Brno where, in addition to his school post, he taught music history at the conservatory (1919–39). After the war he continued to teach at the conservatory until his retirement. He also lectured at the Janáček Academy and at the university. He wrote two standard Czech histories of music. His *Dějepis hudby* continued to be used in revised editions for over 60 years.

Between the wars Černušák was music critic of the influential *Lidové noviny* and was a frequent broadcaster and lecturer. His most lasting contribution, however, was his dictionary work. He wrote the music articles for general Czech encyclopedias such as *B. Kočího Malý slovník naučný* [Kočí's concise encyclopedia] (Prague, 1925–9) and *Ottův slovník naučný nové doby* [Otto's encyclopedia of modern times] (Prague, 1930–43). Abroad he was responsible for the Czech and many Slavonic entries in Frank and Altman's *Kurzgefasste Tonkünstler-Lexikon* (Regensburg, 14/1936) and for 200 new articles and revisions of many older ones for the fifth edition of *Grove's Dictionary of Music* (London, 1954). His *Grove* articles were written at a politically sensitive time but were bravely outspoken in their reasoned criticisms of figures such as Zdeněk Nejedlý. The Nazi occupation stopped work on the new *Ottův slovník* and also on *Pazdírkův hudební slovník naučný*. For the latter Černušák edited a *Sachteil* (1929) and with Helfert two biographical volumes (1933–41; up to 'M'). This work, however, laid the foundation for the *Československý hudební slovník osob a institucí* (1963–5), of which Černušák was the senior editor.

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JOHN TYRRELL

Černý, Jaromír (*b* Hradec Králové, 24 March 1939). Czech musicologist. He studied music history under Očadlík and Mužík at Prague University (1959–64), where he took the doctorate in 1967 with a dissertation comprising a catalogue of the music manuscripts in Hradec Králové Museum. He joined the Institute of Musicology at the University as a lecturer (1964), becoming assistant professor (1967), and associate professor and head of the Institute (1989). His main research has been on the history and theory of medieval and Renaissance music, especially in Bohemia, and on the composer Petrus Wilhelmi de Grudencz, a contemporary of Du Fay.

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Černý [Czerny], **Jiří** [Nigrin, Nygryn, Georg] (*fl* Prague, 1572–1606). Czech printer. He served his apprenticeship under Kozel, probably before 1566. Between 1572 and 1606 he published many religious, philosophical, legal, medical and astronomical books, as well as sermons,

felicitations and poems; he had begun printing music by 1578. He printed a series of works by the Slovenian composer Jacob Handl, as well as music by members of the Prague royal chapel (e.g. Carl Luython and Franz Sales), Johannes Nucius and such composers as Lomnický, Mitis z Limuz, Jevíčský, Barion, Knöfel and Benedikt-Nudožerský. In both volume and quality of production, Černý was one of the foremost printers of the time.

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ZDENĚK CULKA

Černý, Ladislav (*b* Plzeň, 13 April 1891; *d* Dobříš, 13 July 1975). Czech viola player. He studied the violin at the Prague Conservatory and after posts in Prague and Ljubljana he became the viola player in the Zik Quartet on its foundation in 1920. In 1929 this became the Prague Quartet; Černý was its moving spirit for 46 years. The group performed over 3000 concerts, mainly of music by Debussy, Ravel, Hindemith, Honegger, Schulhoff and modern Czech composers, in the major European centres as well as in South America and Morocco. Hindemith dedicated his solo Viola Sonata op.25 no.1 to Černý; contemporary music figured largely in his solo repertory. His playing, on an instrument by Giovanni Battista Grancino, excelled in virtuosity, intensity of tone and poetry. He taught at the Prague Conservatory (1940–46) and at the Academy of Musical Arts (1946–73) and continued to give concerts. In 1955 he was made Artist of Merit and in 1971 National Artist.

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ALENA NĚMCOVÁ

Černý, Miroslav K(arel) (*b* Prague, 11 Dec 1924). Czech musicologist. He studied music education at the Prague Conservatory (1945–9) and musicology and music education under Sychra and Plavec at Prague University, where he took the doctorate in 1951 with a dissertation on questions of party allegiance and scientific truth in the concept of music education. After working as an assistant lecturer in music history in the music department of the education faculty of Prague University (1949–53) he became a research student and later research fellow in musicology at the music faculty of the academy under Sychra (1953–62). He later joined the Institute for Musicology (later the Institute for the Theory and History of Art) of the Czechoslovak Academy of Sciences as a research fellow. He gained the CSc in 1962 with a work on Dvořák. He left the academy in 1990 and has taught at Olomouc University since 1991.

With Sychra, Jiránek, Jaroslav Volek and others he worked vigorously for a Marxist interpretation of music criticism and musicology. Starting from a broad concept evolved in response to current needs he gradually began to concentrate on 19th-century music history and in particular on the development of a Marxist methodology of music historiography, in which he has done his most successful work. Although he has gradually given up reviewing concerts he has continued to review many books, particularly Soviet musicological works, and to maintain his work as a music popularizer. Since the 1980s he has focussed on the study of the music of antiquity.

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JOSEF BEK

Cerone, Pietro (*b* Bergamo, 1566; *d* Naples, 1625). Italian theorist, singer and priest. From his early years Cerone associated himself with the music of Spain and the Spanish-owned Kingdom of Naples. In 1592, after singing for a time at the cathedral at Oristano, Sardinia, he went to Spain, where he served Philip II and later Philip III in their chapel; Italian musicians were rare at that time in Madrid. While in Spain Cerone made detailed studies of Spanish music and theory that later played a large part in his own great treatise. He apparently left Spain in 1603 and became a priest and singer at the church of SS Annunziata, Naples. In 1609 he also began to teach plainchant to the deacons of the church, for whom he probably wrote *Le regole più necessarie per l'introduttione del canto fermo* (Naples, 1609). From 1610 until his death he was a singer in the royal chapel.

Cerone's other published work is by far the more important: *El melopeo y maestro: tractado de música theorica y pratica; en que se pone por extenso; lo que uno para hazerse perfecto musico ha menester saber* (Naples, 1613/*R*); it was an enormous treatise of 849 chapters, covering 1160 pages, which he wrote in Spanish partly in order to curry favour with Philip III and his patron in Naples, the Spanish viceroy. The book has been subjected to much abuse, beginning with Antonio Eximeno's novel *Don Lazarillo Vizcardi* (1802), which lampooned it as a 'musical monster'. The theme was taken up by Fétis (*Biographie universelle*, 2/1860), who in an inaccurate and intemperate criticism suggested that the valuable portions constituted a 'lost' treatise by Zarlino while Cerone supplied the remaining nonsense. Pedrell later lamented the stultifying influence it had exerted on Spanish musical thought for nearly two centuries. Such assessments can no longer be accepted. It is true that the book contains much of doubtful value, but it is nevertheless a compendium of valuable information and insights into composition and other musical practices in the 16th century.

Cerone's work, which is extremely well planned, is basically a didactic introduction to musical theory, dealing chiefly with Zarlino but also with Nicola Vicentino, Juan Bermudo, Tapia Numentano and Francisco de Montanos. He was contemptuous of learned counterpoint as such; he discussed it as a necessary preliminary to the art of composition, with frequent reminders that its rules were arbitrary, not 'legal', and that the sensitive composer must adjust them to his needs. He was at his best in his detailed descriptions of the expressive and technical means appropriate to various widely used forms: motets, masses, psalms, canticles, hymns, lamentations, ricercares, tientos, madrigals, canzonettas, frottolas and *strambotti*. He illustrated his points with examples that show both his own compositional skill and his deep familiarity with the 16th-century repertory. His ideal was Palestrina, although he also cited Ingegneri, Josquin, Lassus, Phinot, Rore and Pietro Vinci; among Spaniards he was most familiar with Morales but also spoke highly of Francisco Guerrero, Alonso Lobo, Mateo Romero and Victoria. His taste was conservative: he never mentioned such contemporary composers as Monteverdi or Marco da Gagliano, or even Gesualdo, who can hardly have been unknown to him.

Although his treatise was addressed to a Spanish-reading audience, Cerone wrote contemptuously of the Spanish. He found Italian teachers more industrious and their students more patient, and that Italians generally had a special love of music, a natural aptitude for it and a desire to learn more about it. In Madrid, on the other hand, he found no member of the nobility who held music in high esteem, and no academies for its support. Nevertheless *El melopeo* exerted a profound influence on Spanish theory throughout the 17th century and during much of the 18th; it was cited by, among others, Andrés de Monseratte (1614), Andrés Lorente (1672), the Portuguese Manuel Nunes da Silva (1685), José Salado (1730), Bernardo Comes (1739), Antonio Roel de Rio (1760 and 1764), Diego de Roxas (1760) and Antonio Soler (1765 and 1766). In 1769 Jorge Guzman of Cádiz Cathedral, who thought Cerone the finest of all theorists, published a selection from his writings under the title *Curiosidades del cantollano*.

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BARTON HUDSON

Cerqueira, Fernando (Barbosa de) (*b* Ilhéus, 8 Sept 1941). Brazilian composer, singer and instrumentalist. He studied

composition in Salvador, Bahia, under Ernst Widmer, the clarinet with W. Endress and Wilfred Beck and singing with Sonia Born and Adriana Lys. He graduated in composition from the School of Music of the Federal University of Bahia in 1969. He also earned a master's degree (1994) in literary theory from the Instituto de Letras of the same university. He taught at the University of Bahia (1968–70), at the University of Brasilia (1970–75), and again at Bahia (1975–94), where he retired from teaching. In addition he was principal clarinettist of the Symphony Orchestras of the University of Bahia and of the State of Bahia from 1982 to 1988, and was a member of the Woodwind Trio and Quintet of the University of Bahia. A founding member of the Grupo de Compositores da Bahia and of the Sociedade Brasileira de Música Contemporânea, Cerqueira has had several of his works published and recorded in Brazil, the USA and Europe, and won various prizes in national and international festivals and contests.

His output includes numerous instrumental and vocal works in which he attempts to integrate structures characteristic of contemporary music with materials and subjects typical of popular culture, as well as to uncover new ideas and sound sources originating in various artistic idioms.

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GERARD BÉHAGUE

Cerreto, Scipione (*b* Naples, *c*1551; *d* Naples, *c*1633). Italian theorist, composer and lutenist. He spent his life in Naples. According to Nicolò Tagliaferro (*L'esercitio*, *I-Nf*) he was head of a Neapolitan music confraternity, the Congregazione della Madonna degli Angeli, around 1600. Because so few of his compositions have survived, he is known today only as a theorist. As such he was not an innovator, but his writings are important because they throw light on many aspects of musical practice in the early 17th century. He followed a conservative path, presenting the rules of strict, *osservato* counterpoint and stressing two aspects that were to be important in later contrapuntal treatises: the improvising of choral counterpoint and the invention of ingenious types of canon and invertible counterpoint.

Cerreto subscribed to the traditional religious and philosophic approach to theory but also expanded the scope of this theory by fitting a number of new practices into its framework. For him, instrumental music was as valid as vocal. In *Dell'arbore musicale* (Naples, 1608/*R*) he presented practical music as a tree growing out of the roots of theory, with the branches on one side representing voices and those on the other side instruments. This wider scope is also evident in *Della prattica musica vocale et strumentale* (Naples, 1601/*R*, 2/1611): in its final chapters he described several instrumental tablatures and gave information about the manner of performance. His conservatism is likewise shown in his rejection of the new 12-mode system proposed by Glarean and in his reaffirmation of the validity of the centuries-old eight-mode system. Yet when he discussed the old hexachord system of Guido of Arezzo he gave it not only in the traditional locations but also transposed it so that it starts on *A* and *B*.

In his discussions of practical music in *Dell'arbore musicale* his opinions coincide with those of many of his contemporaries, thus reinforcing the impression that many changes were taking place. The bass voice, rather than the tenor, ranks first because it is fundamental to the texture. The organ now takes first place among instruments because a whole work can be played on it, whereas in earlier periods woodwind instruments were most admired because they most closely resembled the human voice.

In addition to *Della pratica musicale* Cerreto left two manuscript treatises teaching counterpoint: *Dialoghi armonici pel contrapunto e per la compositione* (1626; *I-Nc*) and *Dialogo armonico ove si tratta. . .di tutte le regole del contrappunto et anco della compositione de più voci, de' canoni, delle proportioni, et d'altri* (1631; *I-Bc*). The latter provides an illuminating illustration of the use of parody techniques for teaching the student to construct his first polyphonic compositions. It is interesting that the madrigal used, *Fammi pur guerra amor*, is taken from Arcadelt's first book of four-part madrigals, for the only four-part madrigals we have by Cerreto were included in a reprint in Naples of that collection (RISM 1608[14]). This reprint survives incomplete, as do Cerreto's other extant publications, *Il primo libro di canzonelle a tre voci* (Naples, 1606) and *L'Amarillide a tre voci con alcuni a due soprani, Il terzo libro, Opera 18* (Naples, 1621). Works now lost mentioned by the composer in his theoretical writings or in various catalogues include at least four books of spiritual madrigals for four voices and three books of madrigals for five voices, all printed before 1601; a book of two-voice ricercares (1604); a volume of madrigals for two voices 'sopra madrigali d'Arcadelt' (before 1616); a book of 'Canoni enigmatici' for two voices (before 1631) and a volume of 'Responsori di Natale' for four voices (*MischiatiXII*:104; before 1676).

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IMOGENE HORSLEY/DAVID NUTTER

Cerrito, Fanny [Francesca] (*b* Naples, 11 May 1817; *d* Paris, 6 May 1909). Italian dancer. *See* BALLET, §2(ii).

Cerro, Luigi (*b* Genoa, *c*1740–50; *d* after 1815). Italian organist and composer. Between about 1760 and 1762 he studied composition with Padre Martini in Bologna, and from the early 1760s he was active in Genoa as *maestro di cappella* of the city's leading churches, including the cathedral of S Lorenzo. Between 1778 and 1781 he was *maestro al cembalo* at the Teatro S Agostino,

Genoa. On 13 October 1779 he became a member of the Accademia Filarmonica in Bologna. In 1787 he was in Madrid, as *maestro al cembalo* for the performance of Giuseppe Sarti's *Medonte*, which inaugurated the Teatro de los Caños del Peral. On returning to Genoa he continued his activity as a *maestro di cappella* and teacher. For S Filippo Neri in Genoa he wrote the oratorio *S Francesco di Sales*, probably performed in 1793 (music lost). Between 1803 and at least 1806 his presence is documented in Alassio, as *maestro di cappella* of S Ambrogio, with responsibility for education, composition and directing the music. In 1815 he was appointed organist of S Michele Arcangelo in Celle Ligure, on a two-year contract. In 1821 there is a report of a performance in Diano of one his masses, but it is not known whether he was still alive at this date. Cerro's musical output embraces both the sacred and secular, and vocal, chamber and instrumental genres. His vocal writing is ornate, and the instrumental writing and orchestration carefully judged. Characteristics of his compositional style include variety of rhythm and timbre, and a tendency to write passages of contrasting rhythmic and metrical character.

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CARMELA BONGIOVANNI

Certain, Marie-Françoise (*b* Paris, 1661/2; *d* Paris, 1 Feb 1711). French harpsichordist. As a child she was taught by Pierre de Nyert and introduced to Lully, who became a friend. She had a son by Louis de Mailly, also named Louis, but lived and died alone except for two servants. She was known as a brilliant player of both composed pieces and figured bass. Her solo repertory, the only one known for a French harpsichordist in this period, included the music of Louis Couperin, Chambonnières, Louis Marchand, D'Anglebert, Jacquet de la Guerre and especially *symphonies* from the works of Lully. Her salon attracted the most important composers of the late 17th century, and she also gave harpsichord lessons. At her death she owned two double harpsichords, one by Dumont and a sumptuous Ruckers painted by Rubens, as well as a *clavecin brisé* by Marius. She also had four viols, a guitar, a theorbo and a flute. Her library was dominated by the works of Lully. Both Lainez and La Fontaine wrote verses celebrating her moving and brilliant playing.

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BRUCE GUSTAFSON

Certon, Pierre (*d* Paris, 23 Feb 1572). French composer. He may have been a native of Melun, where in 1527 'Jehan Certon' was documented as 'fermier du fourrage' to the king. Certon was appointed matins clerk at Notre Dame, Paris, on 29 October 1529. On 26 September 1530 he was summoned before the chapter for playing ball in the square of Notre Dame and refusing to attend the service; only his youth saved him from a prison sentence. On 8 May 1532 he became clerk at the Ste Chapelle under Canon Odon de Colligny, son of Gaspard de Colligny and brother of the Admiral of France. On 15 November 1536, while still merely a clerk, he was appointed Master of the Choristers. He held that post, adding to it benefices within the diocese, until his death.

In a document of 1567 he is accorded the title, doubtless purely honorary, of 'chantre de la chapelle du Roy'. Three years later, on the title-page of his chanson collection *Les meslanges*, he was described as 'compositeur de musique de la chapelle du Roy'. This title, whose significance is not fully understood, was given to only two other composers before him: Pierre Sandrin in 1547 and Janequin in 1557. Without abandoning his duties at the Ste Chapelle, Certon took part in other activities towards the end of his life. He undoubtedly participated in the musical entertainments organized by Nicolas Le Gendre, Provost of the Guilds and King's Counsellor, in Le Gendre's castle near Corbeil, and in 1570 he dedicated *Les meslanges* to Le Gendre. He held a canonry at Notre Dame, Melun, where he had established a mass sung every year at the Feast of the Annunciation; in 1560 he had a meeting with the chapter to draw up the Melun rite. He may have been buried at Notre Dame.

Certon seems to have been friendly with several musicians of his day. In 1538 he composed a 'fricassée', *Vivre ne puis content sans ma maistresse* (RISM 1538[14]), on some of Sermisy's chanson incipits. In the dedication of his second book of motets (1542), he addressed Sermisy as a faithful friend and well-wisher. When Sermisy died in 1562, Certon composed a six-voice *déploration*, published in *Les meslanges*, with the same form and expression as Josquin's in homage to Ockeghem. Certon was godfather to one of the daughters of Hubert Jullet, Attaingnant's partner, to a child of Pierre Lavocat, singer to the King of Navarre, and to a son of Thomas Champion, spinet player and royal organist. The names on the baptismal certificate for this last, as well as on another dated 11 August 1554, suggest that Certon may have had some connection with the Scottish contingent at court.

Of the eight masses by Certon that survive complete (three isolated movements published in 1553 may indicate the existence of other masses), six use parody technique. The other two are paraphrases, of a chanson (*Sus le pont d'Avignon*) and of plainchant (*Missa pro defunctis*). In these longer works, as in the *Magnificat*, Certon used contrasting sections and different vocal combinations to sustain interest. In the *Missa pro defunctis* he varied the modes to express the text. The introit that opens the mass and the closing communion are of extreme simplicity while the central movements are more elaborate. A conventional view of Certon's sacred music held that it derived closely from the stylistic model of the French chanson, stressing declamatory rhythms and homorhythmic textures. But careful study of a fuller range of works, especially the two dozen motets issued by Pierre Attaingnant in the *Recens modulorum editio* of 1542, reveals that Certon's motets are less like Parisian chansons than are the sacred works of his predecessor Sermisy, and as such should be viewed in a less isolated context of models and influences. Certon plainly acknowledged Sermisy's concern for the syntactic organization of his Latin texts. But in other respects, Certon's contrapuntal idiom is closer to that of northern masters like Lupi and Manchicourt than to the lyrical superius-tenor duets of the Parisian chanson. His motets embrace a wide range

of musical procedures and textures, making frequent use of five- and six-part ensembles, relying on canons and ostinatos, and especially using plainchant paraphrase as a source of melodic material. It is worth noting that Certon does not seem in any of his music to have been a very inventive composer of melodies.

Certon's settings of the short texts of such contemporary poets as Saint-Gelais, Marot, Jamet, Scève and Chappuys skilfully transmit the rhythmic nuances of the poetry and the meaning of the words: in *Ung laboureur* (RISM 1538[11]) the rapid altercation of dialogue is suggested by repeated short notes. The melodies of the early chansons, published 1533–51, appear to be patchworks of motifs corresponding to individual fragments of the text; seldom is a whole phrase set to one continuous melodic line. These early chansons, such as *Ho le vilain* (1536[5]), show the influence of Sermisy and Janequin; later he adopted the syllabic style of Sandrin (e.g. *Si par desir*, 1544[7]). During the middle years of the 16th century Certon embraced a syllabic and homorhythmic kind of strophic song (especially in the form of the *voix de ville*) that enjoyed a particular vogue at the French royal court and among allied élites. His *Premier livre de chansons*, issued by Le Roy & Ballard in 1552, was devoted almost exclusively to this type of chanson, and as such enjoyed good success. Similar concern for a schematic approach to poetic form and prosody is evident in Certon's contributions to the musical supplement to Ronsard's *Amours*, published by Du Chemin in the same year. Certon's *Meslanges* (1570), published in the last years of his life, attempts a special kind of historical selfconsciousness. This book, as Kovarik has recently shown, assiduously avoids reprinting music already in circulation (as such it differs from the great *Meslanges* collections of Lassus, 1570/1576, and Le Jeune, 1585, which draw on works published throughout the career of each composer), but rather offers only chansons never before seen in print. Yet 84 of these 96 apparently 'new' chansons are themselves polyphonic reworkings (for four, five, six and eight voices) of three- and four-voice chansons from the first half of the 16th century. His 'models' in this book range widely over the entire early history of the French chanson, and include monophonic tunes from the *chanson rustique* repertory, as well as polyphonic chansons by composers such as Sermisy, Janequin, Gombert, Manchicourt, Arcadelt and even Certon himself. The *Meslanges* also contains a number of works on spiritual texts. Introduced by an eloquent (but at times rambling) preface by the composer about the means and effects of musical expression, the *Meslanges* reveals much about how Certon understood his art, and how he saw his place in the history of the French chanson.

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MASSES, MASS MOVEMENTS AND MAGNIFICATS

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Missa 'Ave sanctissima', 4vv, 1540[2]
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Missa ad imitatio moduli 'Le temps qui court', 4vv (Paris, 1558)
Missa pro defunctis, 4vv (Paris, 1558)
Missa 'Regnum mundi', 4vv, in Missae duodecim (Paris, 1554; Du Chemin), 1558a
Missa 'Sus le pont d'Avignon', 4vv, 1553[1], 1558a
Pleni sunt coeli, 2vv; Crucifixus, 2vv; Agnus Dei, 2vv, 1553[26]
Magnificat septimi toni, 4vv, 1557[8]

MOTETS

Recens modulorum editio ... 24 motettorum, liber secundus (Paris, 1542) [1542a]

Adorna thalamum, 5vv, 1553[7]; Angelus Domini, 5vv, 1542a; Ascendo ad Patrem, 4vv, 1542a; Ave Maria, 3vv, 1542a; Ave regina, 4vv, 1533[7]; Ave virgo gloriosa, 6vv, 1542a; Caecilia virgo, 4vv, 1542a; Cantantibus organis, 4vv, 1542a; Cum sublavesset, 4vv, 1542a; Da pacem, 3vv, 1565[3]; Deus in nomine tuo, 5vv, 1542a; Diligebat, 5vv, 1544[6]; Domine non secundum, 5vv, 1542a; Domine si tu es, 5vv, 1555[7]; Ecce Dominus, 3vv, 1542a; Ecce ego Johanes, 5vv, 1553[7]; Ecce Maria genuit, 3vv, 1542a; Homo quidam, 5vv, 1553[7]; In exitu Israel, 4vv, 1564[7]; Inviolata integra, 6vv, 1542a
Jesu Christe Fili Dei, 1558[4]; Jherusalem cito veniet, 4vv, 1542a; Laus Deo, 3vv, 1542a; Laus et perennis, 4vv, 1542a; Non conturbetur, 5vv, 1542a; O Adonai, 5vv, 1534[9]; O crux splendidior, 5vv, 1553[7]; Pater noster/Ave Maria, 6vv, 1542a; Peccata mea, 5vv, 1542a; Quam dilecta, 5vv, 1542a; Regina caeli, 4vv, 1553[7]; Regina caeli (i), 6vv, 1542a; Regina caeli (ii), 6vv, 1553[7]; Sancta Maria, 3vv, 1542a; Sub tuum praesidium, 4vv, 1539[13]; Tanto tempore, 4vv, 1542a; Tulerunt Dominum meum, 4vv, 1542a; Verbum iniquum, 4vv, 1542a; Vidi turbam, 5vv, 1553[7]

PSALMS, CHANSONS SPIRITUELLES

Trente et un pseaumes, 4vv (Paris, 1546)
Premier livre de [13] psalmes ... reduitz en tabulature de leut par Maistre G. Morlaye (Paris, 1554)
Cinquante pseaulmes de David, 4vv (Paris, 1555)
Psalm, 4vv, 1553[18]
15 chansons spirituelles, 4, 5, 6vv, 1544[7], 1553[19], 1568[9], Les meslanges (Paris, 1570), 1574[4]

CHANSONS

Premier livre de [16] chansons, 4vv (Paris, 1552)
Les meslanges (84 chansons) (Paris, 1570)
185 others in 1533[1], 1534[11], 1534[13], 1534[14], 1535[6], 1536[4], 1536[5], 1538[11], 1538[12], 1538[13], 1538[14], 1538[18], 1539[15], 1539[17], 1540[11], 1540[12], 1540[14], 1541[5], 11e livre contenant xxviii chansons nouvelles, 4vv (Paris, 1541), 1542[13], 1542[18], 1543[7], 1543[9], 1543[11], 1544[7], 1545[7], 1545[8], 1545[12], 1546[12], 1546[14], 1547[8], 1547[9], 1547[10], 1547[11], 1547[12], 1548[3], 1548[4], 1549[19], 1549[20], 1549[21], 1549[22], 1550[5], 1550[7], 1550[11], 1550[12], 1551[9], 1552[6], 1553[23], 1554[21], 1554[26], 1554[33], 1556[14], 1556[15], 1556[16], 1557[12], 1557[15], 1559[10], 1559[11], 1559[14], Livre de meslanges (Paris, 1560), 1560[3a], 1560[3], 1561[6], 1565[9], Quart livre du recueil des recueils (Paris, 1567); 2 also attrib. Sermisy and Clereau

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AIMÉ AGNEL/RICHARD FREEDMAN

Ceruti. Italian family of violin makers. They were active in Cremona and Mantua in the late 18th century and the 19th.

(1) Giovanni Battista Ceruti (*b* Sesto Cremonese, nr Cremona, 21 Nov 1756; *d* Cremona, 3 April 1817). He left his native village in 1786 for Cremona, where he first worked as a weaver. It was long believed that Ceruti's master was Lorenzo Storioni, but according to notes made by Count Cozio di Salabue around 1804 he in fact learnt to make violins from Count Alessandro Maggi, an amateur violin maker and collector. After Storioni's departure from Cremona about 1802, Ceruti assumed a dominant position in the city's trade in bowed string instruments, completely eclipsing his contemporary Carlo Bergonzi (ii).

In Ceruti's style there is little sign of respect for the work of his great Cremonese predecessors, though his work is altogether neater than Storioni's and the details are more sharply defined and carefully executed. Almost all of his considerable output dates from the period 1800–15. For the last three years of his life Ceruti worked on the Contrada Coltellai, the traditional violin makers' quarter in Cremona.

(2) Giuseppe Ceruti (*b* Sesto Cremonese, 20 Aug 1785; *d* Mantua, 31 Aug 1860). Son of (1) Giovanni Battista Ceruti. By 1805 he was assisting his father, and later succeeded him in the business. His independently signed violins are almost always made of native Italian woods and the stylistic impress is often similar to his father's, though usually with a less attractive varnish. In 1853 he moved to the province of Mantua. He exhibited two violins at the Exposition Universelle in Paris in 1855. His work is rare, perhaps because he alternated the professions of instrument maker and wood turner for much of his life.

(3) Enrico (Riccardo Fabio) Ceruti (*b* Cremona, 4 May 1806; *d* Cremona, 21 Oct 1883). Son of (2) Giuseppe Ceruti. He was a more prolific maker than his father, and was also a repairer and a professional double bass player. The seals found on some of his labels carry different combinations of his initials: E, R, F and C. His work has great individuality while still retaining a faint link with the old Cremonese school. The materials were often handsome, and his violins usually made on a broad model, which at times was rather flat. Enrico entered instruments in many exhibitions, often faring poorly, though he was awarded a medal at London in 1870. He was also apparently a conduit in the northward migration of old master instruments and collaborated with various dealers, including Tarisio and Vuillaume. A collection of his workshop tools and drawings was donated to the city of Cremona by his son-in-law in 1893; they are now in the Museo Stradivario, Cremona.

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CHARLES BEARE/DUANE ROSENGARD

Ceruti, Roque (*b* Milan, *c*1683; *d* Lima, Peru, 7 Dec 1760). Italian composer, active in Peru. He arrived in Lima in 1707 and entered the service of the viceroy Manuel de Oms y Santa Pau, the Marquis de Castelldosríus. It seems likely that Ceruti accompanied the viceroy to France, and that he was ambassador to the King of Spain at Versailles. The mythological opera *El mejor escudo de Perseo*, performed in 1708 and printed in Lima in the same year, is attributed to Ceruti, the viceroy having written the libretto. Other minor dramatic works for the court, now lost, are attributed to Ceruti, including a serenata, a pastorale and incidental music for plays by Pedro Peralta. Ceruti left the court in 1720 and from 1721 to 1728 he held the post of *maestro de capilla* at Trujillo Cathedral, Peru. After the death of Torrejón y Velasco in 1728 he was invited by the authorities of Lima Cathedral to replace Torrejón y Velasco as *maestro de capilla*. He was appointed on 1 August 1728 and continued to work at the cathedral until old age and ill-health forced him to retire in 1757. While there he instigated an increase in the salaries of the musicians and created the post of violinist in 1732. He married on 8 April 1736 and had four children. In 1743 he returned to the royal chapel on his appointment as special musician by the viceroy, the Marquis de Villagarcía. He made his will in Lima on 6 December 1760 and died the next day. As well as his musical activities he published the Latin poem *Carmen Panegyricum* in honour of Viceroy Caraccioli (Bermudez, 1717).

Ceruti was responsible for the introduction of Italian musical traditions to Peru: the use of obbligato violins, *recitativo secco*, the da capo aria and functional tonality. A source of 1792 describes him as a composer for whom the harmonic line took precedence over the melody.

WORKS

DRAMATIC

all lost

El mejor de Perseo (op, M. de Oms y Santa Pau), Lima, 1708
Incid music for Triunfos de amor y poder (P. Peralta), 1711; Afectos vencen finezas (Peralta), 1720
Loa, 1724, for the coronation of Luis I
La Rodoguna
Serenata
Pastorale

OTHER WORKS

Misa, 4vv, 2 vn, org, bc, Sucre, Biblioteca Nacional de Bolivia
Misa, 4vv, insts, Montevideo, S Francisco
Cr, 3vv, insts, Montevideo, S Francisco; Mag, 7vv, 2 vn, bc, Sucra, Biblioteca Nacional de Bolivia
Laudate pueri Dominum, 6vv, 2 vn, bc (harp), Cuzco, S Antonio Abad; Letatus sum, 4vv, 2 vn, bc, Cochabamba, Monasterio de S Clara
Vespers, 10vv, 2 vn, bc, Sucre, Biblioteca Nacional de Bolivia
In Lima Cathedral: A cantar un villancico, sainete, 2vv, 2 vn, bc, ed. S. Claro, *Antología de la música colonial en América del Sur* (Santiago de Chile, 1974); A dónde remontada mariposa, 2vv, 2 vn, bc, also in Sucre, Biblioteca Nacional de Bolivia, ed. in Seoane and Eichmann; A del mar, 3vv, 2 vn, bc; Al arma guerra suenen, 2vv, 2 vn, bc; Al campo sale María, 7vv, 2 vn, bc; Al mar, al centro, 2vv, 2 vn, bc; Al primer instante, 2vv, 2 vn, bc; Del cielo los nueve coros, 4vv, 3 vn, bc; De plumas la capilla, 4vv, 2 vn, bc; Despertad paxarillos, 8vv, 2 vn, org, bc; Hoy la tierra produce una rosa, 4vv, 2 vn, bc; Qué pluma, 2vv, 2 vn, bc; Quién no se muere

de amor, 4vv, 2 vn, bc; Quién será el que oculta, 3vv, 2 vn, bc; Venid pasajeros a embarcar, 3vv, 2 vn, bc; Viva aurora bella, 2vv, 2 vn, bc

In Sucre, Biblioteca Nacional de Bolivia: Afuera, afuera densas sombras, 9vv, 2 vn, bc; Aire zagales, 7vv, org, bc; Bajen los sacros celestes querubes, 7vv, vn, bc; De aquel inmenso mar, cantada, 1v, 2 vn, bc, ed. C. García Muñoz and W.A. Roldán, *Un archivo musical americano* (Buenos Aires, 1972); Dos naves al cielo giran, 2vv, 3 vn, bc; Dulces gilgueros, 2vv, 2 vn, bc; En la rama frondosa, cantada humana, 1v, bc, 1735, ed. in Seoane and Eichmann; Escuchad dos sacristanes, 2vv, vn, ob, bc; La fama en sus clarines, 2vv, 2 vn, bc; Hoy que el corazón divino, 4vv, 2 vn, bc; Naced antorcha brillante, 9vv, 2 vn, bc; O qué choque, 7vv, 2 vn, org, bc; Qué lindos pasos, vv, org; Según veo el aparato, xácara, 2vv, 2 vn, bc; Vengan lleguen los astros, 4vv, 2 vn, bc

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JUAN CARLOS ESTENSSORO

Cervantes (Kawanag), Ignacio (*b* Havana, 31 July 1847; *d* Havana, 29 April 1905). Cuban composer and pianist. He studied with Gottschalk (1859–61) and with the Cuban composer and pianist Nicolás Ruiz Espadero, and later at the Paris Conservatoire with Alkan and Marmontel. In 1870 he returned to Cuba, where he conducted operas, and later gave concerts in the USA (1875–9). From 1898 to 1900 he lived in Mexico. Together with Manuel Saumell (1817–70), Laureano Fuentes (1825–98), Espadero and José Manuel ('Lico') Jiménez (1855–1917), he was one of the pioneers of native Cuban concert music, strongly influenced by Gottschalk's piano style and musical ideas. While adhering to European Romantic pianistic and harmonic procedures he employed Cuban rhythms and melodic and cadential devices in an effective and sophisticated salon manner. His music, like that of most Cuban composers of the 19th and early 20th centuries, explored Spanish- (mainly Andalusian-) derived traditional music (*zapateo, danza, canción, punto guajiro, criolla*), as opposed to the Roldán-Caturla style (mainly concerned with Afro-Cuban rhythm and melody and couched in dissonant harmonic procedures) that became prevalent in Cuban music of about 1925 to 1955. His best-known works are several elegant *Danzas cubanas* for piano.

WORKS
(*selective list*)

Ops: Maledetto (3, Da Costa), 1895, inc.; Los saltimbanquis (2, C. Ciaño), 1899, MS

Zarzuela: El submarino Peral (2, N. Suárez Inclán), 1889, MS

Orch: Sym., C, 1879; Scherzo capriccioso, 1886; several shorter works, dances

Chbr: Entreacto caprichoso, str qt, pf, hmn, 1887; Scherzo, f, str trio, 1887

Pf: 45 Danzas cubanas (1875–95); many other salon pieces

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AURELIO DE LA VEGA

Cervantes (Saavedra), Miguel de (*b* Alcalá de Henares, ?29 Sept 1547; *d* Madrid, 22 April 1616). Spanish writer. He was brought up in Valladolid, Seville and Madrid, and in about 1569 he went to Rome in the service of Cardinal Acquaviva. He distinguished himself as a soldier and was wounded at the Battle of Lepanto in 1571. He was captured by corsairs in 1575 and taken as a slave to Algiers, where he was held captive by the Moors for five years (1575–80). After his return to Spain he made an unhappy marriage, fell frequently into trouble with the law over his accounts and other incidents, and was several times imprisoned. Despite the success of *Don Quixote* (1605–15) he lived in straitened circumstances to the end of his life.

Cervantes's references to music-making have been scrutinized by scholars, notably Roda, Salazar and Querol, and it is generally agreed that the descriptions in his plays, novels and *Don Quixote* of popular songs and especially dances were based on first-hand observation (some arrangements of songs and dances mentioned by Cervantes ed. M. Querol Gavaldá, *La música en las obras de Cervantes: romances, canciones y danzas tradicionales a tres y cuatro voces y para canto y piano*, Madrid, 1971). There is less agreement about Roda's suggestion that the tunes named by Cervantes were those in vogue only in his day and were unrelated melodically to those found in cancioneros before 1550. Querol and others saw Cervantes's references to music as an almost deliberate effort to sustain a tradition of Spanish music stretching unbroken from before the Renaissance to the 17th century and beyond. But evidence indicates that the music Cervantes had in mind was of a new kind found in cancioneros of about 1550 onwards and was quite different from the *romances* and villancicos in earlier collections. The prologue to his *Ocho comedias y ocho entremeses* (1615) contains a convincing description of rudimentary music in mid-16th-century Spanish plays. According to Salazar he lacked musical expertise and referred to some instruments in the vague way characteristic of pastoral writings; even in his more realistic works such as the *entremeses* and *novelas ejemplares* he was not always more discriminating. Although surprisingly little is revealed about musical activities in aristocratic households, few writers of the Spanish Golden Age wrote more illuminatingly about the practice of music among the common people. (For editions of Cervantes's works see *Obras completas de Cervantes*, ed. R. Schevill and A. Bonilla y San Martín, Madrid, 1914–31.)

Cervantes's works and life have stimulated many composers from the 17th century onwards. *Don Quixote* alone has served as the basis for over 100 pieces; the first (see Espinós) seems to have been an anonymous *Ballet de Don Quichot* performed only nine years after the publication of the first part of the book. The first opera was probably *Il Don Chisciot della Mancia* by Carlo Sajon, performed in Venice in 1680. This was followed by J.P. Förtsch's opera *Der irrende Ritter Don Quixotte de la Mancia* (Hamburg, 1690) and the engaging *Comical History of Don Quixote*, a play by Thomas D'Urfey with music by Purcell and others (London, 1694–6). The first Spanish opera was *Las bodas de Camacho* (1784) by Pablo Esteve y Grimau. Other composers who have based operas on episodes from *Don Quixote* include Antonio Caldara (1727 and 1730), Paisiello (1769), Niccolò Piccinni (1770), Mendelssohn (1825), Donizetti (1833),

Ruperto Chapí (1902), Massenet (1909), Falla (1923) and Ernesto Halffter (1944). Ibert composed music for a film about Quixote (1932) and Roberto Gerhard wrote both ballet music (1940–41) and incidental music for a radio play based on the story (1940). Among the many songs inspired by *Don Quixote* Ravel's *Don Quichotte à Dulcinée* (1932–3) and Ibert's *Chansons de Don Quichotte* (1932) have met with more success than those by Spanish composers. In the same way Telemann's suite (*c*1761), Anton Rubinstein's humoresque (1871) and, in particular, Strauss's tone poem (1896–7) have outshone programme pieces by Ruperto Chapí (1869), Jesús Guridi (1915), Oscar Esplá (1929) and G. Gombau (1947). Other works by Cervantes that have inspired a number of musical works include the short story *La gitanilla* from the *Novelas ejemplares* (1613) and the farce *La cueva de Salamanca* from *Ocho comedias y ocho entremeses* (1615).

For further details of works based on Cervantes's writings, see Haywood (1947), Esquival-Heinemann (1993) and *MGG2*.

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JACK SAGE/ALVARO ZALDÍVAR

Cerveau, Pierre (*b* Anjou; *fl* 1573–1604). French composer. His name appears in 1573 in the list of 'temporary lay clerks' from the chapter register of Ste Croix Cathedral in Orléans. After 1589 he was probably in the service of Charles Myron, Bishop of Angers, to whom he dedicated his book of *Airs mis en musique à quatre parties* (Paris, 1599) after his arrival in the capital. In 1604 he was in Troyes, and with other musicians, including Jacques Mauduit, set to music French translations in measured verse of the Latin hymns of Lorenzo Strozzi. Other *airs* by him are in collections as follows: one in one of Jacques Mangeant's songbooks (RISM 1608[9]), four in three of Bataille's collections of *Airs de differents autheurs mis en tablature de luth* (one in 1609[13], two in 1611[10] and one in 1615[11]) and one in Muguet's *Amphion sacré* (1615[7]; for 4 voices). His own collection – of which only the superius is known – has the composite character of *air de cour* collections of this period; it contains many pieces influenced by *musique mesurée à l'antique*, dance-songs and tunes for masquerades or ballets. The *airs*, like many others of their kind, were intended to be sung not by four voices but by one voice and three instruments. Some of the melodies are settings of poems by Jean Bertaut, Baïf, Jacques Davy du Perron, S.G. de La Roque and Philippe Desportes. Five *airs* are in T. Gérold: *Chansons populaires des XVe et XVIe siècles avec leurs mélodies* (Strasbourg, 1913/*R*).

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ANDRÉ VERCHALY

Cerveira, António Machado e. *See* MACHADO E CERVEIRA, ANTÓNIO.

Cervelas (Fr.). *See* RACKET.

Cervelló (i Garriga), Jordi (*b* Barcelona, 18 Oct 1935). Spanish composer. He studied the violin in Barcelona, Milan and Salzburg, but his career as a violinist was ended by a car accident in Rome (1960). He studied composition with Josep María Roma (1952–70) and in 1982 was appointed as a teacher at the Barcelona Conservatory. Cervelló has received various prizes and participated in international festivals, having particularly strong relations with Israel. He has also written numerous articles for *Música y arte*, *L'avenç* and other publications.

Cervelló has been influenced by all the great currents of music history, with Bartók and Shostakovich especially significant among 20th-century composers. Several works have as their point of departure meditations on a wide variety of matters, among them moral themes. Thus the descriptive tendency is not purely exterior but rooted in the composer's concern for the human condition. Some of his works, such as the *Meditación* for piano (1980), show a deep intimacy, while the *Fantasía concertante* for violin and orchestra, composed between 1969 and 1976, is a wide-ranging and emotionally well-balanced essay in the instrument's possibilities.

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(*selective list*)

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Meditación, pf, 1980; chbr pieces, choral and solo vocal works, pieces for unacc. solo inst (vn, pf, org)

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ANGEL MEDINA

Červený, Václav František (*b* Dubeč, 27 Sept 1819; *d* Königgrätz [now Hradec Králové], 19 Jan 1896). Bohemian maker and inventor of brass instruments. Having gained experience as apprentice and journeyman in various Austro-Hungarian workshops, he established himself as brass maker in the garrison town of Königgrätz in 1842. Starting with four employees, by 1859 his workforce totalled 80. By 1867 he had opened a branch factory in Kiev, managed later by his eldest son with Russia later becoming an important export market. From 1876, now as 'V.F. Červený & Sons', he was joined by four of his sons and in 1880 the factory, by now employing over 100 workers, was honoured with a state visit by Emperor Franz Joseph. In 1895 no fewer than 6000 brass instruments were supplied to the Russian army. In 1907 the firm became a limited liability company and in 1928 the maker Karl Schamal took over as manager. The firm was nationalized in 1946 under the 'Amati' label, but the Czech Republic the factory after the formation has once more resumed its identity.

Červený's innovations, many of which (in spite of patent) were plagiarized by other makers (especially in France), included a process to draw conical brass tubes from the solid, the *Tonwechselmaschine* (transposing valve) of 1846 and the non-flared 'Königgrätz' bell. On the occasion of his 50th anniversary as maker, his son Jaroslav published a commemorative account of his inventions (1883), which also included percussion instruments. These include the CORNON (1844), a french horn with vertical bell for military use from which the Wagner-tuba later derived; the *Phonikon* (also known as the *Zvukoroh*), a euphonium with a d'amore-type bell; the *Glycleide* (1846), a tenor horn in B♭; the *Baroxyton* (1853), a type of euphonium; the *Primhorn* or *primovka* (1867), a french horn in F alto; the *Armee-Posaune* family (1867), upright valved trombone for cavalry; the *cornett* family (1876), circular wide-bore instruments. Notable too was his *tritonikon*, a metal double bassoon in E♭; (1856, followed in 1872 with the even deeper *Subkontrafagott* in B♭) and the family of *Kaiser* instruments (1882–5) of particularly wide bore. His parents for percussion instruments include the *Glocken-Akkordion* (type of altar bell) and the *Votiv-timpani*.

Červený was acknowledged as the leading Austrian brass maker of his time and may be considered responsible for the adoption of wide-bore instruments in German-speaking lands. The Munich exhibition jury in 1854 praised him for introducing system into brass manufacture, hitherto empirically designed. Recognition elsewhere was slow. In both the 1855 and 1867 Paris exhibitions the jury awarded him merely the silver medal, while Sax won gold, which aroused widespread protest (in his *Denkschrift* he convincingly vindicated himself). He was duly awarded the gold medal in 1889. The highest award was to follow at Chicago in 1893. By the time of his death he had been decorated by many crowned heads of Europe. His was an impressive funeral, with cortège accompanied by three brass bands, their silent instruments wrapped in crape.

See also EUPHONIUM and TUBA (i).

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Hudebni naslovi [Brass-instrument terminology in Czech] (Königgrätz, 1847)

Denkschrift über die österreichischen und französischen Metallblasinstrumente (Königgrätz, 1868)

Die Metallblasinstrumente von V.F. Červený: anläßlich der polytechnischen Ausstellung in Moskau 1872 von ihm selbst beleuchtet (Prague, 1872)

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WILLIAM WATERHOUSE

Cervera, Juan Francisco (*b* Valencia, *c*1575; *d* after *c*1592). Spanish theorist. Incidental remarks in his single publication give us the only information known about him: that he taught chant in Zaragoza and elsewhere in Spain, that his book was completed before his 18th birthday and that he was little older when it was published. He promised a more ambitious work on 'canto de órgano y contrapunto', delayed, he said, by the lack of printing materials; there is no evidence that it ever appeared, although Ruiz de Lihory mentioned a manuscript of a later treatise. The *Arte y summa de canto llano compuesta y ordenada de algunas curiosidades* (Valencia, 1595) is a modest octavo volume. Prefatory matter includes an *aprobación* by the composer Philippe Rogier and a laudatory sonnet by Lope de Vega. Cervera cited a number of authorities, often with marginal references, although occasionally he confused their names and works; Spanish writers include Francisco Tovar, Guillermo de Podio, Gonzalo Martínez de Bizcargui, Martín de Tapia and the author of *Lux bella*. His treatment of Gregorian chant contains nothing unusual, but the last half of the volume is liberally illustrated with examples of the modes, the psalm tones, and the main intonations of Office and Mass. Pietro Cerone and certain later minor Spanish theorists of plainchant cited Cervera. Fétis's attribution to him of a *Declaración del canto llano* (Alcalá de Henares, 1593) is undoubtedly erroneous.

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ALMONTE HOWELL/F.J. LEÓN TELLO

Cervetti, Sergio (*b* Dolores, 9 Nov 1941). Uruguayan composer, active in the USA. After piano lessons with José-María Martino-Rodas and Hugo Balzo he entered the Montevideo National Conservatory, where he studied composition with Carlos Estrada, also taking composition

lessons with Santórsola. Thereafter he attended the Peabody Institute, Baltimore, where he won the first prize for composition in three consecutive years and graduated in 1967. He had instruction from Grové and from Krenek, and he began to experiment in electronics. He won first prize at the 1966 Caracas Festival for his work *Cinco episodios*. In 1969–70 he was composer-in-residence at the Berlin Akademie der Künste, and there he co-founded the Berlin Dance Ensemble before returning to the USA as professor at Brooklyn College, New York. *Prisons II* was written for the 1972 Donaueschingen Festival. Cervetti's avant-garde style comprises serialism, Expressionism, minimalism and nationalism; he has also experimented with electronic media techniques. He has written works for the Brooklyn Academy of Music Next Wave Festivals and the Alicante Contemporary Music Festival, where in 1991 he presented his Harpsichord Concerto. Several of his works have been recorded. In 1972 he began teaching advanced courses in electronic composition and 20th-century music at the Tisch School of the Arts, New York University. In 1978 he was director of the summer electronic music workshop at McGill University and became a US citizen.

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(selective list)

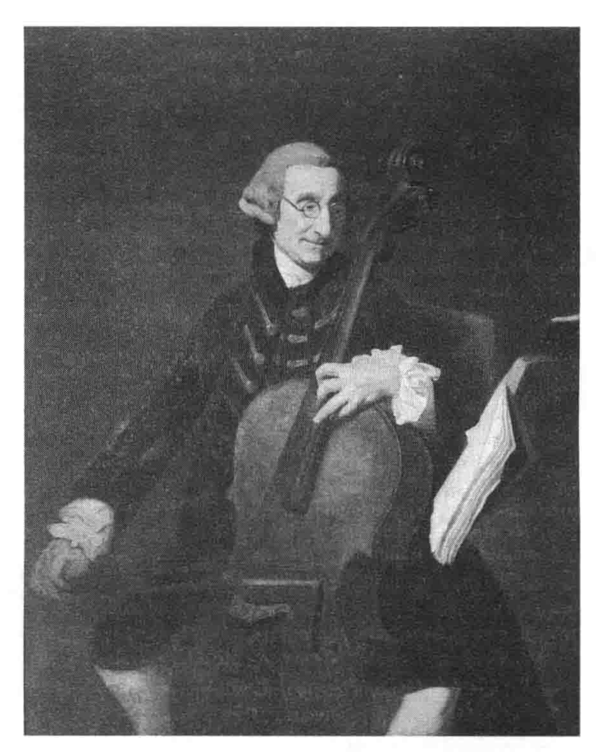
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Orch: Orbitas, 1967; Dies tenebrarum, 1968; Plexus, 1970; Graffiti, orch, speaking chorus, tape, 1971; Conc., tpt, str, 1973–4; Conc., trbn, str, 1974; Hpd Conc., 1991; House of Blues, 1995
Chbr: 5 episodios, pf trio, 1965; 6 sequences, fl + pic, hn, pf, cel, elec gui, perc, vc, 1966; Woman's Enigmatic Patterns, str qt, 1968; Recycle, insts, elec, 1971; Mirage, tpt, tape, 1972; Str Qt no.2, 1972; Soliloquy, videotape, 1974; Duelle, eng hn, db, 1974; Aria suspendida, cl, tape, 1974; Music for Rachel, ens, 1977; 4 Portraits, vn, pf, 1979; Str Qt no.3, 1990; Str Qt no.4, 1995; 12 more works
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SUSANA SALGADO

Cervetto, Giacobbe Basevi (*b* ?Venice, ? Nov 1680; *d* London,14 Jan 1783). Italian cellist and composer. He was of Sephardi Jewish origin. Nothing is known about his life in Italy, though Burney referred to him as a Venetian. He arrived in England probably in early 1738, when he became a member of the Royal Society of Musicians: he was an important member of a group of London-based Italians who brought the solo cello into favour in England. Although his playing was technically brilliant, his tone, according to Burney, was 'raw, crude and uninteresting'. The first reliable record of his playing is of a concerto at Drury Lane (22 November 1742); he continued to play there regularly until about 1774/5. According to his son James's obituary, Cervetto 'led the band' there. He played in numerous subscription concerts at Hickford's Room, the Great Room, the King's Theatre and the New Theatre in the Haymarket. He also played in the orchestra at Vauxhall and took part in private



Giacobbe Cervetto: portrait by Johan Zoffany, c1768–70 (private collection)

concerts, for example in the Burney household. At some point in the early 1760s Cervetto seems to have relinquished his solo career in order to make way for his son, also a cellist. Marsh recorded Cervetto's presence at a concert at the Salisbury Festival in September 1781; according to James Cervetto, his father was still playing his cello at that time. Cervetto, known as 'Nosey' among his colleagues and theatre-goers (owing to the size of his nose), was a popular and colourful character and the subject of many anecdotes, including a prologue by Garrick.

Cervetto's compositions, which represent an important contribution to the cello repertory, belong to the period of transition from the Baroque to the Classical style. The pieces range from binary dances and fugues to early versions of sonata form. The op.2 solos are arranged in ascending order of difficulty, the last including a three-voice fugue with variations. Some of the music here, as well as in op.4, is technically demanding, with fast, broken-chord figurations, complex rhythms and large registral leaps. Cervetto employed a variety of compositional techniques (e.g. rhythmic alteration in pitch sequences) in order to maintain melodies and rhythmic interest. Furthermore, many of his solo sonatas include either implied or written-out cadenzas, an unusual feature. His cello concerto is one of the few surviving 18th-century English works in this genre. It is a short and unremarkable (though attractive) work scored for ripieno and concertino.

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op.
1 Six Sonatas or Trios, (3 vc)/(2 vn, bc) (1741); ed. N. Pyron (London, 1982)

2 Twelve Solos, vc, bc (*c*1750); ed. N. Pyron (London, 1985–6)
3 Six Solos, vc, bc (*c*1750); also in Eight Solos, fl, bc (1757), in different keys
4 Six Lessons or Divertiments, 2 vc (*c*1754)
— VI Trios, 2 vn, vc/hpd (1758)
Lessons and scales, vc, in Broderip & Wilkinson: *Complete Treatise for the Violoncello* (*c*1800)

Solo, vc, bc, after 1760, *GB-Lbl*
Concerto, vc, str, after 1750, *DRc*, arr. of op.3, no.3

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MARIJA ĐURIĆSPEARE

Cervetto, James (*b* London, 8 Jan 1748; *d* London, 5 Feb 1837). English cellist and composer, son of GIACOBBE BASEVI CERVETTO and Elizabeth Cervetto. His father taught him the cello. He first appeared in a concert of child prodigies at the Little Theatre in the Haymarket on 23 April 1760. Between 1763 and 1770 he is said to have travelled abroad, playing in most European capitals, although he was in London at a concert given by Parry the harpist in 1765. In 1771 he became a member of the queen's private band, and he joined Lord Abingdon's orchestra in 1780, taking part in the Professional Concert from 1783 to 1794. He was a member of the Concert of Ancient Music and a principal in the orchestra at Handel's Commemoration (1784). Between 1773 and 1781 he took part in various concerts at the Salisbury Festival. From about 1774 he played at the King's Theatre and was admired for his skilful accompaniment of recitatives: Banvard records 'It was his [the Prince of Wales] delight to attend the Italian opera merely to hear Cervetto's accompaniments of the recitatives which were acknowledged to be unrivalled'. Although he inherited £20,000 in 1783, he remained an active performer in London and the provinces, participating in concerts with some of the best musicians of his day, the last recorded being that at which Haydn was introduced to King George III (2 March 1795).

Burney, describing him as 'the matchless Cervetto', stated that while still a child he played 'in a manner much more *chantant* than his father. Arrived at manhood, his tone and expression were equal to those of the best tenor voices'. He and John Crosdill were the foremost cellists of their generation in Britain. They were often compared with one another, and J.-L. Duport's playing was reported to have been inferior to theirs (*Morning Herald*, 20 February 1783). According to the press, Cervetto lost his favourite cello, worth 300 guineas, in the King's Theatre fire of 17 June 1789. His will mentions many people by the name of Basevi, who were probably members of his family.

Cervetto's op.1 solos differ little in style from his father's works: they have a figured bass for harpsichord, some have cadenzas, and the last has a minuet and variations. His other solos are for cello and 'a bass', and so may be considered to be duets, though without equality of the parts: arrangements of three of the solos by Robert Lindley, whom Cervetto taught (gratis) in the early 1790s, do in fact transform them into duets proper, by changing the parts around on alternate phrases. Cervetto's op.3 solos are different from those of op.1, their melodic lines being more direct and the rhythms more four-square. They include much rapid passagework and are more demanding for the player than the op.4 sonatinas, which were obviously intended for amateur use. The divertiments for two cellos are all in two movements, generally slow–fast, with the second either a rondo or a minuet, and appear to have had a didactic purpose. Opp.5 and 6 are much more advanced. All are in three or four movements, and two have slow introductions. Sonata form is handled with more assurance, the development of thematic material is less predictable, and the two-part texture resourcefully varied. Cervetto here makes great technical demands on the cello, reaching *f*♯″ and employing more double stopping.

For illustration *see* MARCHESI, LUIGI.

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all published in London

op.
1 Six Solos, vc, bc (1768)
2 Twelve Divertiments in an Easy Stile, 2 vc (1771)
3 Six Solos, vc, b (1777/*R*1991 in ECCS, viii); nos.1, 3 and 6 arr. R. Lindley as 3 Duets (vn, vc)/2 vc (London, ?1802)
4 Twelve Sonatinas, vc, bc (1781)
5 Six Duetts, vc, vc/vn (*c*1795)
6 Three Duetts [2 bks, each of 3], vc, vc/vn (*c*1795)

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GRAHAM SADLER/MARIJA ĐURIĆ SPEARE

Cervo, Barnaba (*b* Parma; *fl* 1574). Italian composer. His only known work, *Il primo libro de madrigali a cinque voci* (Venice, 1574), contains 30 compositions dedicated to Ottavio Farnese, Duke of Parma. Cervo claimed in the dedication that the publication was inspired 'by the fond memory of M. Cipriano Rore, my most famous teacher, who died servant to Your Excellency by whom he was so loved and honoured'. One of the madrigals, *Amor da te conosco*, is composed 'as an imitation of Cipriano'. Cervo's style is rich in madrigalisms; his individual style is well represented by *Anima ingrata* and the second part of *Caugia viaggio*.

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PIER PAOLO SCATTOLIN

Ces (Ger.). C♭. *See* PITCH NOMENCLATURE.

Cesana, Bartolomeo Mutis, Count of. *See* MUTIS, BARTOLOMEO.

Cesare, Giovanni [Gian] **Martino** [Caesar, Johann Martin] (*b* Udine, ?*c*1590; *d* Munich, 6 Feb 1667). Italian composer and cornettist. He and his brother, Giovanni Francesco, were employed in Austria around 1600. On returning to Udine in 1603, they were engaged as trombonists at the cathedral; however, in 1605 Giovanni Martino left the post to return abroad. At the time of his first publication, in 1611, he was a cornettist and a member of the household of the Margrave of Burgau at Günzburg, near Augsburg. In 1610 he was paid by Duke Maximilian of Bavaria for teaching the cornett, and in 1612 he played in the duke's chapel in Munich (it was not uncommon for Augsburg instrumentalists to be called into service there from time to time). In 1615 he entered Maximilian's service in Munich as a cornettist and in 1622 became a member of his household. That he dedicated his last publication (1621) to various members of the FUGGER family suggests that he still maintained his connections with Augsburg.

Cesare composed both sacred works and instrumental canzonas. His large-scale Magnificat settings and Marian antiphons follow the style of Hans Leo Hassler in the antiphonal treatment of vocal groups and the combination of contrapuntal and homophonic passages. The few-voice motets, which enjoyed considerable popularity and were included in several of the most important anthologies of the time, were more forward-looking: they alternate between duple- and dance-like triple-time sections, make frequent use of melismas to underscore important parts of the text, and several contain parts for obbligato instruments. The *Musicali melodie*, Cesare's last published collection, contains 14 instrumental canzonas in one to six parts with continuo alongside 14 motets. The canzonas have colourful programmatic titles, many of them honouring patrons, including the Fugger family and members of the Bavarian court. While the cornetto is usually given a leading role, Cesare also includes parts for trombone, violin and viola. His instrumental canzonas present an interesting mix of old and new: nearly all begin with an imitative section based on the canzona rhythm, yet there are a number of newer effects, including symmetrical triple-time sections, concertato interplay, echo effects and idiomatically conceived virtuoso writing. 'La Hieronyma' for solo trombone and continuo is an example of the *canzona all bastarda*, a piece in which a basic melodic line is richly ornamented in the style associated with the viola bastarda.

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A. LINDSEY KIRWAN/STEVEN SAUNDERS

Cesari, Gaetano (*b* Cremona, 24 June 1870; *d* Sale Marasino, Brescia, 21 Oct 1934). Italian musicologist, critic and double bass player. Besides the double bass, he studied the violin, cello and flute at the Milan Conservatory (1888–91); while visiting Hamburg on tour with the Bimboni orchestra in 1894 he attended the lectures of Julius Bernuth and Arnold Krug at the conservatory there. After taking up his education again in 1903, he took the doctorate in 1908 at Munich University under Sandberger, Kroyer and Lipps, concurrently taking an MA in music under Felix Mottl at the Munich Akademie der Tonkunst. From 1910 he contributed to the newspaper *Il secolo*, the *Rivista musicale italiana* and the *Revue de pays latins*, subsequently working as music critic of the *Corriere della sera* (1920–34) and correspondent of the *Revue de musicologie* (1929–34). He was also librarian of the Milan Conservatory (1917–23) and the first professor of music history at the Milan State University (1924–34). He served on the permanent government commission on musical and dramatic art (1915–21), directed the reorganization of the theatrical museum at La Scala and was a member of its committee of directors (1918–24); he also reorganized the musical archives of Milan Cathedral and the Scala museum and the collection of original manuscript scores belonging to the Ricordi publishing house.

With the publication of his dissertation on the origins of the Italian madrigal Cesari began a series of studies designed particularly to make known the musical heritage of the 17th century, which he regarded as 'a century of Italian domination and glory'. The thorough musicological grounding he had acquired in Germany enabled him to describe the convergence of foreign influences on Italy during this period without any narrow preconceptions or nationalist bias. During his years in Munich he began to collect and transcribe the works of Monteverdi, then virtually unrecognized, and inaugurated the publication of a 'series of national masterpieces' of the Italian musical renaissance; although the project was not completed, mainly because of the outbreak of World War I, his scrupulous work for it prepared for later studies and publications of Monteverdi's music. His ability as a scholar led the city of Milan to commission him to edit (with Alessandro Luzio) Verdi's *Copialettere*, published during the composer's centenary. Cesari was responsible for much of the work on the series Istituzioni e Monumenti dell'Arte Musicale Italiana and helped to found the Scuola di Paleografia Musicale at Cremona.

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Claudio Monteverdi e Gaetano Cesari, Biblioteca statale di Cremona, 6 Dec 1993–8 Jan 1994 (Cremona, 1993) [exhibition catalogue]

FERRUCCIO TAMMARO

Cesarini, Carlo Francesco (*b* San Martino-Sassocorvaro, nr Urbino, 1666; *d* after 2 Sept 1741). Italian composer. The earliest of his many settings of texts by Cardinal Benedetto Pamphili might be a dramatic cantata of 1688 that is tentatively attributed to him. He was on Pamphili's payroll from July 1690, and conjecturally remained there until the cardinal died in 1730; he is listed among the 'gentlemen' from November 1690, after which he served as Pamphili's *maestro di cappella*. He apparently worked exclusively in and around Rome except during 1690–93, when he served the cardinal (who was the papal legate) in Bologna. He was *maestro di cappella* at the church of Il Gesù from 1 September 1704 until 31 August 1741 and a member of the musicians' Congregazione di S Cecilia from 22 September 1706 to 5 October 1731. He served the Congregazione as *guardiano* of its *maestri* in 1711, and directed (and perhaps composed) a mass for it in 1719. His income must have made him a wealthy man, since his two daughters were given large gifts in 1735. When he retired from Il Gesù the prefect asked him to leave the church a copy of each of his works because their excellence was 'rarely matched by composers of the present day'. In other words, he was a gifted composer who retained the contrapuntal fabric of mid-Baroque style. His compositions were almost all for the church and the oratory or for private performances. Indeed, his only work for a public theatre was one act of the opera *Clearco in Negroponte* (1695). Ghezzi drew a fine caricature of him (in *I-Rvat* Ott.lat.3118, f.158, reproduced in Montalto, 337). His mellifluous cantatas, dated 1690–1718, must have been highly prized; incipits are known for more than 80, and at least 55 are extant.

WORKS

lost unless otherwise stated

OPERAS

Il Clearco in Negroponte [Act 3] (dramma, 3, after A. Arcoleo), Rome, Capranica, 18 Jan 1695, arias *D-MÜs*, *I-Rmalvezzi*, *Rc*, *US-NYlibin* [Act 1 by B. Gaffi, Act 2 by G. Lulier]

L'amore eroico fra pastori [Act 1] (favola pastorale for puppets, 3, P. Ottoboni), Rome, Palazzo della Cancelleria, Feb 1696 [Act 2 by G. Lulier, Act 3 by G. Bononcini]; rev. A. Scarlatti as La pastorella, also for puppets, Venetian embassy, 5 Feb 1705, arias *GB-Lbl*; rev. P.A. Motteux and V. Urbani as Love's Triumph, London, Queen's, 26 Feb 1708, arias (London, 1708)

[untitled] (commedia, ?3, G. Buonaccorsi), Rome, Casino Tassi, carn. 1701

Giunio Bruto, overo La caduta de' Tarquinii [Act 1] (dramma 3, ?G. Sinibaldi), intended for Vienna, 1711, unperf., *A-Wn* [Act 2 by A. Caldara, Act 3 by A. Scarlatti]

La finta rapita [Act 3] (favola boscareccia, 3, D. Renda), Cisterna, Prince of Caserta's residence, 17 Jan 1714 [Act 1 by Giuseppe Valentini, Act 2 by N. Romaldi]

DRAMATIC CANTATAS

Cantata, 5vv, on the birth of the Prince of Wales (B. Pamphili), Rome, ? Palazzo Pamphili or Collegio Clementino, ? July 1688 (doubtful)

Augelli et arboscelli (Filli, Tirsi, Lico); Clori, Silvio, Mirtillo; Notte oscura (Fileno, Clori), all 1706 (see Marx, 1983)

CHAMBER CANTATAS

dates are of earliest known copy

A Silvio Nisa è destinata in sorte (B. Pamphili), 1690, *I-Rvat* (text only); Alle sponde del Tebro, S, bc, *US-NH*; Anzio un tempo fastosa (Anzio distrutto dagl'anni) (Pamphili), 1694, *I-Rvat* (text only); Avrei ben folle il cor se al mensogniero, S, bc, *D-MÜs*, *E-Mn*, *F-Pn*; Bell'onda che mormori (Pamphili), 1694, *I-Rvat* (text only); Canace nata appena (Canace) (Pamphili), S, bc, 1699, *D-MÜs*, *GB-Cfm*; Cor prigioniero e vaneggiando, *B-Lc*; Della mia bella Clori quella bocca adorata, S, bc, *D-MÜs*, *F-Pn*, *GB-Cfm*, *Lbl* (attrib. A. Lotti), *Ob*, *US-IDt*; Di nobil gionchiglia (La gionchiglia) (Pamphili), 1715, *I-Rvat* (text only); Dove andò del cor la pace, S, bc, *I-Mc*

È gelosia tiranna degl'amanti, S, bc, *Mc*; E qual fu la bella lagrima (?Pamphili), 1699, *Rvat* (text only) (doubtful); Era il genio di Roma (Pamphili), 1712, *Rvat* (text only); Era scesa un giorno Eurilla (Pamphili), 1706, *Rvat* (text only); Era un tempo ch'io godea, 1704, *Rvat* (text only); Farfalletta or fuggi or riedi, S, bc, *B-Bc*, *F-Pc*, *Pn*; Ferma Borea, che tenti? (La viola gialla) (Pamphili),

1699, *I-Rvat* (text only); Fetonte e non ti basta (Pamphili), 1700, *Rc*; Filli nol niego io dissi (La gelosia) (Pamphili), S, bc, 1708, *Rc*; Filli ti chiamo e vorrei dirti, S, bc, 1704, *GB-Lgc*, *Ob*; Forse pretendi ingrata ch'io non degg'io, *Lgc*, *Ob*, *I-Mc*

Già ch'al partir t'astringe, S, bc, *F-Pn*; Già gl'augelli canori (G. Buonaccorsi), S, bc, 1704, *I-Pca*, *Rc*; Già rinascon le chiome, A/S, bc, *F-Pn*, *I-Nc*, *US-NH*; Già si vanto quest'alma, *GB-Lgc*; Godet'ad onta mia selve latine, *F-Pn*; Hor che di bianca veste adorna, *I-PLcon*; Il nemico d'amore (Narciso al fonte) (Pamphili), 1707, *Rvat* (text only); In due luci nere nere, S, bc, *Mc*; Ingrata e come m'ami, *PAVu*; Invida di mia pace (A. Ottoboni), S, bc, before 1711, *GB-Lbl*; Io vado al fonte (L'ipocondria) (Pamphili), 1707, *I-Rvat* (text only); La rosa e il gelsomino, 2vv, ob, 2 vn, *GB-Mp*; La vezzosetta Eurinda (La rosa), *D-MÜs*; Lascia Febo le selve e torna al cielo (D.A. Leonardi), S, bc, 1692, *I-Rvat*; Lontan da te mia vita, *D-MÜs*; Lumi ch'in fronte, *MÜs*

Mausolo io ti perdei la curia tutta (L'Artemisia) (Pamphili), 1690, *MÜs*; Mia bella Clori ascolta, *MÜs*, Mi sognai che la fortuna (Il sogno) (Pamphili), 1v, 2 fl, 2 vn, bc, 1707, *I-Rvat* (text only); Non cessate aquiloni, 2vv, *GB-Mp*; Non sarei dei fior reina (La rosa, regina dei fiori) (Pamphili), 1693, ?*I-Rsc* (anon.), *Rvat* (text only); O del fasto latino inclito figlio (Al porto d'Anzio) (Pamphili), 1711, *I-Rvat* (text only); O dell' Adria reina (Pamphili), S, bc, 1709, *Rc*; O Tirsi desleale, *Mc*; Ove con pie d'argento, S, bc, *B-Br*, *F-Pn*; Parla misero core, *I-Pca*; Penso di non mirarvi (?Pamphili), S, bc, 1714, *Rc*; Più ch'io bramo di viver disciolto, S, bc, *Mc*; Povero poesia quanto sei stitica (A. Ottoboni), S, bc, before 1711, *GB-Lbl*; Pria che sorge l'aurora, *I-Mc*

Quando nacque la bellezza (Pamphili), 1712, *Rvat* (text only); Questa ch'il tempo chiude e lo divide (Il dono) (Pamphili), 1710, *Rvat* (text only); Questa pallida viola (L'onestà sotto l'allegoria di una viola pallida) (Pamphili), 1712, *Rvat* (text only); Ruscelletto vezzosi che con grata armonia versate, S, bc, *Mc*; Scherza col onda del caro lido, S, bc *D-MÜs*, *F-Pc* (one MS attrib. Cesarini, another attrib. A. Scarlatti), *Pn* (attrib. Fago), *US-CA* (attrib. A. Scarlatti), *NH* (attrib. A. Scarlatti); Se due belle pupille con quel negro colore, S, bc, *F-Pn*, *I-Bc*, *US-IDt*; Se il mirarvi (Pamphili), 1707, *I-Rvat* (text only); Se in ciel stesser due soli, S/A, bc, *D-MÜs*, *I-Mc*, *Nc*; Se men bella altrui ti rende (L'ira) (Pamphili), 1712, *Rvat* (text only); Se tu vuoi rapire i cori (Ingegno e bellezza) (Pamphili), 1715, *Rvat* (text only)

Sia gl'augelli canori, *GB-Ouf*; Son chimere del volgo, *D-MÜs*; Sovra candido nembo (Pamphili), S, bc, 1699, *GB-Cfm*; Sovra il margo d'un fonte, *I-PLcom*; Su la pendice estreme, S, bc, *F-Pn*, *I-Mc*; Tiranna lontananza sei tormento del core, S/A, bc, *I-Nc*, *US-NH*; Tra boschi romiti, A, bc, *I-Nc*; Tu sei bella e bella tanto, S, bc, *Mc*; V'è una bella tutta ingegno (F.M. Gasparri), S, bc, *Rc*; Vaghi fregi del cielo, 1705, *D-MÜs*, *I-Pca*; Venticelli soccorrete, 1v, bc, *F-Pn*; Voglio amare e non voglio amare (La stravaganza) (Pamphili), 1708, *I-Rvat* (text only)

Lost: Ad onta dell'etade (P.A. Del Negro), 1705, cited in Piperno, 1982; Ahi Clori amato, 1718, cited in *DBI*; L'accademia, 4vv, 2 ob, 4 vn, bc, 1707, cited in Marx; Là dove Anzio famosa, 1694, cited in Marx; Le gare del cielo e della terra in lodar S Tomaso d'Aquino (C. Bianchi), 1705, cited in *SartoriL*; Penosa lontananza, 1v, bc, cited in Macnutt; Qual bellissima imago, 1v, bc, cited in Macnutt; Sovra le patrie arene, 1v, bc, cited in Macnutt; Spieghi la gloria l'aurate piume (G. Paolucci), 1703, cited in Piperno, 1982; Va pur superba, 1708, cited in Marx

ORATORIOS

first performed in Rome unless otherwise stated

Samson vindicatus (B. Pamphili), SS Crocifisso, 25 March 1695

Il trionfo della divina provvidenza ne' successi di S Geneviefa (G. Bussi), S Giovanni dei Fiorentini, 28 March 1700; Florence, Compagnia della Purificazione, March 1703; Florence, Congregazione di Gesù Salvadore, 1708

S Maria Maddalena de' Pazzi (Pamphili), Collegio Clementino, 4 April 1705; Chiesa Nuova, 5 April 1705; Palazzo Bolognetti, 18 April 1706

S Vincislao (Pamphili), Palazzo Valmontone, 23 Nov 1705

Divus Alexius, SS Crocifisso, 1707

Il figliuol prodigo (Pamphili), Chiesa Nuova, 27 March 1707; ?Chiesa Nuova, ?1 April 1708; Seminario Romano, Lent 1712

Il martirio di S Fermina (F.M. Gasparri), Civitavecchia, 28 April 1711; Rome, 1713

Cantata da recitarsi nel Palazzo Apostolico la notte del SS.mo Natale (D. Bulgarelli), 24 Dec 1710

Cantata da recitarsi nel Palazzo Apostolico la notte del SS.mo Natale (D. De Martinis), 24 Dec 1711

La sposa de' sagri cantici (Gasparri), Collegio Clementino, 18 Aug 1712

Oratorio per l'Assunzione della B.ma Vergine (?Pamphili), Collegio Clementino, 15 Aug 1713

Tobia, Seminario Romano, 1714; Siena, 1722

Il sagrificio d'Isacco (Gasparri), 1719

Il trionfo del tempo nella bellezza ravveduta (Pamphili), Collegio Clementino, 22 March 1725

S Teresa vergine serafica (Gasparri), Chiesa Nuova, Lent 1728

Aria in L'onestà combattuta di Sara (D. Canavese), pasticcio, Florence, Oratorio di S Filippo Neri, 1708; as Sara in Egitto, Florence, Compagnia della Purificazione, 1709

SACRED

Dextera Domini exaltavit, 2vv, ?1690–93, *I-Ac*, *SPE*

Dixit Dominus, 1695; Dixit Dominus, 8vv; litany, 4vv; Mag, 4vv, 1685; Mag, 5vv; mass, 4vv, 1698; all *D-MÜs*

In omnem terram, offertory, 2vv; Stetit angelus, gradual, 3vv; both *CH-E*

Magnificat, 8vv, *P-Lf*

Mass for the Congregazione di S Cecilia, Rome, 1719 (doubtful)

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LOWELL LINDGREN

Cesaris, Johannes (*fl* 1406–17). French composer. The earliest known documentation of his life is from the court of Jean, Duke of Berry, at Bourges, where he was a *clerc* from 1406 and *maître des enfants* from 1407 to 1409, when he left the post (a Pierre Cesaris is also documented at Bourges between 1406 and 1443). It is assumed that he is the same man who, as organist of Angers Cathedral, received a small organ from Yolande of Aragon in 1417. Furthermore, the poet Martin le Franc, in his *Le champion des dames* (1440–42), stated that Cesaris, along with Carmen and Tapissier, had amazed Paris with their music: both the latter composers were active at the court of the duke of Burgundy in the early 15th century.

His works are mostly found in manuscripts from the early to mid-15th century, although one, *Le dieus d'amours*, is found in the Chantilly manuscript (*F-CH* 564), which may be slightly earlier. It has been argued

that *Le dieus d'amours* is an early work since it contains some archaic notational devices, but these may be conscious archaisms, given the nature of many other works in the manuscript (however, see also Günther, 285–7). Most of his compositions are in *GB-Ob* Can.misc.213, with one further ballade, *Bonté, bialté*, ascribed to him in *I-Fn* Panciatichiano 26 and also included in *F-Sm* 222 (now lost). The rondeau *Se vous scaviés*, ascribed to Cesaris in *Sm* 222 and to Passet in *I-Bc* Q15, seems more likely to be by Passet, since the ascription in the Strasbourg manuscript may not be trustworthy and the work is not of the quality of the remainder of Cesaris's output. A further work, *Medée*, was copied in *I-Fn* 26 by the same scribe who copied *Bonté, bialté*. It has been suggested that *Medée* was also the work of Cesaris, but this has not been generally accepted (see G. Reaney: Introduction to CMM, xi/1). An inventory dated 1467 suggests that Cesaris's one surviving motet was contained in a manuscript (now lost) belonging to the Burgundian court (see F. Ludwig, ed.: *Guillaume de Machaut: musikalische Werke*, ii, Leipzig, 1928/*R*, p.41*b*; the reference in *Grove6* to a Burgundian manuscript of 1367 is spurious).

Cesaris's works show that he was well abreast of the major trends of his time, or indeed may have been at the forefront of some of them. Of his rondeaux, three are double-texted and make use of textless interludes; in the remainder only the upper voice is texted. The rhythmic complexity characteristic of music at the turn of the 14th century is seen in several works, for example in *Je ris, je chant, je m'esbas*, in which a three-against-two relationship is maintained between the contratenor and the other voices; in *Se par plour/Se par plour* the voice-parts are stylistically complex even in isolation; the textless ballade *Bonté, bialté* is unique among Cesaris's work for its use of duple metre. The motet *A virtutis/Ergo beata/Benedicta filia* is isorhythmic in all voices. However, in *A l'aventure va Gauvain* rhythmic complexities are completely absent, and the lower voices have generally slower rhythmic movement than the upper voice, with imitation at the unison between the parts at the end of the refrain. This texture is characteristic of music of a slightly later generation, and it may be that this work is later than his other compositions.

WORKS

Edition: *Early Fifteenth-century Music*, ed. G. Reaney, CMM, xi/1 (1955) [edn of all pieces]

MOTET

A virtutis ignicio/Ergo beata nascio/Benedicta filia tua, 4vv

BALLADES

Le dieus d'amours, 3vv; also ed. in PMFC, xix (1982)
Bonté, bialté, 3vv

RONDEAUX

A l'aventure va Gauvain, 3vv
Je ris, je chant, je m'esbas, 3vv
Mon seul vouloir/Certes m'amour, 3vv
Pour la douleur/Qui dolente, 2vv
Se par plour/Se par plour, 3vv

Se vous scaviés, 3vv (probably by Passet)

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TOM R. WARD/R

Cesena, Giovanni Battista. *See* BIONDI, GIOVANNI BATTISTA.

Cesena, Peregrinus [Veronensis, Peregrinus Cesena] (*fl* 1494–1508). Italian composer. He was a priest who from 1494 to 1497 was *maestro di cappella* at Padua Cathedral. His known compositions consist of ten frottolas which appeared in Petrucci's frottola books 2–9. One of these is also in his second book of intabulated frottolas for lute and voice of 1511. Stylistically indistinguishable from many of the frottola composers who contributed to Petrucci's earlier books, Cesena typically favoured the popular forms of the *barzelletta* and *oda*, setting verse of a light and amorous nature.

WORKS

10 frottolas, 1505[3], 1505[4], 1505[6], 1506[3], 1507[4], 1509[2] (1 repr. for v and lute, 1511); 7 ed. G. Cesari and others, *Le frottole nell'edizione principe di Ottaviano Petrucci* (Cremona, 1954); 1 ed. *IMa*, 2nd ser., iii (1964)

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F. Luisi: *La musica vocale nel Rinascimento* (Turin, 1977)

JOAN WESS

Ceses (Ger.). C♭♭. *See* PITCH NOMENCLATURE.

Cesi, Pietro (*fl* Rome, 1653–60). Italian composer. He was a member of the order of Patres Scolopi. Though there is no documentary evidence of his activities in Rome, his published work suggests from its scoring that he was *maestro di cappella* of one of the smaller musical foundations. His surviving music is all sacred, composed in styles that show the influence of both *prima* and *seconda pratica*. The contrapuntal writing, particularly in the masses, is careful and expressive, and the music with continuo shows considerable understanding of the secular monodic style in the structure of the melodic lines and the capable handling of the accompaniment.

WORKS

Lamentationes Jeremiae prophetae, 3vv (Rome, 1653)
Motetti, 1–3vv, con una messa e Salve, 5vv, liber I, op.2 (Rome, 1654)
Messa, 4vv, con altre sacre canzoni, 1–3, 5vv, liber II, op.3 (Rome, 1660)
O dulcissime Jesu, motet, 2vv, bc (org), 1668[1]

JOHN HARPER

Cesis, Sulpitia (*fl* 1619). Italian composer. She was a nun at the convent of S Agostino, Modena, and is known only by her volume of eight-part *Motetti spirituali* (Modena, 1619).

České Budějovice (Ger. Budweis). Czech town. A royal town in the 13th century, it is now the industrial and cultural centre of Bohemia. In 1753 Adalbert Gyrowetz was born in the town, and Emmy Destinn died there in 1930; an annual singing competition is devoted to her memory.

The first theatre (1764–1817) stood in the oldest part of the town. The Town Theatre was erected in 1817–19 on the same site and has been rebuilt many times, notably after its destruction in World War II. The last general reconstruction was completed in 1990 (260 seats). There was originally a German theatre, but Czech companies, playing operas and operettas, had seasons here from the end of the 19th century onwards. On Czechoslovak independence, in 1918, a Czech professional company was established in the same house, which was renamed the Jihočeské Národní Divadlo (South Bohemian National Theatre). Operas and operettas were performed from 1919 to 1929, and numerous tours were made to neighbouring areas and to North Bohemian towns. Between 1929 and 1940, only plays and operettas were staged, and under German occupation (1940–45) the theatre reverted to German plays. After 1945 productions of Czech plays and operettas were resumed, and after various organizational changes the theatre was renamed the Jihočeské Divadlo (South Bohemian Theatre). Regular opera performances started in 1959, and the company gained a particular reputation for chamber opera (Haydn, Paisiello, Rossini, Mozart, Otmar Mácha, Evžen Zámečník etc.). Performances have been given in the Baroque theatre and other rooms of the nearby castle Český Krumlov.

In 1957 the opera orchestra began giving concerts as the Regional SO; its leading musicians also play as the Jihočeské Smyčcové Kvarteto (South Bohemian String Quartet). An earlier quartet of that name (1929) became in 1932 the Suk Quartet. In 1981 the Jihočeská Kormorní Filharmonie (South Bohemian Chamber Philharmonic) was founded.

There is a great tradition of choirs, notably the Pěvecké Sdružení Jihočeských Učitelů (Singing Association of South Bohemian Teachers), founded in 1911, and the children's choir Jitřenka (Morning Star). In 1959 a department of musical education was set up at the South Bohemian University, and in 1990 a conservatory. In 1945 a regional radio station was established with an independent musical section.

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EVA HERRMANNOVÁ

Cesolfa. The pitch *C″* in the HEXACHORD system.

Cesolfaut. The pitch *c′* (middle C) in the HEXACHORD system.

Cesti, Antonio [Pietro] (*b* Arezzo, bap. 5 Aug 1623; *d* Florence, 14 Oct 1669). Italian composer and singer. He was the most celebrated Italian musician of his generation.

1. LIFE. Cesti's baptismal name was Pietro; he took the name Antonio on joining the Franciscan order. The name 'Marc' Antonio', which has often been applied to him, is an error. He has often been associated with Venice, where a number of his operas were produced with great success, but his formation as a musician in Rome, though not satisfactorily documented, seems clear in his music. The two musicians cited in his cantata *Aspettate* were the leading figures in Roman music of the previous generation, Luigi Rossi and Giacomo Carissimi (rather than Monteverdi and Cavalli, the biggest names in Venice); and in 1688 G.A. Perti, in the preface to his *Cantate morali e spirituali*, linked Cesti's name with the same two, calling them 'the three luminaries of the musical profession'.

Baini wrote that Cesti was a pupil of Abbatini without giving any details of their association, and Coradini later suggested that he studied with him at Città di Castello from 1637 to 1640. This could have been his decisive formative experience as a musician, for Abbatini was a versatile musician of Roman background alert to current developments (it may have been Cesti's influence that led to the performance of Abbatini's opera *Ione* at Vienna in 1666). In 1640 Abbatini became *maestro di cappella* of S Maria Maggiore, Rome. Coradini's suggestion that Cesti followed him there and remained until 1645 would fit in with the tradition, recorded by Caffi, that he studied with Carissimi but does not entirely agree with other biographical information.

After serving as a choirboy at Arezzo, Cesti joined the Franciscan order at the provincial congregation at Volterra in 1637. He served his novitiate at S Croce, Florence, and was then assigned to the monastery at his birthplace. The archives of the Convento di S Francesco, Arezzo, record his presence there in 1640, 1642 and (for the last time) June 1643 but make no mention of unusual travels, nor indeed of exceptional activity of any kind. On 10 September 1643 he was elected organist of Volterra Cathedral; a minute of the decision notes that he was organist at S Croce, which was clearly a very modest position. His appointment took effect on 8 March 1644, and on 27 February 1645 he was confirmed as *magister musices* of the Franciscan seminary at Volterra; he also served as *maestro di cappella* of the cathedral throughout the following period. On 5 April 1645 he ceased to be organist and managed to have his brother, a priest whose name was also Antonio (from birth), installed in the post in January 1648.

During his stay at Volterra, and perhaps before, Cesti enjoyed the patronage of the Medici family. In 1647 he sang in an opera given to inaugurate the new theatre of Prince Matthias at Siena. He turned to the prince for help in the matter of the organist's position for his brother and also for support of his (unsuccessful) application to become *maestro di cappella* of Pisa Cathedral in 1648. He was a favourite of Cardinal Gian Carlo de' Medici and the Grand Duke of Tuscany, Ferdinando II (see Cinelli Calvoli). Between 1645 and 1648 he must have become acquainted with the members of a Florentine literary circle later known as the Accademia dei Percossi. One member of the group, Giulio Maffei, owned property near Volterra, where he received visits from some of the others, including G.A. Cicognini and G.F. Apolloni, both of whom later supplied him with librettos. The painter and writer Salvator Rosa, the circle's most distinguished member, became a close friend of Cesti, providing the poetry for at least three cantatas that may date from Cesti's years at Volterra; from 27 March 1649 onwards his letters are a major source of biographical information about the composer.

Cesti's career as an opera composer is generally dated from the supposed production of *Orontea* at the Teatro di SS Apostoli, Venice, in 1649. This assertion, made by Ivanovich in the late 17th century, has been seriously challenged by Bianconi and Walker (1975). Evidence now suggests that Cesti composed his *Orontea* for Innsbruck in 1656. Although details about his activities before *Alessandro vincitor di se stesso* (Venice, Carnival 1651) are sketchy, he may have sung in the Florentine première of Cavalli's *Giasone* (dedication, 15 May 1650); Bianconi suggests that Cesti, a tenor, sang either Aegeus or Demo. Rosa, in a letter of 3 July 1650, described him as 'the glory and splendour of the secular stage'. Despite his reappointment at Volterra on 9 July 1649 and his later connection with the papal choir, opera was to be the centre of Cesti's professional life, and the conflict between sacred duty and secular inclination one of its principal themes. Referring to some episode now unknown, Rosa wrote to Maffei on 24 August 1650: 'But let us speak of melancholy subjects: how did the chromatic cantata in B major [*duro*] of our poor Father Cesti turn out? Before God I am sorry about this, but it is ever thus with anyone who would behave as though he were neither friar nor layman'. The 'chromatic cantata' may have been an affair with a certain Signora Anna Maria referred to by Rosa in an earlier letter; she was undoubtedly the singer Anna Maria Sardelli, who took the part of Campaspe in Cesti's *Alessandro vincitor di se stesso* (see Osthoff, 1960). Cesti may well have sung with one or more touring opera companies about this time. On 30 October 1650 the superior-general of his order addressed an official rebuke to his monastery at Arezzo, citing his 'dishonourable and irregular life' and in particular a stage performance at Lucca (perhaps of *Orontea*). It was during this period that Cesti met Francesco Sbarra, who became his most frequent librettist.

In his satire on music Rosa deplored the easy and ample success that a musician could achieve in his time. Italians had in fact established musical hegemony over Europe in a period of serious economic decline. Cesti's career affords an ideal instance. Two new operas, *Alessandro vincitor di se stesso* and *Il Cesare amante*, were performed in Venice in 1651, and on 30 November 1652 Rosa could write to Maffei: 'I have news of our Father Cesti, who has become immortal in Venice and is esteemed first among composers of our day'. In a letter to G.B. Ricciardi, Rosa also wrote that Cesti had begged him 'to compose the verses for a *drammetto musicale* to be performed in that city next year' (12 May 1651). When Rosa refused, Cesti set *Il Cesare amante*, a scenario by M. Bisaccioni versified by D. Varotari. Although the libretto is dated 1651, the opera was probably performed early in 1652 (*more veneto*).

In 1652 Cesti gained the security of a regular position at the court of Archduke Ferdinand Karl at Innsbruck, and he remained there for some five years. He made occasional journeys to Italy, some of them, perhaps, in order to recruit singers, though when he was in Venice in 1655 he helped to recruit the scene painter G.D. Cerusi for the Innsbruck court. During 1654 a new Komödienhaus was completed at Innsbruck and inaugurated with *La Cleopatra*, actually Cesti's *Il Cesare amante* retitled and furnished with a new prologue and with ballets to conclude the acts. On 4 and 7 November 1655 *L'Argia* was performed at Innsbruck to celebrate the visit of the recently abdicated Queen Christina of Sweden, then on her way to Rome. Accounts indicate that the opera lasted more than six hours and that 'her Majesty ... beheld it with great pleasures, and attention'. Whether or not Cesti wrote the music for *Marte placata*, a 'componimento scenico per musica' given on 3 November 1655, is uncertain. However, Cesti's next two operas, *Orontea* (1656) and *La Dori* (1657), are among the most famous of the 17th century, each having revivals into the 1680s.

Cesti's personality is elusive, and no portrait is known to survive. His success as performer and courtier suggests a certain personal charm and magnetism, and he was apparently capable of loyalty to those close to him, as witness performances in Vienna in the 1660s of operas by Abbatini and Remigio Cesti. That he also had a manipulative streak and could disregard completely the interests of others where his own were concerned can be inferred from a complex manoeuvre he undertook in 1658. He had gone to Rome by 4 January 1658, possibly by way of Venice in July 1657 (see Pirrotta, 1953), with the apparent intention of securing release from his monastic vows. This he apparently achieved by ingratiating himself with Pope Alexander VII. Rosa reported that Cesti, a tenor, sang before the pope on four occasions. Although his initial attempt to join the papal choir as a supernumerary was turned down on 1 November 1659, he replaced a deceased regular member on 21 December; a letter of Rosa dated 1 March 1659 reports that Cesti had just been released from his vows and would remain a secular priest. Then, his apparent purpose accomplished, he broke faith with the pope and returned to Ferdinand Karl at Innsbruck, despite a threat of excommunication. He did so at the end of a year, 1661, largely spent in Florence on leave from Rome, in connection with the festivities for the wedding of the future Grand Duke Cosimo III and Marguerite Louise d'Orléans. Cesti's failure to return to Rome greatly angered the papal authorities, and only the combined influence of Ferdinand Karl, Cosimo III and the Emperor Leopold I secured his official release from the papal choir late in 1661 or early in 1662. In 1659 he had been made a knight of the Order of Santo Spirito, thanks to the influence of Leopold I and Cardinal Giovanni de' Medici. It must also have been about this time that the archduke awarded him an abbotship (see Cinelli Calvoli); and the cast of Jacopo Melani's *Ercole in Tebe* (Florence, 1661) included an 'Abbate Cesti'. When Queen Christina passed through Innsbruck again in 1662, Cesti's opera *La magnanimità d'Alessandro* was performed in her honour. Meanwhile he had not cut his ties with the commercial theatres in Venice. His lengthy correspondence with the impresario Marco Faustini and the librettist Nicolò Beregan (in *I-Vas*; fig.1; see also Giazotto, 1969) concerning *Il Tito*, performed there in February 1666, is an important source of information about the state of opera in general and the composition of *Il Tito* in particular.

Cesti's second stay at Innsbruck was cut short by the death of Ferdinand Karl's successor, Siegmund Franz, on 24 June 1665. Plans to mount *La Semirami* for Sigmund Franz's wedding had to be cancelled, and most of the musical establishment was transferred to the Habsburg court at Vienna. Cesti arrived there on 22 April 1666 and was named 'Capelan d'honore und intendenta delle musiche theatrali'. Once settled he began a period of intensified activity, at least in the composition of opera, that presumably reflected the difference in scale between

1. Autograph letter from Cesti (in Innsbruck) to Marco Faustini, 20 September 1665 (I-Vas Busta 188, f.57r)

the patronage of an imperial court and that of a ducal one. *Nettunno e Flora* was performed in July, work was begun on *Il pomo d'oro*, there was a new Venetian commission from Faustini (*Il tiranno humiliato d'amore, overo Il Meraspe*, eventually set by Carlo Pallavicino), and several short compositions, probably cantatas, were commissioned by the Contestabile Colonna for performance in Milan when the future Empress Margherita passed through on her way to Vienna. Cesti's remaining years in Vienna saw the production of *Le disgrazie d'Amore* on 19 February 1667, *La Semirami* (originally composed for Innsbruck) on 9 July 1667, the equestrian ballet *La Germania esultante* on 12 July 1667 and finally the colossal *Il pomo d'oro* on 13 and 14 July 1668 (fig.2). Pressure from such heightened activity took its toll on Cesti, who had already served notice in late 1667 of his intention to leave the imperial court.

In 1668 Cesti made plans to go once more to Venice, but Rosa wrote to a common friend that he should avoid that city 'more than the plague'. On several earlier occasions Cesti had aroused bitter personal resentment in other musicians. In 1652 Rosa wrote of a bass in Venice who was jealous of Cesti's success there (Henry Prunières, in *Cavalli et l'opéra vénitien au XVIIe siècle*, Paris, 1931, p.87, suggested that this must have been Cavalli, who, however, was a tenor); at Innsbruck in 1653 Cesti came into conflict with the castrato Atto Melani over the issue of employment (see Bianconi and Walker, 1975); and a certain P. Perozzi was involved in a sharp disagreement with him in 1663. Cesti may never have returned to Venice but he was definitely in Florence in the last year of his life. On 20 November 1666 he transferred the large sum of 250 scudi to the Florentine singer Filippo Melani, perhaps to pave the way for his return. A salary list for the Tuscan court of 1669 names Cesti as *maestro di cappella* with an annual salary of 25 scudi (see Hill). Farulli stated that he died at Florence, 'poisoned by his



2. Prologue of Cesti's 'Il pomo d'oro', Hoftheater auf der Cortina, Vienna, 12–13 July 1668: engraving by Matthäus Küsel after a design by Ludovico Burnacini

rivals', but his earliest biographer, Cinelli Calvoli, made no reference to a violent death.

2. WORKS. Writing of one of Cesti's contemporaries, the painter Luca Giordano, Michael Levey (*Rococo to Revolution*, London, 1966) has said: 'He took the Baroque and painlessly squeezed the profundity out of it, twisting the style to make effects by economical means, astonishing and delighting but never imposing, and himself always producing a virtuoso solution … . His paintings express a wish above all to please – whatever their destination'. The student of Cesti reads this with a sense of recognition. Cesti flourished at a time of stylistic retrenchment that followed the intensity and experiment of the Monteverdi years. He used a comparatively restricted range of melodic and harmonic patterns in the smaller dimensions, and in the large his music was more loosely structured. The earlier energetic feeling for contrast had faded, leaving a prevailing impression of softly focussed melancholy, with occasional comic relief.

Cesti's early Venetian operas represented the first significant competition for Cavalli, who had virtually ruled the stage since Monteverdi's death. Cesti excelled at setting comic situations to music; he was at his best dealing with servants like Gelone in *Orontea*, Bleso in *Alessandro vincitor di se stesso*, Golo in *La Dori* and Gobbo in *La magnanimità d'Alessandro*. Gelone, for example, has entire scenes to himself, and his arias are among the best in the opera. As a group Cesti's Venetian operas exhibit the fast-developing contrast between arias and ariosos, used for moments of reflection, and declamatory recitative, used for narrative action. There are more continuo arias than accompanied arias, and the forms are simpler than those Cesti was to use in his operas for Innsbruck and Vienna. The scarcity of ensembles probably owed more to Venetian taste (and perhaps to the budgets of theatres) than to Cesti's own inclinations; when *L'Argia* was revived at Venice in 1669 most of the choruses were omitted. Instrumental pieces are consistently scored for two violins and continuo, and ritornellos are linked to either a preceding or a subsequent aria, a progressive trait that Cesti further developed in his later operas and that was to be particularly prominent in such works as Antonio Sartorio's *Orfeo* (Venice, 1672). Cesti generally avoided the descending chromatic ostinato basses so effectively used by Cavalli in his earlier operas. He reserved chromaticism for emotionally charged words and scenes. Examples involving three-part parallel movement and leaps of a diminished 3rd, 4th or 5th occur in, for example, *Orontea* (Act 1 scene xiv) and *Alessandro vincitor di se stesso* (Act 1 scenes vi and xii). Diatonic arias in triple metre, with lyrical flowing melodies, appear with increasing frequency. They are often interrupted by hemiola cadential figures using 4-2 chords.

Cesti composed all his later operas except *Il Tito* as private court entertainments rather than for public theatres, and they were often conceived for larger resources than the earlier works. *L'Argia*, for example, depends heavily on stage machinery, many supernumeraries and four separate ballet groups. Vocal ensembles for five to eight voices occur in prominent places, and there are many strophic arias in *ABA′* or *ABB′* form, where the *A′* or *B′* portion is much shortened. Most strophic arias change metre at least once and generally several times, and some attain the considerable length of 80 or more bars in each strophe. Cesti's mature operas, beginning with *La Dori* (1657), contain longer concerted pieces, including both arias and duets in 3/2 metre, while the arias in duple metre, though less frequent than those in triple metre, assume greater formal complexity. The melodies are increasingly graceful; duets make frequent use of fluid parallel 3rds and 6ths but are only occasionally imitative. Accompanied recitative is restricted to significant dramatic events such as the ghost scene in *La Dori* (Act 3 scene xii); *Il Tito* contains some instrumental music

in the *concitato* style of Monteverdi, as in Titus's fight with a tiger (Act 2 scene xx). Cesti's Viennese operas display great variety among themselves but generally differ from his earlier ones in treating allegorical or mythological plots rather than historical ones and in exploiting the larger forces available at the Emperor Leopold's resplendent court. *Nettunno e Flora*, which is the sung prologue to a ballet composed by J.H. Schmelzer, is an allegory of the Infanta Margherita's journey from Spain to Vienna to become Leopold's wife. It contains an unusually large amount of concerted vocal music, particularly duets and double choruses, and is scored for five instrumental parts. There is a remarkable bass role (Proteus) with a very low tessitura. *Le disgrazie d'Amore* dates from a year later and contains some of Cesti's finest music, especially the more contrapuntally conceived instrumental sections. *Il pomo d'oro*, the most notable Baroque court opera in the grand manner, is exceptional in many ways. It has five acts instead of the normal three and is scored for a greatly enlarged orchestra, much in the allegorical tradition of Monteverdi's *Orfeo*; the large cast includes many supernumeraries. Its 24 different stage sets were designed by Ludovico Burnacini. Cesti showed a strong interest in the individual abilities of his singers, whom he jealously protected (as is illustrated by the correspondence over *Il Tito*), and *Il pomo d'oro* gave them ample opportunity to display their virtuosity. A manuscript fragment formerly ascribed to Sacrati (*D-Mbs*) has been identified as a further fragment of the opera (see Têrey-Smith, 1990).

The cantatas – none of which is actually so called in the sources – are mostly for solo voice and continuo; only *Chi non prova, Io son la primavera* and *Non si parli* call for additional instruments, and the last two of these may be by Remigio Cesti. Of the 61 works known, only eight are duets. Most of the cantatas are for high voice, indicated by the soprano clef, but there are 11 for solo bass. No 'cantata form' is apparent in these works: they display a highly flexible approach to form, whose principle is variety and which yields a freely ordered succession of arias in a great diversity of forms and metres (the commonest is the languorous type in 3/2 time) interspersed with recitative. The predictable alternation of recitative and aria to be found in the cantatas of the next generation had not yet crystallized in Cesti's work: one aria is often followed by another of a different type. The number of sections ranges from 1 to 23; most cantatas have between 2 and 11 sections. There are cantatas by Cesti as short as 33 bars (*Vaghi fiori*) and as long as 404 (*Pria ch'adori*), though such extremes are rare.

Performances of Cesti's cantatas went unrecorded, and none is known to have been published in his lifetime; a definitive chronology is therefore impossible to establish. Some indications come from dates of manuscripts, the form of the composer's name (he ceased to be 'Padre' Cesti in 1659), the periods of his association with particular writers (in those few cases where the text is attributable), concrete references in the texts, and points of style, using for comparison Cesti's own operas and the styles of other composers. *Amanti, io vi disfido* and *Lungi dal core* are much in the manner of Carissimi, in major keys and with a strong triadic orientation, and may date from the time when Cesti is thought to have been a pupil of Carissimi or Abbatini in Rome. All the duets except *Soffrite, tacete* are similar in style and resemble music from the Viennese operas of the 1660s, both in specific passages and in the general character and design of the music – a spaciously disposed lyricism in which the 3/2 aria found its ripest realization. Some of Cesti's finest and most characteristic achievements are to be found among the cantatas: witness the sustained and gently contoured lyricism of *Mia tiranna* and *Pose in fronte* and the theatricality of *Rimbombava d'intorno*.

Cesti's surviving contributions to sacred music are negligible, but *Natura et quatuor elementa* is interesting as an early example of the *sepolcro*.

WORKS

STAGE

drammi musicali in a prologue and three acts unless otherwise stated

Alessandro vincitor di se stesso (F. Sbarra), Venice, SS Giovanni e Paolo, ded. 20 Jan 1651, *I-Rvat*; Lucca, 1654, some music by M. Bigongiari

Il Cesare amante (A. Rivarota [D. Varotari], after M. Bisaccioni), Venice, SS Giovanni e Paolo, 1651–2, lib and 2 arias *Vmc*, 1 aria *US-SFsc*; rev. as La Cleopatra (Varotari, with addns by G.F. Apolloni), Innsbruck, Komödienhaus, 5 July 1654

L'Argia (Apolloni), Innsbruck, 4 Nov 1655, *Nc* (2 copies), *Vlevi*, *Vnm* (facs. in IOB, iii, 1978)

Orontea (G.A. Cicognini, rec. Apolloni), Innsbruck, Sala, 19 Feb 1656, *GB-Cmc*, *I-PAc*, *Rsc*, *Rvat*; ed. in WE, xi (1973)

La Dori (Apolloni), Innsbruck, 'Hof-Saales', 1657, *A-Wn* (facs. in IOB, lxiii, 1981), *D-MÜs*, *GB-Lbl*, *I-MOe*, *Vnm*, excerpts in PÄMw, xii, Jg.xi, 86–177; ed. in Schmidt (1973)

La magnanimità d'Alessandro (Sbarra), Innsbruck, 4 and 11 June 1662, *A-Wn*, excerpts in PÄMw, xii, Jg.xi (1883/*R*), 195–206

Il Tito (melodramma, prol., 3, N. Beregan), Venice, SS Giovanni e Paolo, ded. 13 Feb 1666, *I-Nc*, *Rvat*, *Vnm*; 3 arias (Amsterdam, 1691)

Nettunno e Flora festeggianti (drama musicale per introduttione al gran balletto, Sbarra), Vienna, 12 July 1666, *A-Wn* [aria beginning Act 2.iii by Leopold I; ballet music by J.H. Schmelzer in *CZ-KRa*, ed. in DTÖ, lvi, Jg.xxviii/2 (1921/*R*)]

Le disgrazie d'Amore (dramma giocosomorale, prol., 3, Sbarra), Vienna, 19 Feb 1667, *A-Wn*; excerpts in PÄMw, xii, Jg.xi (1883/*R*), 178–87; inst music by Schmelzer; music for licenza by Leopold I

La Semirami (dramma musicale, 3, G.A. Moniglia, rev. ?Sbarra), Vienna, Nuovo Teatro nella gran Sala di Palazzo, 9 July 1667, *Wn* [ballet music by Schmelzer in *Wn*]; as La schiava fortunata, Modena, 1674; with addl music by P.A. Ziani, Venice, S. Moisè, 1674, *I-MOe*, *Vnm*; excerpts in PÄMw, xii, Jg.xi (1883/*R*), 188–95

La Germania esultante (festa a cavallo, Sbarra), Vienna, Imperial giardino della Favorita, 12 July 1667; ballet music by Schmelzer in *A-Wn*

Il pomo d'oro (festa teatrale, prol., 5, Sbarra), Vienna, Hoftheater auf der Cortina, 13 and 14 July 1668, *Wn* (prol., Acts 1, 2 and 4 only), arias *I-Moe*; ed. in DTÖ, vi, Jg.iii/2 (1896/*R*); ix, Jg.iv/2 (1897/*R*); extant music for Acts 3 and 5 ed. in RRMBE, xlii (1982) [Acts 2.ix and 5.v by Leopold I; ballet music by Schmelzer in *A-Wn*, *CZ-KRa*, ballets for Acts 1 and 5 ed. in DTÖ, lvi, Jg.xxviii/2 (1921/*R*)]

Doubtful: Marte placata [Marte und Adonis] (componimento scenico per musica, Apolloni), Innsbruck, 3 Nov 1655, lib *I-Rn*; Venice cacciatrice (Sbarra), Innsburck, Maggiore d'Insprugg, 27 Feb 1659, lib *A-Imf*, *US-Wc*; Genserico, Venice, SS Giovanni e Paolo, 1669, *I-MOe*

SECULAR CANTATAS

all with basso continuo

Editions: *A. Cesti: The Italian Cantata, I*, ed. D. Burrows, WE, v (1963) [BW]

Antonio Cesti: Four Chamber Duets, ed. D. Burrows, Collegium musicum, 2nd ser., i (Madison, WI, 1969) [BC]

Antonio Cesti: Cantatas, ed. D. Burrows, ICSC, vi (1986) [facs.] [BI]

Thematic index: D. Burrows: *Antonio Cesti (1623–1669)*, WECIS, i (1964)

Alme sol vive, 1v, *I-MOe*; Alpi nevose, 1v, *GB-Lbl*, *I-Bc*, *Nc*, *Rvat* (2 versions), BW; Amante gigante, 3vv, *GB-Och*, *I-MOe*; Amanti, io

vi disfido (Disfida amorosa), 1v, *MOe*, BW; Aspettate (?Cesti), 1v, *GB-Lbl*, *I-Nc*, BW; Bella Clori, 1v, *GB-Och*, BI; Cara e dolce libertà (i), 1v, *Lbl*, *Och*, *I-Nc*; Cara e dolce libertà (ii), 1v, 1679[6]; Cara e dolce libertà (iii), 2vv, ed. in *HawkinsH*; Chi d'Amor non sa, *P-La*; Chi del ciel, 1v, *I-Fc*; Chino la fronte (Disperatione) (G. Lotti), 1v, *D-Mbs*, *I-MOe*; Chi non prova, 1v, vn, *Nc*, *Rvat*, BI; Chi si fida, 1v, *Bc*; Cor amante, *P-La*

Del famoso oriente (La madre ebrea), 1v, *F-Pthibault*, *GB-Lbl*, *Lkc*, *Och*, BI, *I-MOe*, *Nc*; Disperato morirò, 2vv, 2 vn, *GB-Cfm*, *I-Fc*, BC; E che pensi, 1v, *MOe*; E qual misero, 1v, *MOe*; Era l'alba vicina (La corte di Roma) (S. Rosa or G.F. Apolloni), 1v, *D-SWl*, *GB-Cfm*, *I-MOe*, *Rvat* (text only), ed. H. Riemann, *Kantatenfrühling*, ii (Leipzig, 1913); Era la notte, e l'orme (La strega) (Rosa), 1v, in S. Rosa: Libro di musica, *F-Pthibault*; Era la notte e muto, 1v, *I-Rvat* (2 versions), BI; Ferma Lacchesi, 1v, *GB-Och*, *I-Nc*, *Rvat* (2 versions); Hor son pur solo (Rosa), 1v, in S. Rosa: Libro di musica, *F-Pthibault*; Il servir, 1v, *I-Nc*, *Rvat*

Insegnatemi, 1v, *GB-Och*, BI, *I-Bc*, *Rvat*; Io non so, 1v, *Rvat*; Io son la primavera, serenata, 5vv, 4 str, 1662, *A-Wn* (? by R. Cesti); Lacrime mie, 2vv, *I-Fc*, BC; La dove ode, 1v, *MOe*; L'amoroso veleno, dialogo, 2vv, *Fc*; Languia già l'alba, 1v, *F-Pthibault*, *GB-Och*, *I-Nc*, *Rvat*, B, W; Lasciatemi in pace, 1v, *F-Pthibault*, ed. in Maîtres du chant, v (Paris, 1927); Lasciatemi qui solo, 1v, *GB-Och*, BI; Lasciate pur, 2vv, *I-Fc*; Lungi dal core, 1v, *GB-Cfm*, *Lbl*; Mia tiranna, 1v, 1679[6], BW; Misero cor, 2vv, *I-Fc*, *Rvat*; Nel ricercar, 1v, *GB-Och*, *I-Rvat*

Non disperi, 1v, *I-Nc*; Non si parli, 1v, 2 vn, *Bc*, *Nc* (2 versions; ? by R. Cesti); O barbara sorte, 1v, *Nc*; O dell'anima mia, 1v, *D-Mbs*; O quanto, 1v, *I-Nc* (2 versions); Partitevi respiri, 1v, *D-Kl*, *F-Pthibault*, *GB-Och*, *I-Rvat*; Per l'ampio mar, 1v, *D-Mbs*, *I-MOe*; Per sentier (Disperato avveduto), 1v, *MOe*; Piangente un di (Lamento d'amante) (Apolloni), 1v, *Rvat* (2 versions, 1 with text only); Potrebb'essere, 1v, *Rvat*, *P-La*; Pose in fronte, 1v, *I-MOe*, *Rvat*, BW; Pria ch'adori, canzonetta amorosa morale (G. Lotti), 2vv, *GB-Lbl*, *I-Fc*, *MOe*, *Nc* (3 versions), *Rvat*, *US-Cn*, BC

Quante volte, 2vv, *I-Fc*, BC; Quanto è dolce, 1v, *GB-Och*, *I-Nc*, *Rvat*; Ricordati mio core, 1v, *Nc* (? by R. Cesti); Rimbombava d'intorno (Lamento di Niobe) (Apolloni), 1v, *A-Wn*, *F-Pthibault*, *I-Nc* (3 versions), *Rvat* (2 versions, 1 with text only), BW; Sensi voi (Rosa), 1v, *A-Wn* (text only), *B-Bc*, *F-Pthibault* (2 versions), *GB-Lbl*, *I-Rc* (attrib. L. Rossi), *Rvat*; Silentio o venti, 1v, *Nc* (2 versions, ? by R. Cesti); Soffrite, tacete, 2vv, *GB-Cfm* (attrib. A. Stradella), *Lbl* (attrib. 'Padre Cesti'); Solingo un di (canzonetta morale) (Rosa), 1v, *Och*, *I-Rvat* (text only); Sopra un'eccelsa torre (Il Nerone), 1v, *GB-Lbl*, *I-MOe*

Speranza ingannatrice, 1v, *A-Wn*, BI, *F-Pn*, *I-Nc* (2 versions), *Rc*; Su la fiorita sponda, 1v, *D-Mbs*, *MÜs*, BI; T'amo Filli, 3vv, *P-La*; Tra l'horride pendici, 1v, *D-Mbs*, *I-MOe*; Tu m'aspettasti, 1v, *F-Pthibault*, *GB-Lbl*, *I-MOe*, *Nc*, *Rvat*, *P-La*, ed. G. Adler, *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930); Udite amanti, 1v, *I-MOe*; Vaghi fiori, 1v, *Fc*, *MOe*; Voi colpate, 1v, *GB-Och*

SACRED VOCAL

Natura et quatuor elementa (Currite, fletus) (sepolcro), 5vv, 2 vn, org, *D-Bsb*

Filiae Jerusalem, 4vv, *GB-Lbl*, *Och*; Maria et flumina, 2vv, *Och*; Non plus me ligate, 1v, *F-Pn*; Properate, mortales, 1v, *GB-Och*

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DAVID L. BURROWS, CARL B. SCHMIDT/R

Cesti, Remigio (*b* Arezzo, *c*1635; *d* Florence, 1710–17). Italian composer and organist, nephew of ANTONIO CESTI. He entered the Dominican order on 2 November 1649 and is consistently referred to in subsequent documents as 'Don Remigio'. In 1663 he was organist to the Cavalieri di S Stefano at Pisa, but no dates are known for other musical positions he held: *maestro di cappella* at Pisa, Volterra, Arezzo and Faenza. He was with his uncle in Florence in 1661 for the musical events attendant on the wedding of Prince Cosimo de' Medici and Marguerite Louise d'Orléans. His association with the Medici family may have been quite close, for ten years later he wrote several pieces for a concert held at Pisa in commemoration of the death of Ferdinand II. Wellesz suggested on stylistic grounds that the serenata *Io son la primavera*, composed for Cosimo's birthday in 1662, may be by him rather than by his uncle (to whom it is usually attributed). The peak of his musical career came in 1665 with the performance in Innsbruck of his opera *Il principe generoso*, presumably under his uncle's sponsorship. If he experienced any of the conflict between the claims of music and the religious life such as troubled his uncle's career, he resolved it very differently, for after 1671 the known dates in his biography all relate to ecclesiastical administration. He became secretary to Procurator-General Ricci, who held office from 1684 to 1703, and later he was abbot at Arezzo and Siena. Gregorio Farulli (1710) referred to him in the present tense, Pietro Farulli (1717) in the past. At his death he was titular abbot at the convent of S Maria degli Angeli, Florence.

Judging by *Il principe generoso* (manuscript in *A-Wn*) Cesti was more progressive than his uncle in the degree of emphasis he placed on instrumental writing (Wellesz relied partly on this in suggesting that he wrote the 1662 serenata) and in the relative importance he gave to the aria and to closed scenes. Other progressive features differentiate three of the cantatas attributed in manuscripts to 'Abbate Cesti' from the rest, and these can thus tentatively be considered as being by him rather than by ANTONIO CESTI. There is one extant motet by him (in RISM 1663[3]), and other sacred music survives in manuscript (in *I-FZac*).

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Cetara [cetera] (It.). *See* CITTERN.

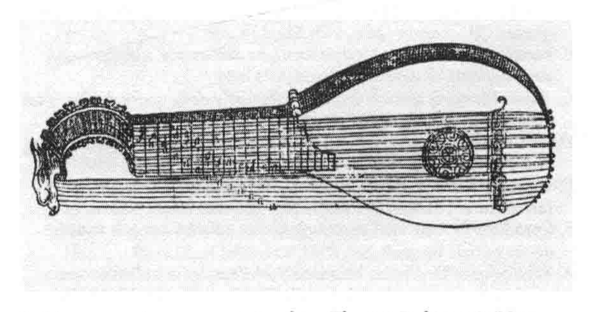
Cetera (It.). (1) *See* CITOLE.
(2) *See* CITTERN.

Ceterone [citara tiorbata] (It.; Fr. *cisteron*; Ger. *gross Zittern*, *gross Cither*). A large Italian CITTERN with several extra bass strings usually attached to a second, extended peg box, in the manner of a THEORBO or chitarrone (in the Hornbostel-Sachs classification system it is classified as a lute). It was in use during the late 16th century and throughout the 17th. Like all citterns, it was designed for wire strings (brass and low-temper steel) and thus usually had a strong construction. The extra bass strings made the instrument suitable for playing continuo.

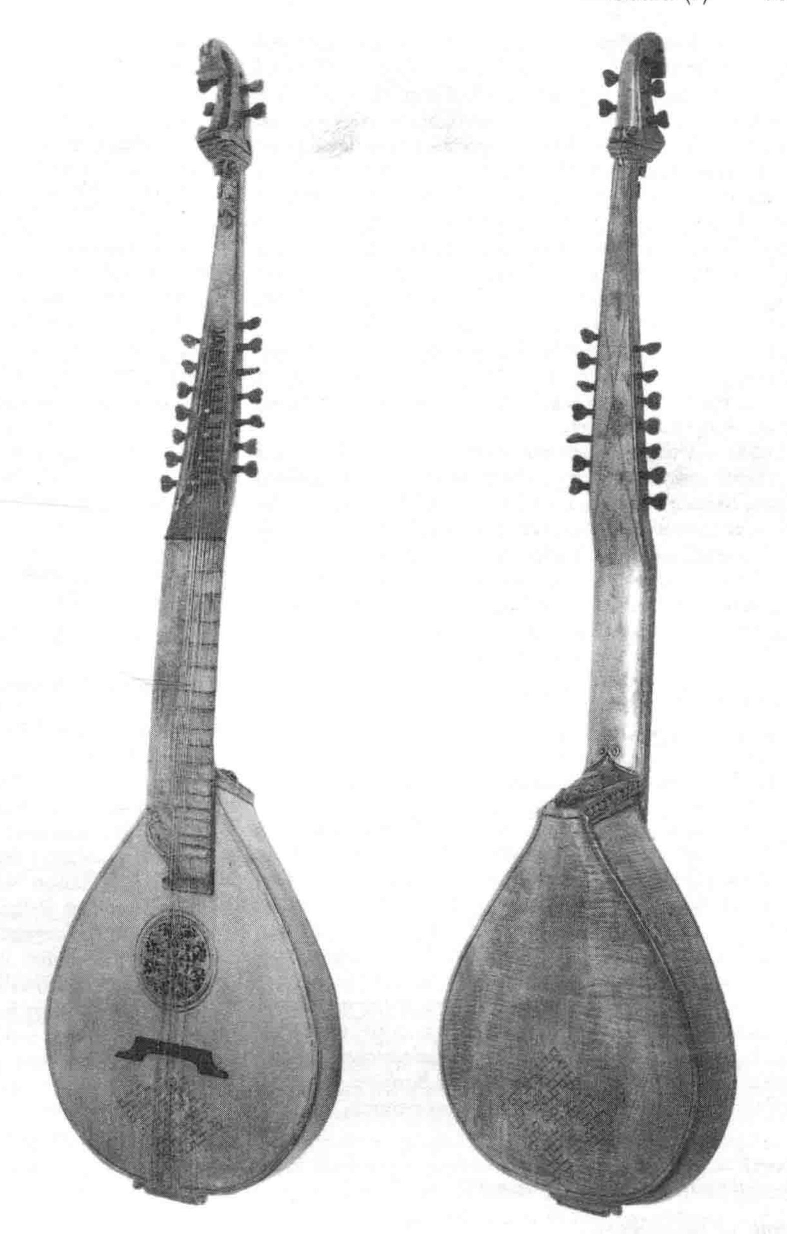
An early reference to the ceterone may be the 'alchuni citaruni' ordered by the Duke of Mantua in 1524, but nothing is known about these instruments, nor is anything known about the instrument that Zarlino (1558) calls *ceterone* in reference to its use by the Spanish.

Although Italian citterns commonly had six double courses, there was a tendency (as with lutes in the late 16th century) to expand the bass range downwards. Paolo Virchi (1574), for example, mentions a seventh course, and Simone Balsamino (*Novellette*, 1594) describes his own invention: a seven-course *cetarissima*, with steel and brass strings played with a combination of thumb and plectrum, 19 frets and the following tuning: *A–d–g–c′–e′–g′–c″*. This tuning is unlike the typical re-entrant tunings of other citterns, and its very wide open string range suggests a separate peg box for at least the lowest two courses.

Agazzari (1607) mentioned the ceterone as a useful instrument for a continuo ensemble, and Monteverdi listed 'ceteroni' as well as 'chitaroni' among the instruments used in *Orfeo* (1609). Mersenne (1636–7) described the 'cisteron' as having 14 single courses and a flat back. Several tunings were given for the ceterone, most of them using the cittern's traditional re-entrant pattern. Robinson (1609), for example, included some pieces for a 14-course instrument tuned *G′–A′–B♭′–C–D–E–F/G–d–f–b♭–g–d′–e′*, and gave an illustration of an instrument with seven double courses on the fingerboard and seven single bass strings (fig.1). Melli (1616) gave a tablature ensemble part for a 'citara tiorbata' that had at least nine courses tuned *A–B–c–d–f/b–g–d′–e′*; it is not known if the courses were double. Praetorius (2/1619), however, gave the following tuning for a 12-course cittern: *e♭–B♭–f–c–g–d–a–e/b–g–d′–e′*, which has an unusual rising and falling arrangement from the 5th to the 12th courses similar to that of the LIRONE. Mersenne's tuning also seems to imply a similar arrangement, although it is difficult to be certain



1. *14-course ceterone: engraving from Thomas Robinson's 'New Citharen Lessons' (London, 1609)*



2. *Ceterone by Gironimo Campi, Florence, c1600 (Museo Bardini, Florence)*

since the printing of his tuning table (1636, ii, f.98*v* is corrupt. Very few ceteroni have survived, but there is an excellent example by the cittern maker Gironimo Campi (fig.2) in the Museo Bardini (no.137), Florence.

Several late 19th- and early 20th-century works on instruments (e.g. Galpin and Sachs) use terms, such as *syron*, *sirene*, *bijuga cither* etc., in reference to extended bass citterns, but there is little historical basis for this usage. Commonly, the German term *Erzcister* and the French *archisistre* are used incorrectly as well. They relate to south German and French wire-strung, finger-plucked instruments with open strings tuned typically to a major chord (with extra basses), dating from the late 18th century to the 20th. These instruments are not true citterns at all, but are akin to the ENGLISH GUITAR.

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JAMES TYLER

Cetra (i) (It.). (1) *See* CITOLE.

(2) *See* CITTERN.

(3) *See* ENGLISH GUITAR.

Cetra (ii). Italian record company. The name is an acronym for Compagnia per Edizioni, Teatro, Registrazioni ed Affini. The firm was founded in Turin in 1932 as a competitor to the Voce del Padrone/Columbia group and issued predominantly Italian opera. There was close artistic co-operation with Italian radio which provided capital and, in turn, looked for a reduction in its copyright costs. At first, pressing was put out to contract, but shortly before the war in-house facilities were acquired by buying into Fonodisco: hence the Fonit-Cetra label. The Cetra label was used in Italy and its colonies; elsewhere, marketing was by interchange of material with, especially, Parlophone. During World War II access to Parlophone ceased, to be replaced by an alliance with Polydor. After the war the Soria series was instituted, with great success, for the American market.

Leading artists include such singers as Maria Callas (her first records, issued in 1949), Maria Caniglia, Gina Cigna, Magda Olivero, Lina Pagliughi, Ebe Stignani, Pia Tassinari, Carlo Bergonzi, Ferruccio Tagliavini (36 discs), Paolo Silveri, Giuseppe Taddei, Carlo Tagliabue, Bruscantini, Nicola Rossi-Lemeni, Cesare Siepi and Italo Tajo; conductors include De Sabata, Erede, Giulini, Gui, Markevich, Mitropoulos and Schuricht.

ELIOT B. LEVIN

Cetra da tavola (It.). *See* ZITHER.

Cetula (It.). *See* CITOLE.

Cevallos, Rodrigo de. *See* CEBALLOS, RODRIGO DE.

Cevenini, Camillo (*b* Bologna, 1607/8; *d* Bologna, 22 Aug 1676). Italian composer and singer. He appears to have spent the whole of his life at Bologna. From April 1633 to September 1648 he was a singer at S Petronio, and in 1649 he was appointed *maestro di cappella* of S Pietro. He was a member of the Accademia dei Filomusi, with the name 'L'Operoso'. According to the records, he was 68 when he died. He published *Concerti notturni espressi in musica* (Bologna, 1636; there is a copy in *F-Pn*). Another printed volume by him, *Epitalamiche serenate nelle nozze d'Annibale Marescotti e di Barbara Rangoni: applausi musicali* (Bologna, 1638), is apparently lost.

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Ceylon. *See* SRI LANKA.

Cezar, Corneliu (*b* Bucharest, 22 Dec 1937; *d* 13 Feb 1997). Romanian composer. He studied composition with Jora and Negrea at the Bucharest Academy (1957–62). From 1966 he taught at a music school and worked as a consultant for Romanian Opera; in 1994 he started teaching at the Academy. In 1996 he obtained the doctorate in musicology after studying with Gheorghe Firca. Cezar's preoccupation with paranormal phenomena proved an influence on his music, which demonstrates an unquenchable thirst for the unusual and original. An intellectual and an experimenter, he applied his technique of 'spectral music', conceived as a counter to serialism, to the orchestral piece *AUM* (1965). The letters of this work's title symbolize light, descent and sacrifice.

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(*selective list*)

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OCTAVIAN COSMA

C.f. Abbreviation for CANTUS FIRMUS (Lat.) or *canto fermo* (It.).

C fa ut. The pitch *c* in the HEXACHORD system.

Chabanceau de la Barre. *See* LA BARRE family.

Chabanon, Michel-Paul-Guy de (*b* Santo Domingo, West Indies, 1729/30; *d* Paris, 10 July 1792). French writer on music, violinist and composer. His early rigorous Jesuit education was supplemented by violin lessons. He played in chamber and orchestral groups and composed works including sonatas for harpsichord with accompanying violin. Chabanon was admitted to the Académie des Inscriptions et Belles-Lettres in 1759. He participated actively in the current opera controversies and continued to play the violin: in 1769 he joined the Concert des Amateurs, led initially by Gossec. These diverse experiences set him apart from other French men of letters, who had little direct experience of instrumental music, and they impelled him to advocate stronger associations between authors and professional musicians. His early mentors included Rameau, with whom he maintained close friendship, and Voltaire, with whom he exchanged information about the writing of plays and opera librettos. Voltaire praised his *Eloge de Rameau* (Paris, 1764) in which Chabanon hailed the importance of Rameau's theoretical system as well as his operatic instrumental music.

In his early writings Chabanon asserted that music, as instrumental or vocal *chant* (song), must touch the heart, being a 'language in itself, apart from others'. He was progressive in emphasizing the independence of music from verbal language as well as from other arts, which were lauded for their imitation of nature in the French critical tradition. In his *Observations sur la musique* (Paris, 1779) he described the significance of the use of motif to form the foundation of musical character, whether in instrumental or vocal music. He also accounted for differences in intrinsic expressivity with his theory of four fundamental musical characters (*tendre*, *gracieuse*, *gaie*, *vive*). Following his election to the Académie Française in 1780, Chabanon placed the *Observations* as the first part of an augmented and revised major work on musical aesthetics, *De la musique considérée en elle-même et dans ses rapports avec la parole, les langues, la poésie,*

et le théâtre (Paris, 1785). Explaining that the first obligation of music is not to paint but to sing, Chabanon extended the meaning of song to include instrumental as well as vocal music. He acknowledged the traditional sovereignty of melody but, as a supporter of Rameau, he strongly defended the essential role of harmony. His recognition of generalized expressivity in purely instrumental music was innovative in France at that time.

In his writings on poetry and the theatre, as in his celebrated 'Lettre' of 1773 and the aesthetic treatises, Chabanon revealed a relatively flexible approach towards conventional rules. He stressed that when music and words combine in opera, contrast and variety result from the privileging of intrinsically musical procedures: in operatic *airs*, for example, musical processes govern the setting of text and determine the large-scale structures. In his early justification of Gluck's operas, as in his arguments against ideas asserted by Rousseau and Chastellux, among others, Chabanon consistently avowed the priority of independent and specifically musical prerogatives.

Chabanon wrote several opera librettos including *Sabinus*, set to music by Gossec and performed at Versailles in 1773, and *La toison d'or* (1785), admired by Voltaire but never set to music. It was his brother, Chabanon de Maugris (*b* Santo Domingo, 1735; *d* Paris, 19 Nov 1780), who wrote the librettos *Philémon et Baucis* and *Alexis et Daphné*. Gossec composed the music for both, which were produced at the Opéra in 1775.

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ORA FRISHBERG SALOMAN

Chabran, Charles. *See* CHIABRANO, CARLO.

Chabran, Gaetano. *See* CHIABRANO, GAETANO.

Chabrier, (Alexis-)Emmanuel (*b* Ambert, Puy-de-Dôme, 18 Jan 1841; *d* Paris, 13 Sept 1894). French composer. Best known today for the orchestral showpiece *España*, Chabrier principally wrote songs, piano pieces and stage works. Though he composed a relatively small body of work, it was of consistently high quality and very influential on French composers in the first quarter of the 20th century.

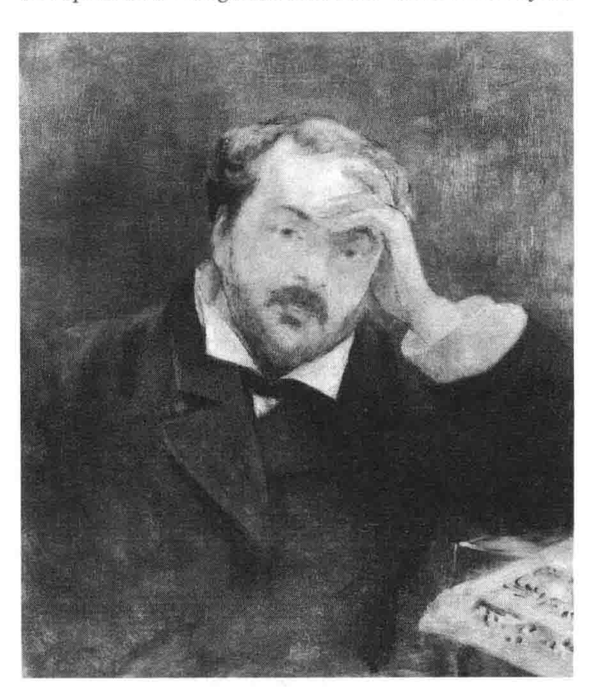
1. LIFE. He was born into a family of jurists and tradesmen in Ambert, a small village in the Auvergne. Although he attended a lycée in the regional capital Clermont Ferrand and then, in 1856, moved with his family to Paris, Chabrier stayed close to his ancestral origins. He began piano lessons in Ambert at age six and soon started composing short dances for the instrument. At 14 he published a work entitled *Aïka*, whose generic designation as a *polka-mazurka arabe* already underlines Chabrier's wit. In 1857, after the move to Paris, he designated his *grande valse*, *Julia*, as his opus 1. At this time Chabrier studied harmony and composition privately with a number of teachers, the best known of whom was Thomas Semet, and piano with the virtuoso Edward Wolff. He developed an impressive degree of keyboard virtuosity and d'Indy would one day compare him favourably to Liszt and Anton Rubinstein. In salon performances, the rapid displacements and abrupt transitions characteristic of his piano style were given a comical, fiery edge by the aspect of a stout performer whose short arms had to move with lightning speed to extremes of register.

But despite manifestations of musical precocity and initiative, Chabrier was destined by family tradition for law studies. He began these in 1858 and within three years obtained a position in the Ministry of the Interior through a family connection. He remained a civil servant for the next 19 years. That he was valued by his superiors for clerical meticulousness and accuracy is especially easy to appreciate in light of the neat appearance of his musical scores, his calligraphic hand in correspondence and his attention to detail in the publication of his works. From the start of his employment at the ministry Chabrier continued his musical activities, studying scores and branching out into song composition by writing nine *mélodies* in 1862. His interest in the *mélodie* was doubtless sparked by the contacts he developed during the early 1860s in the literary entourage of the Parnassian poets, which included Villiers de l'Isle Adam, Jean Richepin, Paul Verlaine and Catulle Mendès. Chabrier was appreciated by literati for his adroitness with puns, animated personality and keen powers of observation. With Verlaine and a friend named Lucien Viotti, he collaborated on two small operettas in 1864: *Vaucochard et fils 1er*, unperformed in Chabrier's lifetime and from which orchestrated fragments of only four numbers survive, and a *chinoiserie* called *Fisch-Ton-Kan* (a pun on a French vulgarity), performed once in 1873 (as a more innocuous ornithological *Peh-li-kan*) at the Cercle de l'Union Artistique with the composer at the piano, and from which

four complete numbers are currently extant in a piano version. Although Verlaine and Chabrier grew apart, in his sonnet 'A Emmanuel Chabrier' the poet later remembered the 'glowing ring of attraction and amiable comfort' that surrounded the improvising composer among his circle of friends. Chabrier's association with Mendès endured much longer and resulted in the librettos for *Gwendoline* and *Briséïs*. Jean Richepin also became a partner in later work, as the librettist for *La sulamite* and as a ghost writer to improve the libretto of *Le roi malgré lui*.

All of these friendships began in the wake of the *Tannhäuser* débâcle at the Opéra in 1861 and Baudelaire's defence of Wagner which glowed as a beacon for modernity among Parisian writers and artists for years to come. Villiers and Mendès were prominent early French Wagnerians, and Chabrier's copying of the *Tannhäuser* full score in 1862 suggests that he shared this enthusiasm at the first hour. From early in his career he was closely identified with the avant garde. To sound modern remained a lifelong concern, but he also repeatedly expressed his wariness at the toll avant-garde dogmatism might extract from compositional individuality and freedom. Chabrier's friendship with Edouard Manet a few years later also served to align him with progressives. He posed three times for Manet (fig.1); Madame Manet, an accomplished pianist, received the dedication of his Impromptu upon its publication in 1873. In that year Chabrier married Alice Dejean. Soon afterwards Edouard Manet served as a witness for the civil registration of the birth of their first son Marcel. It was partly owing to the capital from the Dejean family that, shortly after Manet's death in 1883, the Chabriers acquired 'Un bal aux Folies bergères', among other well-known paintings.

Work at the ministry severely restricted Chabrier's compositional activities. Furthermore, a large-scale serious opera on a Hungarian historical theme entitled *Jean Hunyade* foundered after Chabrier had completed four numbers in 1867. Although the score disappeared into private collections after Chabrier's death, Poulenc did once see it and wrote approvingly of an imaginative orchestration. Chabrier himself acknowledged that he extracted leitmotifs for *Gwendoline* and *Briséïs* from the torso. Additional piano pieces and songs emerged periodically (including a remarkable setting of Baudelaire's 'L'invitation au voyage' in 1870, around the same time as Henri Duparc's more famous one), as well as a Larghetto for horn and orchestra (1878). Chabrier's biggest musical opportunity during the ministry years came in the commission for the operetta *L'étoile* by the Bouffes-Parisiens.


1. Emmanuel Chabrier: portrait by Edouard Manet, 1881 (Fogg Art Museum, Cambridge, MA)

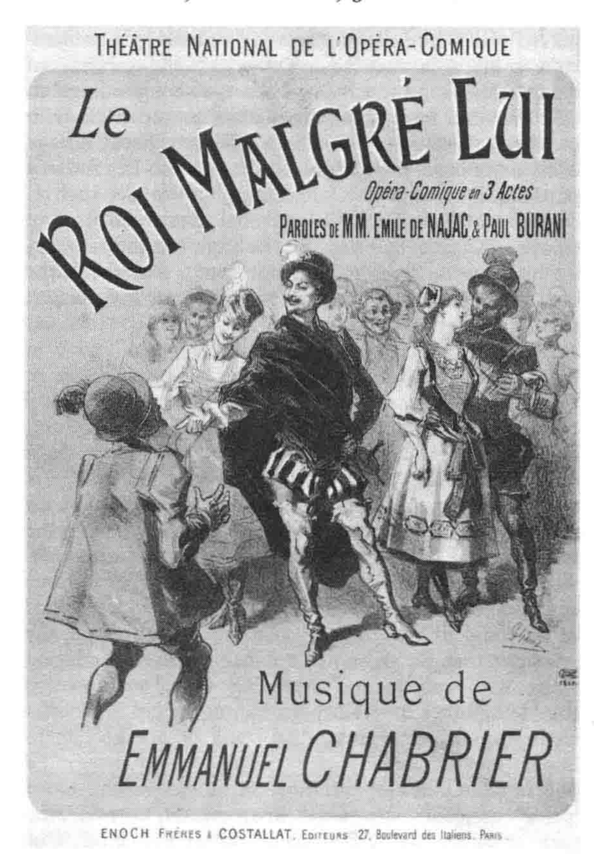
Characteristically, the project owed its inception to his wider contacts in the world of arts and letters: Chabrier met librettists Albert Vanloo and Eugène Leterrier through the painter Alphonse Hirsch whom, in turn, he had come across in the circle of Manet. Despite a brief run in 1877 it was not until the 20th century that *L'étoile* was produced again and valued as a comic gem on a par with the best of Offenbach. Following its première, however, the operetta did at least give him more press exposure than he had ever received and, importantly, it attracted the publishers Enoch & Costallat, who represented him for the remainder of his life. Chabrier's sense of musical professionalism was also enhanced in this period by his admission as a full member to the Société Nationale de Musique in 1876; his work and pianistic abilities were well known to the younger generation of French musicians, including Duparc, d'Indy, Massenet and Fauré. In 1879 Mendès, who by this time had advanced much higher on the ladder of fame than Chabrier, quickly drafted the libretto of *Gwendoline*, a serious opera with many Wagnerian overtones that Chabrier began to set almost immediately.

In March 1880 Chabrier was enthralled by his first *Tristan* in Munich. His spontaneous sobbing upon hearing the initial cello A became generally recognized as a *locus classicus* of *fin-de-siècle* infatuation with Wagner. Although his resignation from the ministry later that year may have resulted from this cathartic moment, it is also important to recognize other factors behind this decision: the growing momentum of his musical career in the second half of the 1870s, his high hopes for the *Gwendoline* project, and the first signs of a nervous disorder, probably the result of a syphilitic condition, that would claim his life 14 years later. The summer of 1880 saw Chabrier compose most of the *10 pièces pittoresques* for piano, one of the monuments of the 19th-century French piano repertory. The Chabrier family was comfortably off and he supplemented his income by working as a secretary, choir master and répétiteur for a new concert series that the Wagnerian conductor Charles Lamoureux founded in 1881. This was important for Chabrier's compositional career in at least two respects. First, Lamoureux naturally became well disposed to programming some of Chabrier's own compositions at his Sunday concerts and gave the premières of *España*, fragments of *Gwendoline*, and *La sulamite*. Second, Chabrier befriended the tenor Ernest Van Dyck, whom he coached for Lamoureux's frequent performances of Wagner excerpts. In turn, Van Dyck soon became a darling of Bayreuth and an important advocate for Chabrier with conductors and impresarios, smoothing

the way for productions of his operas in Germany later that decade. The image of Chabrier at the piano with a Wagner score soon went much further afield than Van Dyck's rehearsal room: Henry Fantin-Latour made that image the centrepiece of his large portrait of French Wagner supporters entitled *Autour du piano* (Salon, 1885). At over two metres in breadth this painting was one of the most impressive icons of *fin-de-siècle Wagnérisme*. As his voluminous correspondence amply demonstrates, Chabrier could also step back and poke fun at himself; it is surely in this light that his famous piano four-hand quadrille on themes from *Tristan und Isolde* entitled *Souvenirs de Munich* should be understood.

Chabrier's initial optimism about *Gwendoline* dwindled when theatre directors showed little interest. With that project in limbo and other attempts to write a large and serious opera thwarted by what Chabrier perceived as the indifference of librettists towards him, he made an abrupt volte-face to light comedy by starting *Le roi malgré lui* in 1884. Meanwhile, *España* began to appear in drawing-rooms in multifarious arrangements and transcriptions, bringing Chabrier's name before a wider public and thereby increasing his prospects for an operatic production. Around May 1885 he received a commitment from Henry Verdhurt of the Théâtre de la Monnaie in Brussels to stage *Gwendoline*, just the incentive he needed to finish the opera. Unfortunately, Verdhurt went bankrupt shortly after the première on 10 April 1886 and Chabrier's opera did not find a place in the new administrative arrangement to keep the theatre going. A month later, however, Léon Carvalho lifted Chabrier's spirits by agreeing to produce *Le roi malgré lui* at the Opéra-Comique. The work had been conceived fundamentally as an operetta and Carvalho required a different tone in accordance with the generic traditions of his house and its position in the Parisian market. As a consequence, Chabrier and his librettists Emile de Najac and Paul Burani rewrote large parts of *Le roi*, but did not completely suppress all of its broad comedy (fig.2). A tragic fire at the Opéra-Comique a week after the 18 May première was less of an impediment to the Parisian fortunes of *Le roi* than has sometimes been suggested since the new administration of the theatre did take up the work again in November, and then again in 1888. Generic confusion in the press and among the public, the departure of a cast star, and the great popularity of Edouard Lalo's *Le roi d'Ys* in 1888 go much further to account for the disappearance of *Le roi* from Parisian playbills until an influential new production overseen by Albert Carré in 1929.

In 1888 Chabrier turned to serious opera once again in *Briséïs*, extracted loosely from Goethe's *Die Braut von Korinth* by Mendès and the young symbolist poet Ephraïm Mikhaël. After some initial foot-dragging by Mikhaël, Chabrier was able to draft the first act by 1890. Among the songs he wrote at the same time were the farcical rustications *Villanelle des petits canards*, *Ballade des gros dindons*, and *Pastorale des cochons roses*. It is difficult to imagine two sides of musical personality further apart: on the one hand, Chabrier set music for an operatic heroine caught between erotic love and her mother's directive to pursue a Christian evangelical mission; on the other, he composed a song about little ducks marching like country gentlemen. Even its dedicatee, the operetta star Mily-Meyer, took it all too seriously and 'tightened her little



2. *Poster for Chabrier's 'Le roi malgré lui' printed at the time of the original production at the Opéra-Comique, Paris, 1887: colour lithograph by Jules Chéret*

buttocks' when she sang it, Chabrier once complained. He orchestrated the first act of *Briséïs* before continuing his draft, undoubtedly the result of a premonition that he might not live to complete the work. Chabrier's condition steadily worsened after 1890, to which concerns were added reduced financial stability, the death of his childhood nurse and friend Nanine, and his wife's own precarious health. The only substantial composition of 1891 was the piano piece *Bourée fantasque*, an orchestration of which he left incomplete; Felix Mottl, the German conductor and proponent of Chabrier's music, soon produced an orchestration that had wide public success. Chabrier was gratified when the Opéra at long last announced it would stage *Gwendoline*, but at the première on 27 December 1893 he did not recognize the music as his own. Struck by general paralysis, he died on 13 September 1894; his collection of Impressionist masterpieces was sold at auction in 1896; Richard Strauss conducted the stage première of *Briséïs* in Berlin on 14 January 1899.

2. WORKS. The music of Chabrier was celebrated a great deal more after his death than during his lifetime. The critic Gustave Samazeuilh noted that Debussy often told him that he could not have written certain passages in *La damoiselle élue* without Chabrier's *La sulamite* (also for female chorus) as a model. Echoes of Chabrier's *Habanera* for piano surface in Debussy's 'La soirée dans Grenade' (*Estampes*) and his piano prelude 'Général Lavine – excentric' also has a distinctly Chabrian flavour. Ravel
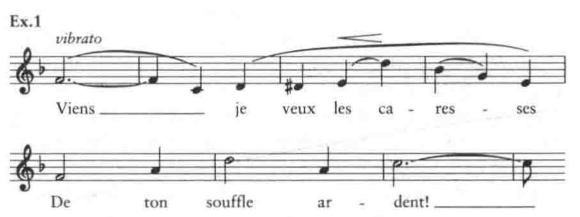
played clever homage to Chabrier's piano piece *Mélancolie* in his 'A la manière de Chabrier'. The operettas of André Messager and Charles Lecocq owe a good deal to Chabrier and Poulenc admitted that he had *L'étoile* in mind as he wrote *Les mamelles de Tirésias*. In the lineage of French music, the filiation of Chabrier to Les Six was particularly strong. But Poulenc and colleagues such as Milhaud and Auric privileged only certain aspects of Chabrier's musical personality: the humorist, the parodist, the brilliant transposer of popular idioms to high art, the composer who once admitted that 'I shape my musical rhythms with my Auvergnat clogs'.

Chabrier's remark pertains particularly to moments in his piano music such as the insistent off-beat accents in *Danse villageoise*, the *molto pesante* bass augmentation of the rapid-fire main motif in the *Bourée fantasque*, and the hammered-out chords in *Joyeuse marche* (one passage in the latter work is even marked *très rude* and another is triggered by a tone cluster in the bass). One need look no further than the famous *couplets du pal* in *L'étoile* for the full scope of Chabrier's humour, as well as its earthy side, which so captivated Les Six and subsequent generations of critics. At the end of Act 1 King Ouf, the feckless tyrant of an unidentified oriental regime, has cornered the peddler Lazuli for an annual public execution. In a lilting waltz with rubato and sweeping vocal portamentos suggesting mock amiability, he invites the lad to sit on a chair from which a stake ('pal') will be cranked up to impale him ('Donnez vous la peine de vous asseoir', a phrase that plays on multiple meanings of the word 'peine': pain/sorrow/trouble). In an instant, however, the tune does service for genuine amiability after Ouf discovers from his astrologer that his own death will necessarily follow Lazuli's: now the king invites him to his palace on a litter (a 'palanquin' instead of a 'pal'). In the orchestral entr'acte following the intermission – a moment when audience members are just settling into their places – Chabrier brings back the lilting waltz of the stake, a reminder of where the plot left off, to be sure, but also cause for playful discomfort about seats in the theatre.

In the same work, Chabrier's knack for parody sounds in the chromatic passing tones of Lazuli's *romance* to the 'little star' of Destiny, à la Wolfram's 'O du mein holder Abendstern' from *Tannhäuser*, as well as the fioritura imitating Italian opera about 1825 in the 'Duetto de la chartreuse verte'. Such skill would resurface often in his comic works. In between the stanzas of the late song *Ballade des gros dindons*, Chabrier alludes to Don Giovanni's mandoline serenade, a comic disjunction associating large turkeys burdened by their pendulous wattles to an archetypal seducer. Such passages give full meaning to d'Indy's baptism of Chabrier as the 'Ange du cocasse' (the angel of irreverent, often ribald, humour).

To see Chabrier's musical personality entirely in this light, however, would be a mistake. Following the death of Nanine, Chabrier wrote to Mottl that 'Unfortunately for me, despite my jovial appearance, I belong to that group of people who feel very deeply'. To be sure, Chabrier's colleagues, as well as subsequent generations, recognized his fundamental generosity of spirit. But whether Chabrier was able to translate this empathy into deeply emotive music became entwined for many critics with the questions having to do with the alleged irreconcilability of Wagner with Gallic temperament. In short, reverberations of Wagner in *Gwendoline* and *Briséïs* have often been described as an ill-chosen path. This, in turn, has caused the denigration of some very fine music. Apologists have gone to the other extreme and suggested that the impact of Wagner on these scores was minimal because Chabrier's style does not really sound Wagnerian. That is to have a limited understanding of the manifold dimensions of Wagner's influence: *Gwendoline*, after all, contains a *légende* for the heroine dramaturgically reminiscent of Senta's Ballad, a series of interrupted songs (as in any number of Wagner operas), and a *Liebestod* conclusion in which an orchestral peroration carries the feminine leitmotif, once again as in *Der fliegende Holländer* (with its revised conclusion). Chabrier's reharmonizations of his main leitmotifs in different contrapuntal contexts surely owe a great deal to *Tristan*. These are carried out with un-Wagnerian concision, the occasional surfacing of conventional number types, a real gift for cantabile phrases, and, in *Briséïs*, great sensitivity to orchestral colour (for which *España* had marked a seminal moment in Chabrier's development). *Le roi malgré lui* has fared poorly at the hands of critics because of its complicated libretto. Had the work been styled an operetta and provided with a less elaborate score, it seems doubtful whether the same objection would have been raised as strenuously: wild, almost incomprehensible, intrigue passes better in lower genres. *Le roi* awaits re-evaluation as a work where eclecticism – including sharp juxtapositions of high and low styles – is the paramount critical category: its variegated mix includes patter singing, an italianate canon of confusion, show-stopping roulades, serious love music in post-Wagnerian chromatic language, an elegiac modal pavane and a driving choral waltz. That eclectic musical approach should breed greater tolerance for the Byzantine twists and turns of the story.

Chabrier developed many features of his own language as early as the *mélodies* of 1862. His melodies in instrumental and vocal music alike are frequently marked by a wide range negotiated with large leaps combined with chromatic decoration, as in ex.1, extracted from the song 'Ivresses!' (later incorporated into the piano piece *Suite de valses*; like much of Chabrier's waltz music, this work has very much the air of the café-concert about it.) Another distinctive feature of
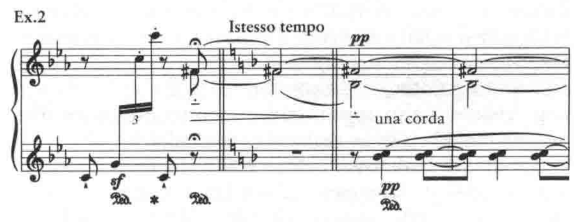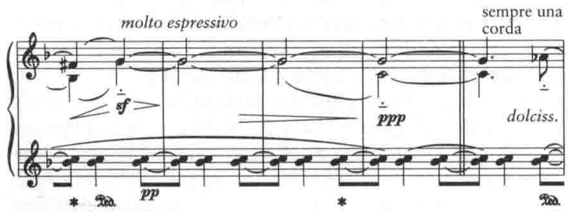


Chabrier's style is the frequent doubling of the melody by the bass. In later piano works this is extended into variegated octave doublings among different voices of the texture (soprano-bass, tenor-alto and so forth) accompanied by ever changing figuration and chromatic foils. Such writing demonstrates a superb sense of keyboard colour over virtuosity *per se*. From his youth Chabrier was fond of embellishing ordinary progressions with orthodox and unorthodox chromatic decorations, and even parallel chords. The locus classicus of the latter in his oeuvre is

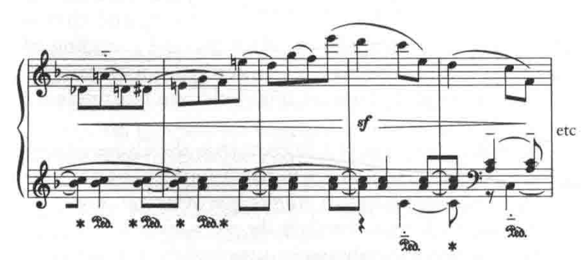
the first progression in *Le roi malgré lui*: modulation from C to E is embellished by a parallel 7th chord that prolongs the C, and by a chromatic link in which the dominant 7th of E is approached not by an expected augmented 6th, but by a parallel 7th chord in second inversion. Chabrier also savoured the richness of full 9th harmonies. These are unprepared as early as the *mélodie L'invitation au voyage* in which the phrase 'D'aller là-bas vivre ensemble' is set to a succession of 9th chords with root movement by 5th. Indeed, the whole song is a study in such harmonies where Chabrier pays particular attention to the colour of the 9th in different registers of the keyboard and even the voice. In the choral waltz of *Le roi*, 9th chords are strung out in parallel fashion along a chromatically rising bass.

Chabrier also loved to deploy all manner of appoggiaturas, from fleeting expressive gestures to prolonged and unexpected clashes. In the *Pastorale des cochons roses* naive pastoral open 5ths underpin long dissonant chords in the right hand. An appoggiatura is the starting point of the middle section in the *Bourée fantasque* (ex.2), a quintessential Chabrien moment. Here the F♯ is not only unexpected in light of C, the key of the first section, but also in light of F, the key of the middle episode. It is held over three bars before finally slipping up to the G that fills out the dominant harmony of the new section. Later, he raises the F♯ appoggiatura to structural significance by pursuing the implications of its enharmonic spelling as G♭.

Ex.2







Ex.2 also illustrates Chabrier's penchant for cross rhythms and syncopations. The F♯ is resolved with a *sforzando* on the second beat of the bar, with syncopations below. The rhythmic organization of the right hand then takes its cue from the syncopations only to break out with a strong downbeat at the climax of a typically wide-arching Chabrien phrase. Compound time in particular often provides Chabrier with a feast of varied divisions. In the piano piece *Improvisation*, for example, the typical hemiola of 3/4 and 6/8 abuts on quadruple division of the bar. In Harald's lovely phrase 'Laisse moi respirer le miel de tes cheveux!' from the second act of *Gwendoline*, 9/8 metre in the voice is set against displaced duple division in the orchestra. All of these techniques appear in Chabrier's serious and comic works; his characteristic style is not more perceptible – nor necessarily more appropriate – in the latter, as has sometimes been claimed. Indeed, the consensus about Chabrier's vital role in expanding the tonal and orchestral palette of French music in general at the end of the 19th century is unassailable.

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all printed works published in Paris

STAGE

Fisch-Ton-Kan (operetta, P. Verlaine and L. Viotti), 1863–4, Paris, Cercle de l'Union Artistique, 31 March 1873 [as Peh-li-kan, with pf]

Vaucochard et fils 1er (operetta, Verlaine and Viotti), 1864, inc., Paris, Salle de l'Ancien Conservatoire, 22 April 1941

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L'étoile (opéra bouffe, 3, E. Leterrier and A. Vanloo), Paris, Bouffes-Parisiens, 28 Nov 1877 (1877)

Le Sabbat (oc, 1, A. Silvestre), 1877, inc.

Une éducation manquée (operetta, 1, Leterrier and Vanloo), Paris, Cercle International, 1 May 1879 [with pf]; Monaco, 1910; Paris, Arts, 1911 (1879)

Gwendoline (opéra, 3, C. Mendès), 1879–85, Brussels, Monnaie, 10 April 1886 (1886)

Les muscadins (opéra, 4, J. Clarétie and Silvestre), 1880–81, inc.

Le roi malgré lui (oc, 3, E. de Najac and P. Burani, rev. J. Richepin, after A. and M. Ancelot), 1884–7, Paris (Favart), 18 May 1887 (1887)

La femme de Tabarin (incid music, Mendès), Paris, Libre, 11 Nov 1887

Briséïs, ou Les amants de Corinthe (drame lyrique, 3, Mendès and E. Mikhaël, after Goethe: *Die Braut von Korinthe*), 1888–91, acts 2 and 3 inc., Paris, Concerts Lamoureux, 31 Jan 1897 [concert perf.]; Berlin, Royal Opera, 14 Jan 1899 (1897)

SONGS

9 songs, 1862: Couplets de Mariette (V. de Laprade), L'enfant (de Laprade), Ronde gauloise, Le sentier sombre (de La Renaudière), Lied (T. de Banville), Chants d'oiseaux (de Laprade), Sérénade (F.J.A. de Châtillon), Adieux à Suzon (A. de Musset), Ah petit démon! (de Musset) (1995); Sérénade de Ruy Blas (Hugo), 1863 (1913); Les pas d'armes du roi Jean (Hugo), 1866 (1995), also with text Le soldat du roy (Brillant); Ivresses! (Labarre), grande valse, 1869 (1995), music incl. in suite de valses, pf; L'invitation au voyage (C. Baudelaire), bn ad lib, 1870 (1913); Sommation irrespectueuse (Hugo), 1880 (1913)

Credo d'amour (Silvestre) (1883); Tes yeux bleus (M. Rollinat), 1883, in Album du Gaulois (1 Feb 1885); Chanson pour Jeanne (Mendès) (1886); Lied: Nez au vent (Mendès), ?1886 (1897); Villanelle des petits canards (R. Gérard), 1889 (1890); Ballade des gros dindons (Rostand), 1889 (1890); Pastorale des cochons roses (Rostand), 1889 (1890); L'île heureuse (Mikhaël), 1889 (1890); Les cigales (Gérard), 1889 (1890); Toutes les fleurs (Rostand); 1889 (1890)

OTHER VOCAL

Cocodette et Cocorico, comic duet, 2vv, orch, 1878

Monsieur et Madame Orchestre, comic duet, 2vv, orch, 1878

La sulamite (scène lyrique, Richepin), Mez, female vv, orch, 1884, Paris, Concerts Lamoureux, 15 March 1885 (1885)

Duo de l'ouvreuse de l'Opéra-Comique et de l'employé du Bon Marché, perf. privately, Paris, April 1888; in *Figaro musical* (April, 1893)

Ode à la musique (E. Rostand), S, female vv, orch/pf, 1890, perf. privately, 1890; Paris, Concerts colonne, 22 March 1891 (1891)

ORCHESTRAL

Andante, Paris, Cercle de l'Union Artistique, 1874

Lamento, 1874, Paris, Société Nationale de Musique, 1878 (1994)

Larghetto, hn, orch, 1875, Paris, Société des Compositeurs, 1878 (1913)
España, rhapsody, Paris, Société des Nouveaux Concerts, 4 Nov 1883 (1883), arr. song, 1v (1886)
Habanera, Angers, Association Artistique, 1888 (1889) [orch. of Habenera, pf]
Joyeuse marche [Marche française], Angers, Association Artistique, 1888 (1890), orch. of Rondo, pf, 4 hands
Prélude pastorale, Angers, Association Artistique, 1888, orch. of Prélude, pf, 4 hands
Suite pastorale, Angers, Association Artistique, 1888 (1897) [orch. of 10 pièces pittoresques, pf, nos.6, 7, 4, 10]

PIANO

Juvenilia, 1849 – incl.: Euphrasie, polka; Wileika, schotish; Nocturne; Aïka, polka-mazurka arabe (Riom, 1855)
Rêverie, 1855; Le scalp!!! (1856); Julia, valse, op.1, 1857; Souvenirs de Brunehaut, waltzes (1862); Marche des Cipayes (1863); Suite de valses, ?1872, anon. arr., pf (1913); Impromptu, C (1873); 10 pièces pittoresques, 1880–81 (1881): 1 Paysage, 2 Mélancolie, 3 Tourbillon, 4 Sous bois, 5 Mauresque, 6 Idylle, 7 Danse villageoise, 8 Improvisation, 9 Menuet pompeux, 10 Scherzo-valse [nos.6, 7, 4, 10 also arr. orch as Suite pastorale]
Habanera (1885), also arr. orch (1889); Bourrée fantasque (1891), also arr. orch, MS, inc.; Aubade, 1883 (1897); Ballabile, ?1889 (1897); Caprice, ?1889 (1897); Feuillet d'album, ?1889 (1890); Ronde champêtre, ?1870s (1897); Air de ballet, 1870s (1897)
2 pf: 3 valses romantiques (1883)
Pf 4 hands: Pas redoublé [cortège burlesque], 1871 (1913); Prélude and Rondo [Marche française], 1883, rev. 1885 (1993) [orch. as Prélude pastorale and Marche française, 1888]; Marche française, rev. 1890 as Joyeuse marche (1890), arr. pf solo, 1890 (1890); Souvenirs de Munich, quadrille on themes from Tristan und Isolde, 1885–6; in *BSIM*, vii (1911), 33

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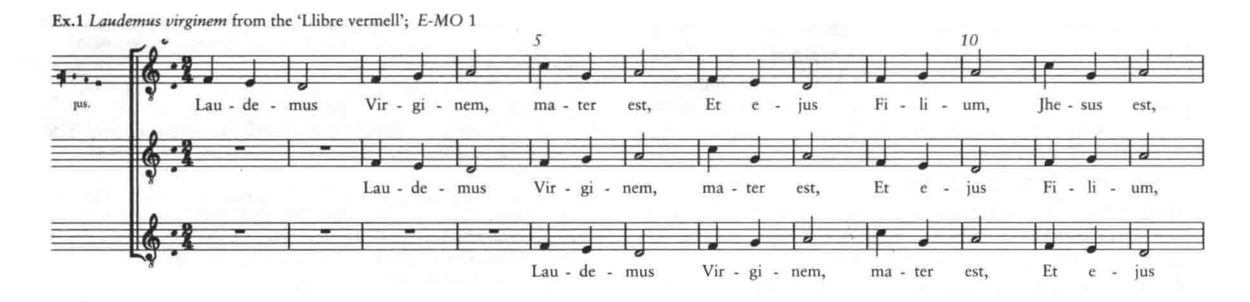
STEVEN HUEBNER

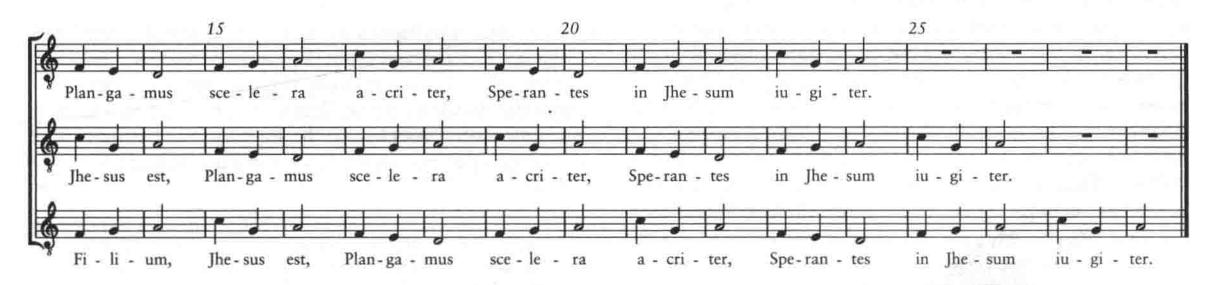
Chace [chasse] (Fr.; Sp. *caça*). A 14th-century term for canon (*see* CANON (i)). It is generally applied by modern writers to a small number of 14th-century French-texted, three-voice canons at the unison employing onomatopoeia and word-painting. Various forms of the verb 'chacer' (e.g. 'chasser') also appear in the sources, indicating that a given melody is to be realized canonically.

Apparently unknown before 1300, the term 'chace' is not included in Johannes de Grocheio's compendium of secular genres (*Ars musice*, *c*1300). 'Chaches' are listed, however, along with 'motes', 'rondiaux', 'hoques', 'estampies' and 'balades', in an anonymous mid-14th-century translation and adaptation of the 13th-century *Ludus super Anticlaudianum* by Adam de la Bassée. The chace was mentioned again in Don Pedro Niño's list of French polyphonic genres sung at the residence of Regnauld de Trie, Amiral de France, in 1406. The chronicler Mathieu d'Escouchy reported that a 'chasse' was performed during the Feast of the Pheasant at Lille in 1454, and that it 'imitated the barking of little dogs and the sounding of trumpets, just as if we were in a forest'; although canonic realization is not mentioned, this could be a late reference to the mimetic chace.

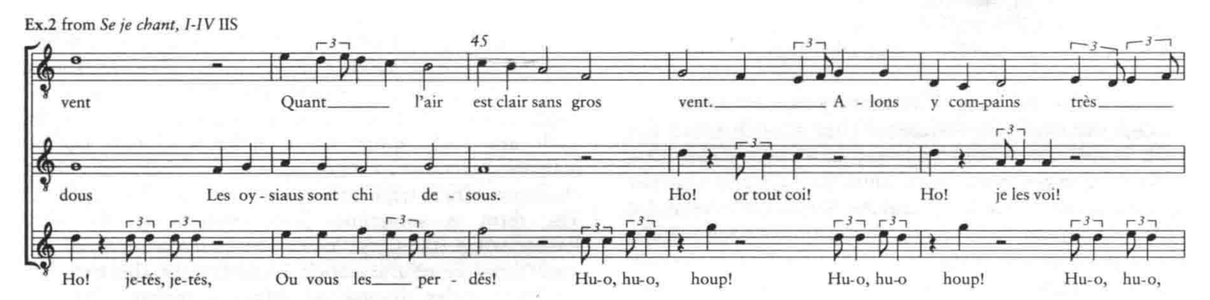
While literary allusions suggest that the chace constituted a distinct genre, in the musical sources the designation 'chace', like its Italian counterpart CACCIA, seems to have been understood primarily as a clue to canonic realization, without reference to textual or musical style. The textless 'chace' for two voices that Jehan Lebeuf d'Abbeville en Pontieu added in 1362 to a late 11th-century plainchant manuscript (*F-CHRm* 130, f.50*v*) appears to be an extremely simple circular canon, and the pilgrims' songs labelled 'caça' in the late 14th-century 'Llibre vermell' (*E-MO* 1, ff.21*v*–23; ed. in PMFC, xxiiiB, 1991) are round canons for two or three voices that untrained singers might easily have learnt without the benefit of notation (ex.1).
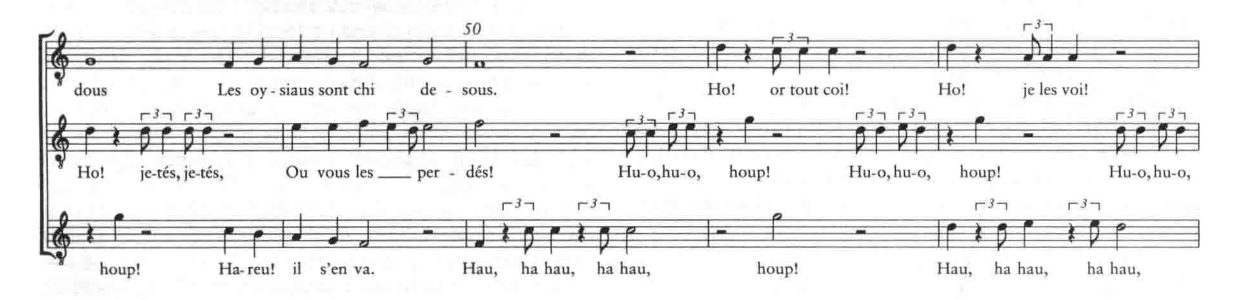
Ex.1 *Laudemus virginem* from the 'Llibre vermell'; *E-MO* 1





Ex.2 from *Se je chant, I-IV* IIS





Four chaces survive in the late 14th-century Ivrea manuscript (*I-IV* 115; ed. in CMM, liii/3, 1972, and PMFC, xx, 1982). *Talent m'est pris*, identified as a 'chasse de septem temporibus fugando et revertendo', is a round canon with imitations of cuckoo calls. It appeared in early 15th-century sources with two new German texts, *Der sumer kumt* (*CZ-Pu* XI.E.9; *F-Sm* C.22, now lost) and *Die minne füget niemand* (*A-Wn* 2777 and *Iu* Wo, by Oswald von Wolkenstein). The other three chaces in the Ivrea manuscript are extended, continuous canons. Although they are not identified as chaces, realization in canon at the unison for three voices at a time interval of five longs is inherent in their melodic and rhythmic structure. Another chace, known only by its explicit … *et belle amie a mon talent*, survives incomplete in two sources (*F-Pn* 67 and *US-R* 44). *Hareu, hareu, je la voy*, listed in the index (*F-Pn* 23190) of the lost Tremoïlle manuscript, is identified as a 'cantus trium vocum cum fuga 9 temporum' in Coussemaker's inventory of the lost Strasbourg manuscript *F-Sm* C.22; it too seems to be a mimetic chace on a hunting theme.

In all three of the extended Ivrea chaces, opening and closing sections in slow *modus* rhythm frame a more animated middle section, in which short onomatopoeic exclamations are employed in hocket. *Se je chant*, probably composed by Denis le Grant, Bishop of Senlis (*d* 1352), depicts a hunt as a metaphor for the technique of canonic imitation (ex.2); *Tres dous compains levez sus* parodies a dawn song with its lively imitations of musical instruments (as does the closely related virelai *Or sus vous dormes trop*), while *Humblemens vos pri merchi* is a comic dispute between two rustic suitors.

The texts of these chaces, loosely organized in rhymed heptasyllabic lines, draw heavily on the imagery and language of the pastourelle. In contrast to the Italian caccia, the basis of musical organization in the chaces is

primarily rhythmic and harmonic rather than melodic, a feature they share with the Ars Nova motet. That chace and motet were thought of as related genres is suggested by the index (*F-Pn* 23190) of the lost Tremoïlle manuscript, where three chaces (two of them concordant with Ivrea) were listed in the motet section. The restricted circulation of the mimetic chaces and the close interrelationship of their sources suggest that they originated in a courtly ecclesiastical milieu, where they were cultivated from the 1320s until late in the century.

None of Machaut's canonic works employs onomatopoeia or word-painting, and while he assigned the lais, rondeaux, virelais and ballades to separate sections in his manuscripts, he apparently did not consider the canon as an independent genre. In one of the lais, *Je ne cesse de prier*, canonic realization of alternate strophes is indicated by the term 'chace', while the rubric 'iterum et sine pausa' calls for circular repetition of the melody for the second half of the stanza. By analogy, 'statim et sine pausa dicitur secundus versus ... et sic de omnibus aliis' at the end of the first strophe of *S'onques douleureusement* indicates canonic realization of all 12 stanzas. The clue to canonic interpretation of the triple-texted ballade *Sanz cuer m'envois/Amis dolens/Dame, par vous* is provided by initial rests in the second voice, rather than by a label or rubric.

Late 14th- and early 15th-century canonic chansons, though not explicitly designated chaces, often retain the verb forms 'chacer' and 'chassant' in a canonic rubric or embedded in the poetic text. Thus the rubric in rondeau form that accompanies Jacob de Senleches' virelai *La harpe de melodie* instructs the second voice to read from the first, 'chassant deux temps sans fourvoiier'; Baude Cordier's rondeau *Tout par compas suy composés* contains the clue 'trois temps entiers chacer me pues joyeusement'; and an anonymous canon from the manuscript *I-TRmp* 87 opens with the line 'Casse moy, je vais devant' (ed. in CMM, xxxviii, 1967). By the early 15th century, the term 'fuga', implying flight rather than pursuit, had begun to replace 'chace' in musical sources. Jacobus of Liège had already (*c*1330) listed *fuga* without comment as a category of discant, along with conductus, motet, cantilena and rondellus, in his *Speculum musice*, book 7.

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Cha cha cha. A ballroom dance that originated about 1953 in Cuba. It is derived from the mambo, and its characteristic rhythm – two crotchets, three quavers, quaver rest – gives the dance its name. The steps are done in a gliding motion, with a rocking of the hips as in the rumba. The dance was popular in the USA and Europe from the mid-1950s.

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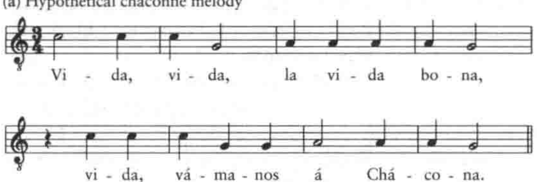
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Chaconne (Fr., also *chacony*; It. *ciaccona*, *ciacona*; Sp. *chacona*). Before 1800, a dance, often performed at a quite brisk tempo, that generally used variation techniques, though not necessarily ground-bass variation; in 19th- and 20th-century music, a set of ground-bass or ostinato variations, usually of a severe character. Most chaconnes are in triple metre, with occasional exceptions. The term is sometimes used interchangeably with PASSACAGLIA (the terms 'chaconne' and 'passacaglia' are used throughout this article regardless of the national tradition under discussion). Many composers drew a distinction between the chaconne and the passacaglia, the nature of which depended on local tradition and to some extent on individual preference. The only common denominator among the chaconnes and passacaglias is that they are built up of an arbitrary number of comparatively brief units, usually of two, four, eight or 16 bars, each terminating with a cadence that leads without a break into the next unit. This almost limitless extendibility allows for the creation of a momentum sustainable over an appreciable length of time, a quality that contributes much to the special character of the genres as well as to their usefulness in certain contexts (for example, as the concluding number in an instrumental suite or stage work). Large-scale articulation by means of temporary shifts of mode or key is not uncommon in either early or more recent works.

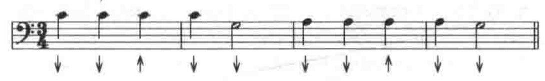
1. BEGINNINGS IN SPAIN AND ITALY. The chaconne appears to have originated in Spanish popular culture during the last years of the 16th century, most likely in the New World. No examples are extant from this period, but references by Cervantes, Lope de Vega, Quevedo and other writers indicate that the *chacona* was a dance-song associated with servants, slaves and Amerindians. It was often condemned for its suggestive movements and mocking texts, which spared not even the clergy, and was said to have been invented by the devil. Its high spirits were expressed in the refrains that punctuated its often

Ex.1 Chaconne bass patterns (all transposed to C and reduced to equivalent note values)
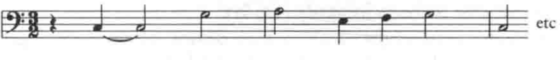
(a) Hypothetical chaconne melody



(b) Sanseverino (1620): strumming formula (chords strummed in direction of arrows)
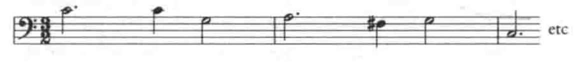


(c) Frescobaldi: *Cento partite* (1637), beginning of first *ciaccona* section



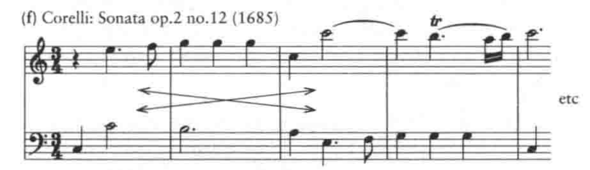
(d) Monteverdi: *Zefiro torna* (1632)
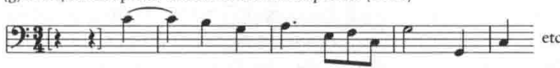


(e) Kerll: *Ciaccona* for keyboard (before 1675)
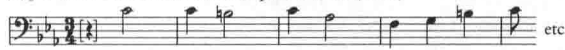


(f) Corelli: Sonata op.2 no.12 (1685)



(g) François Couperin: Chaconne from *L'impériale* (1726)



(h) J.S. Bach: *Ciaccona* for unaccompanied violin (1720)

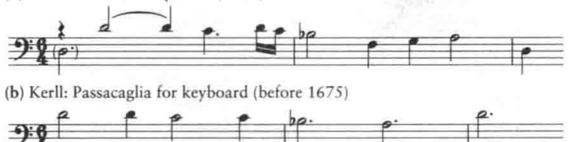


lengthy texts, usually beginning with some variant of 'Vida, vida, vida bona!/Vida, vámonos á Chacona!' (which can be freely translated as: 'Let's live the good life; let's go to Chacona!'). Few could reportedly resist the call to join the dance, regardless of their station in life. The chaconne was traditionally accompanied by guitars, tambourines and castanets; among the less far-fetched of numerous proposed etymologies is a derivation from 'chac', the sound of the castanets. The theory that it was named after an as yet unidentified place (perhaps near Tampico, Mexico, referred to in some texts) is considered more plausible, however.

During the early 1600s the chaconne rapidly became established as Spain's most popular dance, overshadowing its older (but equally 'immoral') rival, the *zarabanda*, with which it was often associated. For the earliest musical notations of chaconnes, however, one must turn to Italy, to the *alfabeto* (chord) tablatures of the newly popular five-course or 'Spanish' guitar, beginning with Montesardo's *Nuova inventione d'intavolatura* (1606). The notations take the form of chord-strumming formulae, presumably based on the dance, which appear along with other formulae of Spanish origin such as the folía and *zarabanda*. They are usually presented in several keys and were no doubt intended as pedagogical examples and exercises. Although these tablatures do not provide tunes for the dances, they offer at least some indication of their harmonies and rhythms (Montesardo's rhythmic notation is, however, not without ambiguity). The most common progression for the chaconne was I–V–vi–V, with a metric pattern of four groups of three beats (ex.1*b*); in later variants the final dominant was often extended by a standard cadential formula. Assuming that these formulae reflect to some extent the original Spanish chaconnes, one could reconstruct a hypothetical *chacona* song along the lines of ex.2*a*. Both in Spain and in Italy, especially in Naples, chaconnes were often incorporated into theatrical presentations and *commedia dell'arte* routines, which sometimes resulted in their being banned from the stage. The association with *commedia dell'arte* characters, particularly Harlequin, became long-lasting and widespread throughout Europe.

Ex.2 Passacaglia bass patterns (transposed to D and reduced to equivalent note values)

(a) Frescobaldi: *Cento partite* (1637)



(b) Kerll: Passacaglia for keyboard (before 1675)

2. Italy after 1615. With a few isolated exceptions, the fully notated chaconnes that survive from the first half of the 17th century are almost exclusively from Italy. In addition to the chord-strumming guitar examples there are others calling for plucked playing or a combination of the two techniques, as well as chaconnes scored for different musical forces. Among the earliest are those by Domenico Visconti (1616) for violin (as a ritornello to an aria); by Falconieri (1616) for two voices with guitar continuo (*alfabeto* tablature); by Piccinini (1623) for chitarrone; and by Frescobaldi (1627) for harpsichord. Whereas the first *alfabeto* tablatures generally present only a single statement of a formula terminating in a cadence, the later examples, whether for guitar or other instruments, are almost always in the form of a chain of units incorporating variations of some sort. The near universality of these variation chains during the early years of the *ciaccona* (they are even found in a unique north European *chacona* published in 1618 by Nicolas Vallet) suggests that the improvisation of strings of variations on chaconne formulae was a common practice among Spanish guitar players, which by the second decade of the century had become sufficiently well known to be emulated elsewhere.

In Italian chaconnes, successive variations usually follow each other without a break, sometimes even overlapping beginnings and ends, a technique that had a long history in both Italy and Spain. The term 'variation' should be understood very loosely, however, as in chaconnes there is generally no underlying melodic theme tying the variations together but at most a harmonic-rhythmic or bass formula, which tends to be treated rather freely or may even be abandoned altogether. In ensemble chaconnes, the continuo bass, by defining the chord formula, often takes the form of an ostinato, but Italian

solo chaconnes (and passacaglias for solo guitar, lute or keyboard) are almost never strict ground-bass pieces. The characteristic chaconne formulae, echoing the original *battute* progressions, commence with I–V–VI, and then return to V, either directly or by way of intermediary harmonies such as IV–V or I^6–IV–V (ex.1*c*). The associated rhythmic formula often starts after the downbeat and tends to hover between two bars in compound triple metre (e.g. 2 × 3/2) and four bars in simple triple metre (e.g. 4 × 3/4); the *Zefiro torna* formula popularized by Monteverdi's setting derives much of its charm from the conflict between a surface 3/4 metre with the background 3/2 (ex.1*d*). But as central to the Italian chaconne as any of these formal properties were its cheerful, often jocular spirit and its strong dance feeling, reflected, for instance, in the several joyful texts, both secular and sacred, set by Monteverdi to his chaconne bass (Ossi, 1988, p.251). Monteverdi also quoted this bass as a topical allusion in *L'incoronazione di Poppea* (1642; Act 1 scene vi); further evidence of the chaconne's connotations is provided by Salvator Rosa's comment in his satire *La Musica* that everyone was scandalized by 'the singing of the Miserere on the *Ciaccona*'.

Frescobaldi appears to have been the first to draw the chaconne and the passacaglia together as a pair. When in 1627 he published the earliest known keyboard chaconne, the *Partite sopra ciaccona*, he followed it with another variation set, the *Partite sopra passacagli*, the first known appearance of the passacaglia as an independent musical genre (as opposed to an improvisation formula; *see* PASSACAGLIA, §2). From this time onwards the histories of the chaconne and the passacaglia remained closely intertwined. Frescobaldi maintained his interest in the two genres, which were similar in many ways and yet to him clearly different, and in the ensuing decade he refined his conception of the pair, which reached its culmination in the chaconnes and passacaglias added to the 1637 edition of his *Primo libro di toccate* (ex.1*c* and ex.2*a*). Although the chaconne shared with the passacaglia features such as the linking of variations, cadential articulation and the use of triple metre, Frescobaldi's chaconnes also show some distinctions (not necessarily in every instance), such as a more exuberant, less restrained character, faster tempo, major rather than minor key, more disjunct melodic motion and fewer dissonant suspensions. In the metric patterns of his later chaconnes he favoured two compound triple-beat groups, whereas his passacaglias were usually based on four simple triple-beat groups. Having two rather than four strong beats per variation tends to give the chaconne stronger forward impetus; however, accent shifts in either genre often produced ambiguity in their patterns. Further ambiguity arose when, as was not uncommon, the chaconne was in the minor or the passacaglia in the major, or when the chaconne bass did not move immediately to a root-position dominant (I–V–VI ...) but to its first inversion, resulting in the bass pattern that descends by step (I–V^6–VI ...) associated with the passacaglia. The similarities, differences and ambiguities between the genres are explored to the fullest in Frescobaldi's extraordinary *Cento partite sopra passacaglie* (1637), with its alternating sections marked 'passacaglie' and '*ciaccona*', and sometimes a gradual, subtle metamorphosis from one into the other (see Silbiger, 1996).

Some of these distinctions between the two genres remained in the works of later composers in Italy and elsewhere, particularly when a chaconne and a passacaglia appear side by side or in the same collection; however, when one or the other appears by itself, the distinctive features may be less evident or altogether absent. Italian composers who published chaconne-passacaglia pairs differentiated along these lines include Piccinini (1639), Falconieri (1650), Bernardo Storace (1664), G.B. Vitali (1682; not the well-known 'Chaconne by Vitali', which is not by Vitali and not called 'chaconne' in its source) and Mazzella (1689). Some composers also followed in Frescobaldi's footsteps by introducing shifts in key and tempo, including, for example, Corelli in his one-movement Sonata op.2 no.12 (1685). This work, surely one of the peaks of Italian chaconne production, is also notable for incorporating ingenious contrapuntal development of its bass formula (ex.1*f*).

In vocal settings, Italian chaconnes were sometimes interrupted by recitatives (e.g. Frescobaldi's *Deh, vien da me pastorella*, 1630, and Monteverdi's *Zefiro torna*, 1632). Sections that resemble a chaconne without being identified as such are found in operas, cantatas and sacred works. However, the present-day tendency to identify any ostinato aria with the chaconne or passacaglia does not appear to have historical precedence unless the piece also shows the characteristic dance rhythms and other genre markings. By the beginning of the 18th century the chaconne was rapidly losing ground in Italy, but it continued to flourish in France, Germany and elsewhere for some time.

3. SPAIN AFTER 1630. In Spain the chaconne's popularity began to decline by the 1630s, but it maintained a presence as a popular dance and a folkdance. According to one report it was still danced in Portugal in the 19th-century during Corpus Christi processions. Only a small number of notated examples survive in Spanish guitar, harp and keyboard tablatures from the later 17th century (for example by Sanz, 1674; Ruiz de Ribayaz, 1677; Martín y Coll, 1708); the few that do survive suggest that the chaconne continued to be a subject for instrumental improvisation. (For the busier and artistically more significant passacaglia tradition that persisted in Spain throughout the 17th century and beyond, *see* PASSACAGLIA, §3.)

4. FRANCE. In France the Hispanic-Italian chaconne, like the passacaglia, was transformed during the mid-17th century into a distinctive native genre that in turn became a model for emulation elsewhere. Before this, however, the genre had already had some impact as an exotic Spanish import. In 1623 the Spanish expatriate Luis de Briçeño published in Paris a guitar method that included in chord tablature brief chaconnes and passacaglias similar to the early Italian examples. A ballet presented in 1625 at the royal court included an 'Entrée des chaconistes espagnols', danced to the sound of guitars. During the 1640s the promotion of Italian music and musicians by Cardinal Mazarin brought wider familiarity with the two genres in their newer incarnations. Luigi Rossi's *Orfeo*, performed in Paris in 1647 to great acclaim, contains a dramatically positioned chaconne, 'A l'imperio d'Amore', in its second act. Francesco Corbetta, who settled in Paris about 1648 and became guitar teacher to the future Louis XIV, was perhaps the greatest Italian

guitar virtuoso of his time, and the composer of numerous chaconnes and passacaglias.

By the late 1650s the French chaconne tradition was firmly in place, already showing many of the characteristics that would mark the genre during the later 17th century and the 18th. Many elements were borrowed from the Italian tradition, but differences in both affect and design are evident at the outset. The playful, volatile Italian chaconne became in France a more controlled, stately dance, suggestive of pomp and circumstance; whereas the Italian pieces often proceed capriciously, in the vein of a spontaneous improvisation, the French ones exhibit a well-planned, orderly structure. The repetition of units, often with alternating half and full cadences, and the recurrence of earlier units, sometimes with variations superimposed, became important structural techniques. Rondeau schemes were common in the instrumental chaconnes (although not in the operatic ones), along with variation schemes and combinations of the two. Typically the refrains were of four- or eight-bar phrases, usually repeated, and ended on strong cadences; the couplets could modulate to related keys or provide contrast by other means.
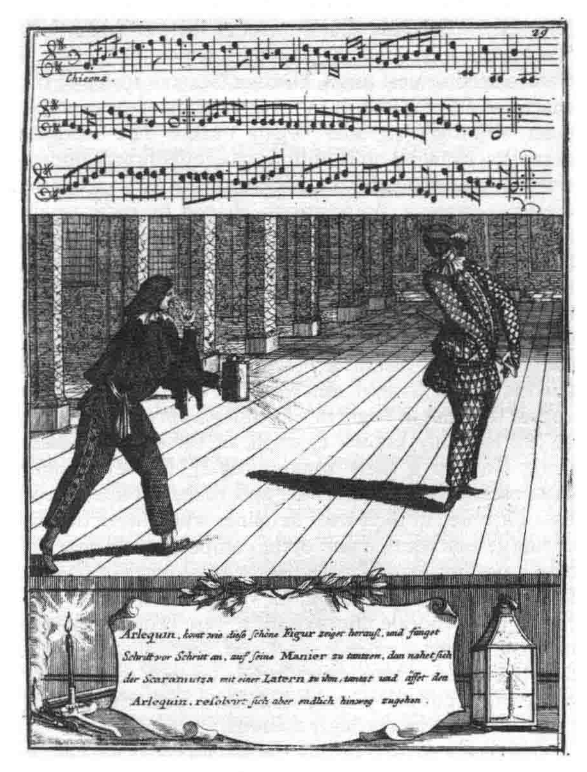
The French chaconne, like the passacaglia, was cultivated both in chamber music, especially by guitarists, lutenists and keyboard players, and on the musical stage. Among the earliest surviving examples from before 1661 are those for harpsichord by Louis Couperin. His chaconnes are built on rondeau forms; the refrains are marked by a distinctive stop-and-go rhythm reinforced by colourful, richly textured chords; the couplets often bring thinner, more soloistic textures and faster-flowing rhythmic activity.

Lully was without doubt the primary architect of the theatrical chaconne and its much less common passacaglia counterpart. In his *tragédies lyriques* chaconnes assume a central place in the form of extended, lavish production numbers celebrating a hero's triumph or apotheosis; in some of his last works (such as *Roland*, 1685, and *Armide*, 1686) they support and provide continuity for an entire scene. Several include chains of well over 100 units, which may include vocal and instrumental segments, sections in the relative minor, units without bass instruments or for solo wind, and other forms of contrast and variation. Following Lully, the grand, festive chaconne became established as a set piece in the French *tragédie lyrique*, with notable examples appearing in Charpentier's *Médée* (1693), Marais' *Alcyone* (1706) and Rameau's *Hippolyte et Aricie* (1733) and *Castor et Pollux* (1737).

In France the chaconne and passacaglia served mostly as stage dances rather than as ballroom dances, although a dividing-line between the two functions cannot always be clearly drawn. Surviving choreographies for dances by Lully (all dating from after his death) show those for chaconnes and passacaglias to be quite similar, even if in passacaglias the details of gesture may have been more deliberate. Existing side by side with the noble theatre pieces, a lighter type of chaconne kept alive the dance's Spanish roots and its *commedia dell'arte* associations, both on the stage and during entertainments at masked balls. Such dances were often on Spanish themes and danced with castanets (in fact, it seems castanets were used when dancing any type of chaconne), or the dancers represented Harlequin characters (Harris-Warrick, 1986; Hilton, 1986). Lully's ballet for *Le bourgeois gentilhomme* (1670) contains a 'Chaconne des Scaramouches, Trivelins et Arlequins', and early 18th-century dance manuals still provided Harlequin choreographies for the chaconne (fig.1).

In France, as in Italy, the distinction between chaconne and passacaglia is most evident when the two appear in the same context. According to theorists such as Brossard (1703) and Rousseau (1767), the chaconne was ordinarily in the major (a 'rule' often violated), the passacaglia in the minor; furthermore, chaconnes were performed at brisker tempos. Several 18th-century reports of precise tempo measurements indicate crotchet = *c*120–160 for chaconnes and *c*60–105 for passacaglias; the slower chaconne tempo range is probably more suitable for later pieces with frequent semiquaver subdivisions (such as those of Rameau) and the faster range more appropriate for the earlier type (such as Lully's) with mostly quaver subdivisions (Miehling, 1993). Louis Couperin's association of rondeau forms with chaconnes and ground-bass variations with passacaglias is observed occasionally in the keyboard works of other composers (e.g. D'Anglebert's *Pièces de clavecin*, 1689) but never became a general rule, and versions of the characteristic bass formulae are sometimes encountered, but also without consistency.

The works of François Couperin include a variety of chaconne and passacaglia types that show the composer's awareness of their ancient traditions; among them are a 'Chaconne ou Passacaille' (1726; ex.1g) and a 'Passacaille ou Chaconne' (1728), both of which play with the opposing qualities of the two genres, somewhat in the
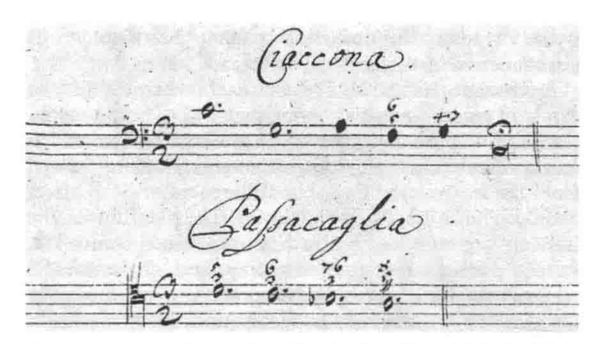


1. Harlequin dancing the 'cicona': engraving from Gregorio Lambranzi's 'Neue und curieuse theatrialische Tantz-Schul' (Nuremberg, 1716)

manner of Frescobaldi's *Cento partite*. Couperin even wrote a chaconne in duple metre, something he considered remarkable enough to mention in his score. In addition to chaconnes and passacaglias in the grand French manner (often marked 'noblement'), Couperin wrote two chaconnes of the lighter type, designated 'chaconne leger' (1722 and 1724); both are notated in 3/8.

After 1740 the chaconne fell largely out of fashion in instrumental solo and chamber music, but (to a much greater extent than the passacaglia) maintained a place on the musical stage throughout the final decades of the century, particularly in serious musical presentations at the Paris Opéra and elsewhere (less often in comedies). Chaconnes were still included, for example, in most of Gluck's Parisian productions, as well as in J.C. Bach's *Amadis de Gaule* (1779), Mozart's *Idomeneo* (1781), Méhul's *Le jugement de Paris* (1793) and Cherubini's *Anacréon* (1803). These late examples are rarely cast in ostinato-variation form (Burney in 1789 considered the ground bass a 'Gothic' practice) and bear little resemblance to the old Lullian chaconnes, but they continued the tradition, being extended, triple-time dance numbers usually positioned at the conclusion of a divertissement. Whether the 19th-century dance step the *pas de chacone* preserved any elements of the earlier chaconne has not been determined.

5. GERMANY. The earlier German chaconnes (usually spelled '*ciaccona*' or ciacona', even as late as J.S. Bach) were closely modelled on foreign works, notably the closing section of Schütz's *Es steh Gott auf* (1647), which by the composer's own admission was based on Monteverdi's *Zefiro torna*, but with a modulating ostinato pattern. Schütz's work may in turn have inspired the impressive chaconne that concludes his pupil Matthias Weckmann's *Weine nicht* (1663), in which the pattern is transformed several times. Distinct German forms of the chaconne developed only in the later years of the century, most strikingly in solo organ music. The German organists, drawing on traditions of cantus-firmus improvisation and ground-bass divisions, created a series of majestic ostinato compositions, shaped by increasingly brilliant figurations. A passacaglia and chaconne pair from well before 1675 by J.C. Kerll (who had studied in Rome) still used traditional ground-bass formulae, if treated rather loosely (ex.1*e* andEx.2*b*; in the sources the chaconne is notated with three semibreves per bar, but the passacaglia with three breves, presumably to emphasize the slower tempo); and forms of both formulae also appear together in Poglietti's *Compendium* (*A-KR* L.146, 1676), the only known example of the specific basses being cited in a early treatise (fig.2). However, later composers such as Buxtehude and Pachelbel introduced bass formulae of their own devising, which were treated during at least the first part of the composition as rigorous ostinatos; they assume a thematic significance not present in the traditional formulae, as various techniques borrowed from chorale improvisation were brought to bear on them. The busy passage-work and contrapuntal density largely obliterated any dance feeling (except, some might hold, on a cosmic plane), and links with the genres' origins became increasingly tenuous.

Chaconnes written during the same period for instrumental ensemble (for example by Biber, Georg Muffat and J.C.F. Fischer) followed French models more closely or combined the French and Germanic approaches, as did



2. *Alessandro Poglietti's chaconne and passacaglia formulae from his 'Compendium', 1676 (A-KR L.146)*

those conceived primarily for harpsichord (e.g. by Fischer, Georg Böhm and Fux). The hybrid type was pushed to its limits by J.S. Bach in his Chaconne in D minor from the fourth Partita for unaccompanied violin (ex.1*h*), a work in which several international chaconne and passacaglia traditions (including the virtuoso solo divisions of composers such as Biber and Marais) may be traced, and which in turn spawned its own tradition of adaptation (e.g. by Mendelssohn, Schumann, Brahms and Busoni) and emulation (e.g. by Reger, Bartók and Walton).

6. ENGLAND. Although during the last few decades of the 17th century the chaconne also gained considerable popularity in England, it is difficult to identify uniquely English forms. Italian and especially French examples continue to be followed, even if as a rule the results were unmistakably English. There was a special fondness for ground-bass variations – not surprising in view of the age-old English predilection for this technique. Pieces called 'passacaglia' are much rarer, but some compositions entitled 'ground' resemble those called either chaconne or passacaglia on the Continent.

Among the finest chaconnes produced by any 17th-century composer are those of Purcell. *King Arthur* (1691) includes a grand instrumental chaconne in the 'First Musick' (used earlier in the 1687 ode *Sound the trumpet*), as well as an extended vocal passacaglia in the Lullian manner in Act 3. The 'Chaconne: two in one upon a Ground' in *Dioclesian* (1690), a canon for two recorders on a descending ostinato, is a true tour de force; the concluding number in the same work, 'Triumph, victorious love', is a chaconne in all but name and includes passages curiously reminiscent of Monteverdi's *Zefiro torna*. Some of Purcell's chaconnes for instrumental ensemble, notably the Sonata in Four Parts no.6 (as in Corelli's op.2 no.12, the chaconne forms the entire sonata) and the marvellous *Chacony* (z730), well deserve their frequent performances.

7. THE CHACONNE AND PASSACAGLIA AFTER 1800. When 19th- and 20th-century composers returned to writing chaconnes and passacaglias, they did not take as their models the most recent examples from the late-flowering French operatic tradition, nor the once paradigmatic works of Frescobaldi or Lully; they turned rather to a handful of 'rediscovered' pieces by the German masters, especially Bach's Passacaglia for organ and his Chaconne for unaccompanied violin, and perhaps also the passacaglia from Handel's Suite no.7 in G minor. While these impressive works are certainly deserving of their canonic status, they are atypical of the earlier mainstream genre

traditions (Handel's passacaglia was in fact in duple metre). From Bach's passacaglia they took what now became the defining feature: the ostinato bass. The theme-and-variation idea, often incidental to earlier chaconnes and passacaglias (if present at all), became central to the revived genres. As with Bach, the ostinato theme is usually stated at the outset in bare form and in a low register. The association with Bach (and therefore the past) and with the organ also contributed to a mood of gravity: most post-1800 examples call for a slowish tempo. Some writers attempted to define a distinction between the chaconne and the passacaglia, based primarily on the examples by Bach, but no consensus was ever reached and for the most part the terms continued to be used interchangeably.

Already during the earlier 19th century several leading composers had found themselves inspired by the chained ostinato-variation idea, without necessarily calling the resulting works 'chaconne' or 'passacaglia'. Notable examples are Beethoven's 32 Variations in C minor (WoO80), Liszt's praeludium on 'Weinen, Klagen, Zorgen, Zagen' (based on a chromatically descending ostinato from Bach's Cantata no.12) and, perhaps the most famous latter-day example, the final movement of Brahms's Fourth Symphony, modelled on ostinato-variations by several earlier composers, in particular Buxtehude's Chaconne in E minor and the final chorus of Bach's Cantata no.150 (Knapp, 1989).

Works specifically called 'passacaglia' or (not nearly as often) 'chaconne' became more common in the 20th century, both as independent compositions and as movements in larger works. Almost all are of the cantus-firmus ostinato type, although treated with varying degrees of flexibility (as in the early German models, the first group of statements of the ground are usually strict, but later ones may be varied). In view of the antecedents by Bach it is hardly surprising that dense contrapuntal settings for keyboard (mainly organ, but also piano) and virtuoso settings for solo strings (violin as well as cello) are especially popular, but there are also works for chamber ensemble and for large orchestra, and even a few operatic scenes. Certain composers such as Reger, Hindemith and Britten showed a special fondness for the genres, incorporating them into several works. Other major figures who contributed to the genres include: Ravel (Piano Trio), Schoenberg (*Pierrot Lunaire*), Berg (Orchestral Songs, *Wozzeck*), Webern, Bartók, Vaughan Williams, Walton, Copland, Wolpe and Ligeti (*Hungarian Rock (Chaconne)* and *Passacaglia ungherese*, both for harpsichord) – a list that could be much expanded, especially if one includes 19th- and 20th-century works that are chaconnes and passacaglias in all but name.

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For further bibliography *see* PASSACAGLIA and OSTINATO.

ALEXANDER SILBIGER

Chad (Fr. République du Tchad). Country in Central Africa. A former French colony, it has been independent since 1960. Its territory extends over 1,284,000 km², from the Tropic of Cancer in the north to beyond the 10th parallel in the south, i.e. from the desert zone to that of the forest. The population of 7·27 million (2000 estimate) thus lives in areas of great climatic and geographical contrast. Since in addition the inhabitants are descended from different ethnic groups, it is not surprising that their ways of life and socio-religious traditions vary considerably, as do their musical traditions. Knowledge of the music is superficial since there have been few specialized studies. The only information available is dispersed in general ethnological and anthropological studies and in the printed commentaries accompanying musical recordings, so that the discussion below focusses especially on the organological aspect of the traditional musics of Chad. The various peoples north of the 15th parallel are Saharan and mostly semi-nomadic

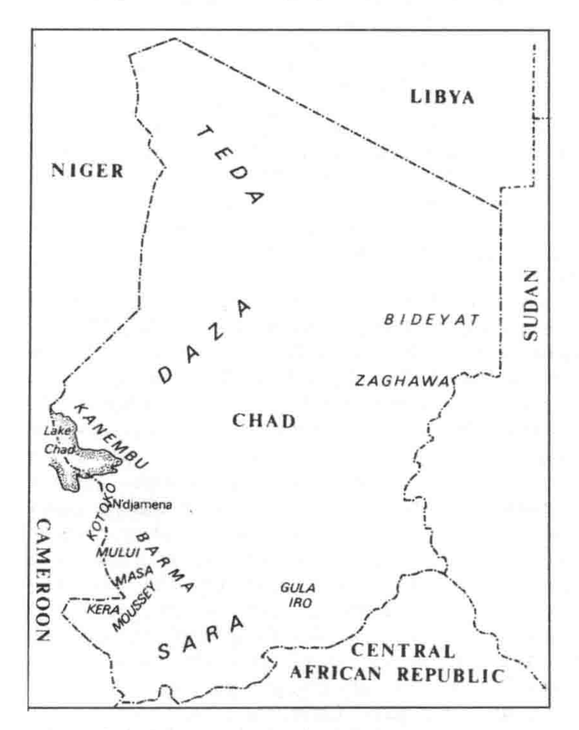
livestock breeders who have been converted to Islam. In contrast, the southern inhabitants are principally sedentary cultivators, largely animist, some of whom have been converted to Christianity or Islam only comparatively recently.

Everywhere, from the north to the south, a common feature is the presence of many drums and a wealth of rhythmic musics that are most often bound to dance. Recordings of the music of Chad are published from the archives of the Musée Royal de l'Afrique Centrale, Tervuren, and in the UNESCO, OCORA, CNRS–Musée de l'Homme and Ethnic Folkways collections.

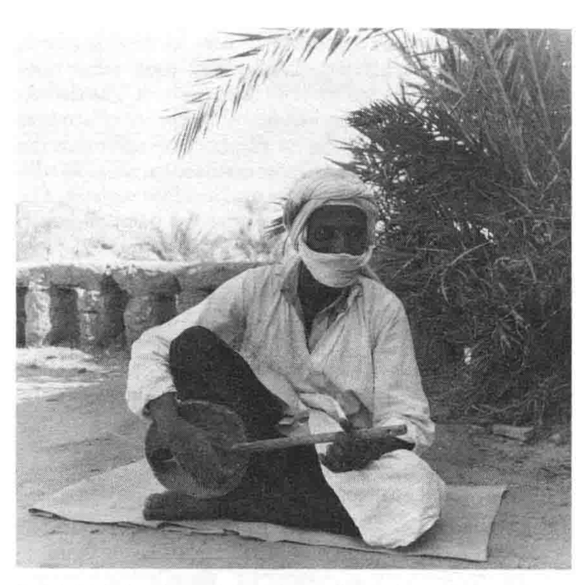
1. The north. 2. The south.

1. THE NORTH. The principal peoples of this area are shown in the map (fig.1). Sometimes the term 'Tubu' is applied to the Teda and the Daza, whose languages are related. The music of the other ethnic groups, although not identical, has a certain number of features in common with that of the Teda, notably in the principal types of instrument used and in the distinctions between the music of professionals and non-professionals, and the music of men and women.

Traditional Teda musical instruments (two kinds of chordophone and three kinds of drum) are played only by men. The most common chordophone is the *keleli*, a plucked lute (fig.2). The resonator is hemispherical and made of gourd, wood or an enamel bowl about 20 cm in diameter with a soundboard of camel skin fixed by lacing. The neck is inserted through a slot in the skin, its lower end reappearing under a circular hole so that the strings can be tied on easily. Strips of skin are used in place of tuning-pegs to fasten the strings to the neck. The strings were traditionally made of animal sinew but are now often made of nylon thread; two or three are used according to the music played. The second kind of chordophone is the *kiiki*, a one-string bowed fiddle. The body of the instrument is the same as that of the *keleli*, but the sinew or nylon strings are replaced by a string of horsehair attached to the neck by leather straps. The string passes over a small wooden bridge placed on the skin soundboard. The bow is also made of horsehair fixed to a supple rod, which is strongly arched to secure its tension.



1. *Map of Chad showing the distribution of principal cultural groups*


2. *Keleli (plucked lute) of the Teda people, northern Chad*

The three kinds of drum differ from one another only in their dimensions. The largest, the *nangara*, is approximately twice the size of the *kwelli*, with which it is often paired. The *nangara* is approximately 50 cm high, and the diameter of the struck skin is between 30 and 42 cm. Both drums – which may be played by any adult male – are quite bulky, and the two skins on each are attached by lacing to the wooden body, which is ovoid in shape. They are struck with straight sticks, by two drummers if only the *nangara* is used, and by three if both instruments are played as a pair.

The third kind of drum, the *kidi*, is used only by professional musicians belonging to the group of blacksmiths. This drum also has two laced skins, but the body is tapered and its maximum diameter is only about 20 cm. The body-shell is carved from a light wood since the blacksmith carries the instrument suspended from his neck while he is playing. He strikes the two skins with his hands while singing to accompany recreational dances, an activity for which he is paid. It would be shameful for a young Teda who is not a blacksmith to play the *kidi* while singing in public; only the girls sing when the two other drums are played, even at dances. In addition, the *nangara* and the *kwelli* are used for signalling and may punctuate proclamations, a use forbidden to the blacksmith's drum.

This use of drums also occurs in Kanem, the province on the borders of Lake Chad, but two large paired drums are used, one 'male', the other 'female'. The Kanembu use some instruments not found among the Teda. Small double-headed laced drums are struck with the hands solely by the descendants of slaves. Professional musicians use two kinds of double-headed laced drums of different sizes, but both with cylindrical wooden bodies. One head

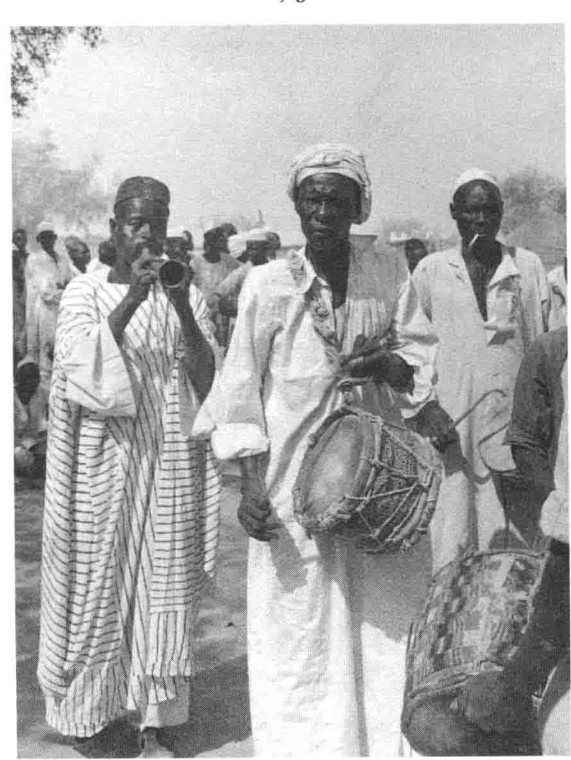
is struck with a bent stick, the other with two straight sticks. They also use single-headed drums, some of which are hourglass drums with wooden bodies played in pairs and struck with the hands, while others are made of pottery or wood and struck with large plaits of vegetable fibre (fig.3). All drums used by professionals are fitted with snares. They are generally grouped in pairs, sometimes in threes, together with a shawm or oboe of Arab origin, the ALGAITA (fig.4).

Small idioglot clarinets made of reed are played solely by young uncircumcised boys. In addition to the instruments listed, everyday objects such as bowls, spoons or bottles are struck or knocked against one another to serve as rhythm instruments. In regions where there are sultanates, as among the Kanembu, the Bulala (Bilala) or the Zaghawa, as well as among people in the Wadai area, the possession of certain musical instruments is linked with traditional authority, e.g. the long metal trumpets in Kanem and the copper kettledrums of the Zaghawa sultans.

2. THE SOUTH. The settled life of the people in the south has led to the development of local characteristics, although exchanges and reciprocal influences have led to the formation of larger cultural areas embracing several different ethnic groups. Thus the Sara have influenced the institutions of several of their neighbours with corresponding effects on their music. The Sara and related groups use a variety of instruments frequently organized in ensembles. The xylophone, unknown in the north, is used widely. There are several types, which differ in the number of keys (13, 14 or 15) and in the gourd resonators with which they are fitted. These resonators may be straight or curved, and may have a hole covered by a membrane of fish bladder or bat's wing that serves as a mirliton and modifies the sonority of the instrument. Drums, including kettledrums, are of different shapes and sizes with one or two skins. Bow harps, with a varying number of strings, are generally used to accompany singing.

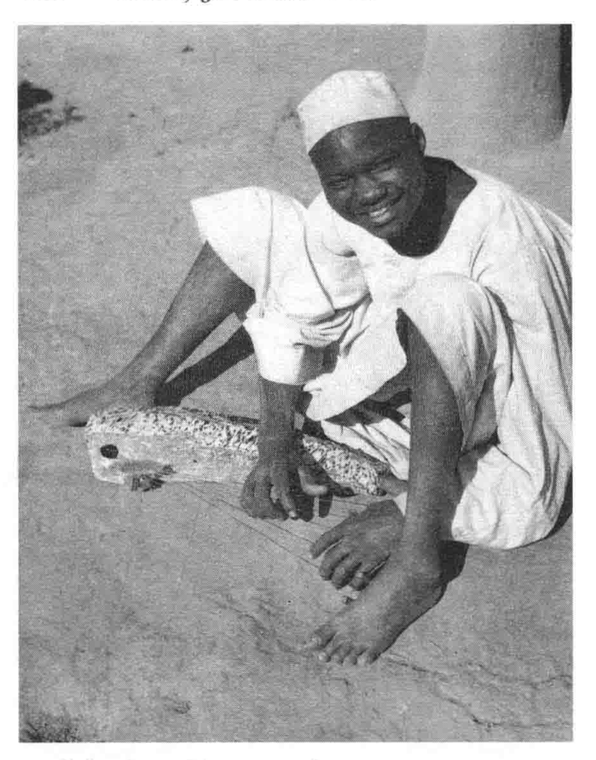


3. Paired hourglass drums and pottery drum of the Kanembu people, northern Chad



4. Drum and algaita (shawm) ensemble of the Kanembu people, northern Chad

The Masa (Masana) and their neighbours, the Moundang (Mundang), Toupouri (Tupuri), Kim and Gor, form another important cultural group distributed throughout the south-west of the country. They have numerous wind instruments, including end-blown flutes and various end-blown or side-blown trumpets, with or without a mirliton, and made of gourd, wood or horn, or of a combination of these three materials. Thus, a wooden trumpet may have a bell made of animal horn or gourd. Whistles and flutes are used in highly elaborate music. Some of them have finger-holes. They are made of horn, wood or clay (dried or baked) and have a variety of shapes. The Mului (Mulwi) use an ensemble of 18 carefully tuned globular whistles of unbaked clay. Their playing technique consists of alternating the sounds of the whistles with that of the musicians' voices in order to produce effects similar to yodelling. Other ensembles of whistles occur particularly among the Kera, the Moussey (Musey), the Tumak and the Gula Iro. The Gula Iro use instruments made of baked clay with double bulbs and several finger-holes. The Masa and the Barma (Bagirmi) use drums with one or two skins, and five-string bow harps that are played horizontally on the ground as shown in fig.5, in contrast to the Sara and many other peoples who hold them vertically against the body. Gourd percussion tubes that are struck against the thigh are used exclusively by women. All these instruments are generally fitted with metal jingles or are accompanied by wickerwork rattles or rattles made from large fruit-stones containing various small grains. Some instruments are used principally for rituals, such as the bullroarer and the water-drum. The water-drum is made



5. Dilli (bow harp) of the Masa people

from a hemispherical gourd inverted in a large container of water and struck like a drum. It is indispensable in ceremonies devoted to the spirits, especially among the Barma, the Kotoko and the Gula Iro.

The musics of the different cultural areas of the country differ in some major characteristic features. In the regions of the Sahara and the Sahel, the music is always monophonic. The melodic part (vocal or instrumental) develops five or six conjoined pitches, but the ambitus does not approach the octave typically reached in the music of the Tuareg of Niger. In the southern region bordering Sudan, it is the opposite: polyphony dominates. Nearly everywhere the melodies follow a pentatonic system and the musicians may have several octaves at their disposal due to the use of instrumental ensembles (xylophones, arched harps and flutes). The musicians also create complex sonorities using various accessories: resonators, noise-makers, cow-bells and buzzing resonators.

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MONIQUE BRANDILY

Chadabe, Joel (*b* New York, 12 Dec 1938). American composer. He studied at the University of North Carolina, Chapel Hill (BA 1959), and Yale University (MM 1962), where his teachers included Elliott Carter. Earle Brown and John Cage were also significant influences. He has taught at SUNY, Albany (1965–98), where he established an electronic music studio, and Bennington College. His development of interactive composition, a significant innovation in electronic music, began in 1966 with a plan for a completely automated synthesizer (realized by Moog). The CEMS (Coordinated Electronic Music System) allowed a composer to sequence an entire composition by first programming a pseudo-random chain of musical events and then manipulating discrete segments where appropriate. From 1970 this approach, which Chadabe has referred to as algorithmic composition, was his principal mode of composition.

In 1972 Chadabe started to compose for acoustic instruments and electronics; he coined the phrase 'interactive composition' in 1981 to describe these works. To allow for international performances of interactive music, frequently undertaken by Chadabe and percussionist Jan Williams, Chadabe and Roger Meyers developed computer software (the PLAY Program) to control a small, analogue, travel synthesizer. Realizing that an actual interactive musical instrument in the form of a completely independent computer software application was needed, Chadabe began to build a model in 1984 using a Synclavier II. Early in 1986 he joined forces with software engineer David Zicarelli, and together they constructed the first version of the MIDI instrument 'M', designed to operate through a Macintosh computer. All of Chadabe's compositions from 1987 to 1994 use this software.

Stylistically, Chadabe's works range from rhythmically complex timbral kaleidoscopes to catchy melodies in jaunty rhythms. His love for American popular music (1920–50) is reflected in many of his compositions. He has lectured widely on electronic music and served as co-founder and president of the Electronic Music Foundation, an organization devoted to archiving and propagating all aspects of electronic and computer music.

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(selective list)

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Jam and Slow Dance, various insts, cptr + synth, 1990; Round Trip, perc, cptr + synth, 1992 [after a painting by H. Frankenthaler]; Echoes of Echoes, solo insts, elecs, 1995; 1 With Pierre's Words, spkr, a fl, conga, elecs, 1997

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BURT J. LEVY

Chadwick, George Whitefield (*b* Lowell, MA, 13 Nov 1854; *d* Boston, MA, 4 April 1931). American composer, teacher, conductor, pianist and organist. He was a leading figure of the Second School of New England composers. Highly regarded in his lifetime as a composer, he was also largely responsible for the effective reorganization of the New England Conservatory and was one of the most influential teachers in American music.

1. Early years up to 1880. 2. 1880–97. 3. 1897–1931. 4. Style.

1. EARLY YEARS UP TO 1880. Because of his mother's early death and his father's remarriage, Chadwick was left to his own resources at an early age. He thus developed the self-reliance and independence that were to characterize his music as well as his academic life. He learned music from his older brother and by the age of 15 was active as an organist. From this time on he had to pay for his own musical instruction, as his father, a businessman, was opposed to his pursuing a career in music. He did not complete high school, but went to work as a clerk in his father's insurance office. By 1872 he had become the regular organist of a Congregational church, while continuing his studies as a special student at the New England Conservatory, where his organ teachers were Dudley Buck and Eugene Thayer.

In 1876 Chadwick accepted a temporary post as professor of music at Olivet College in Michigan. While at Olivet he became a founding member of the Music Teachers National Association and read a paper on popular music at its first convention. Determined to receive a more systematic musical education, Chadwick travelled in the autumn of 1877 to Leipzig where, after three months of private study with Jadassohn, he enrolled at the conservatory. His success as a composer was as surprising as it was rapid. The first two movements of his String Quartet no.1 were played in a concert of student works in May and favourably received. In the spring of 1879 his String Quartet no.2 and the concert overture *Rip Van Winkle* were judged the best compositions at the annual conservatory concerts. *Rip Van Winkle* quickly received further performances in Dresden and Boston. Greatly encouraged, Chadwick decided to gain additional training in Munich with Rheinberger; but before studying with him he joined a group of young, vagabond American painters under the informal tutelage of Frank Duveneck (1848–1919). He journeyed with the 'Duveneck boys' to Giverny, France, and in the autumn he entered the Königliche Musikschule, Munich. The impromptu excursion contributed to the francophile attitudes which are noticeable in his later compositions.

2. 1880–97. Chadwick returned to Boston in May 1880; he began a career as an organist, teacher and conductor, and quickly made his mark as a composer in virtually every genre. He was not a virtuoso keyboard performer, and though he held organ posts for many years, they were secondary to his other interests.

In Boston there were many active choral organizations; Chadwick composed a number of choral works, including *The Viking's Last Voyage* for the Apollo Club, and directed the Arlington Club men's chorus. He also directed an amateur orchestral ensemble, the Boston Orchestral Club, for several years. The presence of such major orchestras as the Boston SO and the Philharmonic Society during the 1880s spurred Chadwick's contributions to the orchestral medium, in which he felt especially at home. The Philharmonic Society played his waltz *Beautiful Munich* (1881), the Harvard Musical Association orchestra performed the Symphony no.1 (1882), and the Boston SO played the 'overture to an imaginary comedy' *Thalia* (1883). This opened the way for the first performance of the Scherzo from the as yet incomplete Symphony no.2 in March 1884; the audience demanded an immediate repetition, the first ever granted in the history of the Boston SO. By the time the symphony received its first complete performance in 1886, Chadwick was regarded especially as a masterly composer of lighter movements. But the piece most often performed, the 'overture to an imaginary tragedy' *Melpomene* (1887), was considered finer simply because the composer was at last writing music deemed entirely 'serious'.

Chadwick's earliest works for the theatre were composed for private clubs to which he belonged. They were strongly influenced by the Gilbert and Sullivan operettas then making their first appearance in the USA. *Tabasco* (1893–4), commissioned by an amateur troupe for a fund-raising benefit, was sufficiently popular to justify a professional revival by the Seabrooke Opera Co., and it toured extensively.

Immediately after his return from Munich in 1881 Chadwick had set himself up as a private teacher. By the spring of the following year he had joined the faculty of the New England Conservatory, with which he remained affiliated until his death, becoming director in 1897. His leadership brought the growth and modernization of the conservatory from its original form (essentially a school of piano playing for training teachers) to a fully-fledged conservatory on the European model. Chadwick's innovations included an opera workshop, a student repertory orchestra, and courses in orchestration and harmony based on the study of actual music rather than abstract principles. His textbook *Harmony: a Course of Study* (1897/*R*) was printed in many editions and became a standard text.

Chadwick had become a prominent figure in American music by the early 1890s; in 1892 he was commissioned to compose an ode for the opening festivities of the

World's Columbian Exposition in Chicago. His grandiose score in three movements, for large chorus and orchestra with three additional brass bands, was performed by a chorus of 5000 and an orchestra of 500. Two years later, Chadwick's third symphony was awarded a prize by the National Conservatory of Music, during the directorship of Dvořák, a composer with whom Chadwick shared a remarkable similarity of musical outlook. Dvořák's String Quartet in F op.96 ('The American'), which received its first performance by the Kneisel Quartet in Boston in 1894, seems to have directly inspired Chadwick's Fourth Quartet, first performed by the same ensemble in 1896.

For some years Chadwick was the director and conductor of the Springfield Festival (1890–99) and the Worcester Festival (1897–1901). As well as championing such composers as Berlioz, Glazunov and Saint-Saëns, these festivals led to his own cantata *Phoenix expirans*, a colourful setting of Scott's *Lochinvar* for baritone and orchestra (for Springfield) and his largest score, the lyric drama *Judith*, based on his own scenario adapted from the Apocrypha (for Worcester). The dramatic action and some of the orchestral sonorities are clearly inspired by *Samson et Dalila* (which Chadwick had conducted a year before beginning his own score), though the influence of Mendelssohn's choral writing is also evident. The central scene of seduction and murder is one of the most expertly constructed and tautly lyrical passages in American dramatic music, though the work has never been staged. Sections emphasizing the chorus, on the other hand, are more like oratorio scenes.

3. 1897–1931. After Chadwick assumed the directorship of the New England Conservatory in 1897 he found that the demands of the institution forced him to limit his composing largely to the summer months, which he usually spent on Martha's Vineyard. He took his responsibilities as an administrator and teacher seriously; conservatory students remembered his close attention to their progress and somewhat daunting presence at every recital. He also developed the conservatory's orchestra, which he himself usually directed. Much of his teaching was given over to advanced composition students, among them Horatio Parker, who became a lifelong friend, Converse, Edward Burlingame Hill, Daniel Gregory Mason, Farwell, Arthur Shepherd and William Grant Still.

After the turn of the century Chadwick's multi-movement orchestral works, the abstract Sinfonietta for example, were generally lighter in character. He also continued to produce works with programmatic features, such as concert overtures, symphonic poems, the *Symphonic Sketches* and *Suite symphonique*. Chadwick indeed indicated that each of the *Sketches* could be performed independently, they quickly became established as among the brightest and most 'American' orchestral compositions of the time. The *Suite Symphonique*, cast in four movements, was an attempt to repeat the success of the *Sketches*, but though it won a National Federation of Women's Clubs prize, it did not make so consistently strong an impression as the earlier score, despite a clever 'Intermezzo and humoresque' movement containing a cakewalk in 5/4 and a parody of Debussy. One other abstract score of this period, the smaller-scale Theme, Variations, and Fugue for organ and orchestra, exhibits a successful blending of the solo instrument with the orchestra, which recommended it to many organists.

Chadwick continued to write orchestral works with titles that in some way reflect classical antiquity: *Euterpe* (1903), *Cleopatra* (1904) and *Aphrodite* (1910–11) continue in the path of *Thalia* and *Melpomene*, though only *Euterpe*, an abstract concert overture, can be linked to the earlier scores (and its ebullient syncopations sound anything but classically European). *Aphrodite* was inspired by a classical head of the goddess in the Museum of Fine Arts, Boston. Chadwick's last large orchestral score, *Angel of Death*, was similarly inspired by sculpture – in this case a work of Daniel Chester French. Chadwick also wrote two orchestral tributes to deceased friends: *Adonais* (1899), a richly sombre, somewhat Wagnerian score for the pianist Frank Fay Marshall, and *Elegy* for Horatio Parker (1920).

There is little doubt that the work on which Chadwick pinned his greatest hopes was his *verismo* opera *The Padrone*. Set in an unnamed city on the American east coast (presumably Boston), the opera tells a realistic story of poor Italian immigrants whose lives are ruined by a small-time *mafioso* figure who controls them. The composer originally intended that the immigrants should sing in Italian and the 'Americans' in English, though this plan was not carried out; the entire opera is in English. It is colourfully scored and fast-paced, reflecting careful study of late Verdi and of Puccini. It is rare among American operas in that it avoids both the mythological or distant historical settings and the exotic themes of American Indians found in others of the time. *The Padrone* is an opera of modern life, reflecting the current social situation. Had it been produced, it might well have pointed the way to a new manner of operatic composition in the USA, one making the most of Americans' traditional directness and realistic outlook. Instead the score was turned down by the Metropolitan Opera and a possible production in Chicago fell through when the impresario there suddenly died. *The Padrone* was performed, fittingly, by the New England Conservatory Opera Theater under the direction of John Moriarty (Boston, 11 April 1997).

Aside from *The Padrone*, most of Chadwick's major works in the decade 1909–18 were composed for the Norfolk Festival; these include his Christmas oratorio *Noël* (1907–8), the symphonic fantasy *Aphrodite* (1910–11), *Tam O'Shanter* (1914–15) and *Anniversary Overture* (1922). Chadwick was so delighted with the rehearsal conditions and the quality of the performances of *Noel* and *Aphrodite* that he offered *Tam O'Shanter* as a gift to the festival in appreciation of its work. *Noel* was popular with choral societies for some years, and *Aphrodite* obtained several performances with American orchestras (including the Chicago SO conducted by Frederick Stock). But it is *Tam O'Shanter* that has so far showed the greatest staying power; a kind of American *Till Eulenspiegel*, it is Chadwick's homage to his own Celtic heritage, lovingly evoking the Robert Burns poem with warmth and humour.

Chadwick's creativity declined in his last years. He suffered regularly from gout, and a shipboard injury received in 1898 never healed properly, forcing him to use a cane in his later years. In the 1920s he wrote little, though he did rework *Rip Van Winkle* for publication, and his monograph on Horatio Parker appeared (1921/*R*). Chadwick received many honours; in addition to prizes for his compositions, he was a member of the National Institute and the American Academy of Arts and Letters

(elected in 1898 and 1909, respectively); the latter awarded him a gold medal in 1928. In his later years there were occasional all-Chadwick concerts and Chadwick's contribution to the creation of an American musical language was recognized.

4. STYLE. Although Chadwick has sometimes been called a 'Boston classicist', with all of its connotations of stuffiness, both his life and his music indicate the contrary. His music and his personality had indeed an academic flavour; but as an American of rural stock, a high-school dropout, and vagabond scholar he was hardly a stereotype. Numerous anecdotes testify to his sense of humour and his outspokenness, which often gave the impression of gruffness. His best works show him to have been a pioneer in freeing American musical expression from German conservatory style. Very early in his career commentators noted 'American' traits in his music, as in the String Quartet no.2 and the scherzos of his first two symphonies. Some works, such as the lyric drama *Judith*, show an interest in French sonorities, while *The Padrone*, for all its evocation of American urban life, draws on the techniques of *verismo* opera. In the scherzo of the Second Symphony he uses a pentatonic melody resembling black American song nine years before Dvořák included the better-known example in his Symphony no.9 ('From the New World'). Most movements of Chadwick's symphony use a variant of the introductory horn call, another pentatonic idea. Some melodies are related to hymnody and folksong. Chadwick's most representative works – the Symphony no.2, String Quartet no.4, *The Padrone*, *Symphonic Sketches*, *Tam O'Shanter*, and many of the songs – illustrate a recognizable American style characterized by the unique rhythms of Anglo-American psalmody, Afro-Caribbean dance syncopations, parallel voice-leading (4ths and 5ths), and virtuoso orchestration. His vocal works frequently display a sensitivity, unusual for the time, to characteristic syncopated or sprung rhythms of the English language, though there are also passages that could just as easily be settings of German or Latin.

The vagaries of Chadwick's reputation have paralleled that of the Second New England School in general. From a zenith of popularity achieved only after years of struggle for acceptance before World War I, it fell to a nadir of neglect during the postwar years. Then, after scholarly research into the roots of the present American musical establishment was begun after World War II, interest in Chadwick was again aroused, the conflict of the generations having been forgotten.

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(*selective list*)

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The Peer and the Pauper (comic operetta, 2, R. Grant), 1884, unperf.
A Quiet Lodging (operetta, 2, A. Bates), Boston, 1 April 1892
Tabasco (burlesque op, 2, R.A. Barnet), 1893–4, Boston, Tremont, 29 Jan 1894 [uses material from The Peer and The Pauper]
Judith (lyric drama, 3, W.C. Langdon, after scenario by Chadwick), concert perf., Worcester, MA, 23 Sept 1901
Everywoman (incid music, W. Browne), New York, Herald Square, 1911
The Padrone (tragic op, 2, D. Stevens, after scenario by Chadwick), 1912, unperf.
Love's Sacrifice (pastoral op, 1, Stevens), 1916–17, Chicago, 1 Feb 1923 [partly orchd by Chadwick's students]

CHORAL-ORCHESTRAL

Dedication Ode (H.B. Carpenter), S, A, T, B, SATB, orch, 1883; Noël (Boston, 1888); Lovely Rosabelle (W. Scott), S, T, SATB, orch, 1889; The Pilgrims (F.D. Hemans), SATB, orch, 1890; Phoenix expirans (cant., Lat. hymn), S, A, T, B, SATB, orch, 1891; Ode for the Opening of the Chicago World's Fair (H. Monroe), S, T, SATB, wind ens, orch, 1892; The Lily Nymph (Bates), S, T, B, B, SATB, orch, 1894–5; Ecce jam noctis (J.G. Parker, after St Gregory), male vv, org, orch, 1897; Noël (various texts), pastoral, solo vv, SATB, orch, 1907–8; 37 anthems; 19 choruses, male vv; 20 choruses, female vv

INSTRUMENTAL

Orch: Rip Van Winkle, ov., 1879; Sym. no.1, C, 1881; Thalia, ov., 1882; Sym. no.2, B♭, 1883–5; The Miller's Daughter, ov., 1886; Melpomene, dramatic ov., 1887; Pastorale Prelude, 1890; Serenade, F, str, 1890; Sym. no.3, F, 1893–4; Tabasco March, band/orch, 1894; Symphonic Sketches, suite, A, 1895–1904; Adonais, ov., 1899
Euterpe, ov., 1903; Cleopatra, sym. poem, 1904; Sinfonietta, D, 1904; Suite symphonique, E♭, 1905–9; Theme, Variations and Fugue, org, orch, 1908; Aphrodite, sym. fantasy, 1910–11; Tam O'Shanter, sym. ballad, 1914–15; Angel of Death, sym. poem, 1917–18; Elegy, 1920; Anniversary Ov., ?1922; 3 pezzi, 1923
Chbr: Str Qt no.1, g, ?1877; Str Qt no.2, C, 1878; Str Qt no.3, D, 1885; Pf Qnt, E♭, 1887; Str Qt no.4, e, 1896; Str Qt no.5, d, 1898
30 pf pieces; 8 org pieces

SONGS

1v, orch: Lochinvar (W. Scott), Bar, orch, 1896; A Ballad of Trees and the Master (S. Lanier), low/medium v, orch, 1899, version for 1v, pf; Aghadoe (ballad, J. Todhunter), A, orch, 1910; The Curfew (H. Longfellow), low/medium v, orch, ?1914; The Voice of Philomel (D. Stevens), ?1914; The Fighting Men (M.A. DeWolfe Howe) (1918); Joshua (humorous song, R.D. Ware), ?1919; Drake's Drum (H. Newbold), low/medium v, orch, ?1920
1v, pf: 128 songs incl. 6 Songs, op.14 (Boston, 1885) [incl. The Danza (A. Bates)]; 3 Ballads (Boston, 1889); Bedouin Love Song (B. Taylor) (Boston, 1890); 12 Songs of Brittany (Bates), arr. and harmonized (Boston, 1890); A Flower Cycle (Bates), 12 songs (Boston, 1892); [12] Lyrics from Told in the Gate (Boston, Bates) (1897); 4 Irish Songs (Boston, 1910); 5 Songs (Stevens) (New York, 1914); 3 Nautical Songs (Ware, H. Newbolt, A. Conan Doyle) (Boston, 1920)

MS in *US-Bc*, *NYyellin*

Principal publishers: Birchard, Boston, Church, Day & Hunter, Ditson, Gray, Harms, G. Schirmer, Schmidt, Wood

WRITINGS

Harmony: a Course of Study (Boston, MA, 1897/*R*)

BIBLIOGRAPHY

EwenD; Grove2, Amer. suppl.
F.O. Jones: 'Chadwick, George W.', *A Handbook of American Music and Musicians* (Canaseraga, NY, 1886/*R*)
J. Tiersot: *Musiques pittoresques: promenades musicales à l'Exposition de 1889* (Paris, 1889), 55
R. Hughes: *Contemporary American Composers* (Boston, 1900)
L.C. Elson: 'American Tone-Masters', *The History of American Music* (New York, 1904, enlarged 2/1915, enlarged 3/1925/*R* by A. Elson), 165–90, esp. 170–76
C. Engel: 'George W. Chadwick', *MQ*, x (1924), 438–57
J.T. Howard: *Our American Music* (New York, 1931, 4/1965)
A.L. Langley: 'Chadwick and the New England Conservatory of Music', *MQ*, xxi (1935), 39–52
G. Chase: *America's Music* (New York, 1955, 2/1966/*R*)
V.F. Yellin: *The Life and Operatic Works of George Whitefield Chadwick* (diss., Harvard U., 1957) [incl. details of stage works]
H.W. Hitchcock: *Music in the United States: a Historical Introduction* (New York, 1969, 2/1974)
V.F Yellin: 'Chadwick, American Musical Realist', *MQ*, lxi (1975), 77–97
S. Ledbetter: Introduction to *George W. Chadwick: Songs to Poems by Arlo Bates* (New York, 1980)
S. Ledbetter: 'George W. Chadwick: a Sourcebook' (1984, MS, *US-Bc*)
G. Gladden: *The Organ Works of George Whitefield Chadwick* (diss., U. of Louisiana, 1985)
A. McKinley: 'Music for the Dedication Ceremonies of the World's Columbian Exposition in Chicago, 1892', *American Music*, iii/1 (1985), 42–51
S. Ledbetter: 'Two Seductresses: Saint-Saëns's Delilah and Chadwick's Judith', *A Celebration of American Music: Words and*

Music in Honour of H. Wiley Hitchcock (Ann Arbor, 1990), 281–331

V.F. Yellin: *Chadwick, Yankee Composer* (Washington DC, 1990)

STEVEN LEDBETTER (text and work-list), VICTOR FELL YELLIN (text)

Chaḡāna. Sassanian cymbals. *See* IRAN, §I, 5.

Chagas, Paulo C(ésar) (*b* Salvador, 31 Aug 1953). Brazilian composer, active in Germany and Belgium. He studied composition at the University of São Paulo (1973–9), earning a bachelor's degree. He then studied composition, orchestration and analysis at the Liège Conservatoire (1980–82), and electronic music composition at the Academy of Music in Cologne (1982–9). Since 1990 he has served as musical adviser and composer-in-residence at the electronic music studio of the WDR in Cologne, and since 1992 as musical director and composer-in-residence at the Research Centre of Computer Media in Bonn. From 1991 to 1994 he was a visiting lecturer in electronic music at the University of Liège and in 1995–6 a visiting lecturer in composition and contemporary chamber music at the Liège Conservatoire. He became a naturalized Belgian citizen in 1992.

Chagas has composed ballet music (such as *Shango-Kultmusic* and *Sodoma*), operas (such as the award-winning *Oddort*, and *Vom Kriege*), musical theatre (such as *Eshu*, *Peep Show* and *Der Fluss*), multimedia works, pieces for orchestra, instrumental and vocal ensembles, and electronic and computer music. His works resulted from numerous commissions between 1977 to 1997 and have been performed in Europe, Russia, the USA and Latin America to public and critical acclaim. At the 'Sonidos de las Américas' festival of the American Composers' Orchestra (1996), his orchestral work *Eshu* was performed at Carnegie Hall.

Chagas has stated that his music is characterized by the relationship of the musical traditions of the world to the search for new forms of expression. In his work the ritual and technological aspects of music are not viewed as oppositional. He believes 'we are at the beginning of a big change in our aesthetic perception, where the usual sensory impressions like seeing and hearing will influence each other much more than in former times'. In his music he attempts, therefore, to integrate music in other forms of art and expression. Between 1978 and 1997 he published several writings about his own works and on various aspects of Brazilian 20th-century music.

WORKS

(*selective list*)

Stage: Eshu (music theatre), 1984; Vom Kriege (trilogy of multimedia ops, 3), 1984–99; Baiser (Chagas), actor, actress, elecs, 1985; Peep Show (music theatre), 1985–7; Ellipse (mime), 1986; Oddort (chbr op), 1988–9; Shango-Kultmusik (dance score), 1989; Sodoma (ballet), 1991; Raptus (dance score), 1992; Francis Bacon, 1993; Der Fluss (chbr op/scenic orat), 1994; Observation Suite (dance score), 1996; Capivara, 1997; Artaud, 1997

Orch: La Passion selon Guignol, 4vv, orch, 1982, collab. H. Pousseur; Eshu: la porte des enfers, Afro-Brazilian perc, orch, elecs, 1983 [pt of Eshu (music theatre), 1984]; Adagio, S, S, A, T, B, str, perc, elecs, 1991; Arrivée de la femme, S, S, A, T, B, str, perc, 1991; Luta, S, S, A, T, B, str, perc, elecs, 1991; Procession I, S, S, A, T, B, str, perc, 1991; Luzes, chbr orch, 1992

Vocal: 3 Pieces (C. Meireles), children's chorus, 1975; Rios sem discurso (J.C. de Melo Neto), SATB, 1978; Lygia's Fingers (A. de Campos), S, chorus, vib, 1979, rev. 1980; Air: up to Silence (e.e. cummings), C, elecs, 1981; Immer wieder (B. Brecht), S, b gui/db, 1983; Cores, S, A, T, B, 1993; Aboio (de Campos), S, A, T, B, amp, 1995

Chbr: Webern: de tempos em tempos, ob, cl, vn, vc, pf, vib, 1976; A Vladimir Maiakovski I, fl, pf, 1977, rev. 1978; A Vladimir Maiakovski II, fl, pf, 1978; Variations, pf, 1978; Uma memória e memória, pf, 1979; Harpa esquista, 2 db, 1979; E o silêncio, a rec, 1979; Recitativo, b viol, 1980; Capriccio, hn, 1980; Canzona I, db, pf, 1981; Motet: illibata Dei virgo nutrix, brass ens, 1982; Variations: tableaux, fl, vc, pf, 1982; Do you love me I, 3S, 5 trbn, 1983; Ashe, 4 perc, elecs, 1984; Do you love me II, S, S, A, T, B, insts, 1984; Lamento, cl, 1984; 5 préludes, pf (no.5, 2 pf), 1991; Atabaques, 3 perc, 1991; Garotos, 4 perc/2 perc, 1991; Machine de vision, vv ad lib, elecs, insts ad lib, 1991, collab. P. Alvares; Trabalhos, 7 perc, 1991; Pas de deux, vn, vc, 1991; Triptych, hp, 1991; Rumores I, 2 perc, 1992; Transparência, 3 tpt, elecs, 1992; Rumores II, 2 perc, 1993; Bonfim, 2 perc, elecs, 1994; O Rio VII, perc, elecs, 1994; Fogo, org, 1995; Fragment, db, 1995; Nuit-lumière, chbr ens, live elecs, 1995; Mutações, 2 perc, elecs, 1996; Un invisible laberinto de tiempo, chbr ens, 1996; Migration, ens, MIDI pf, elecs, 1996–7; Festa do Bonfim, 3 perc, elecs, 1997; Initium, S, fl, vc, pf, drum set, 1997

Multimedia: Rasender Stillstand, live elecs, 1992; Book of Air, live elecs, video, 1993; Global Village – Hidden Pathways, 1v, live elecs, video, 1993; The Journey, elecs, video, 1995, collab. I. Kamps; Observation-Environment, live elecs, 1996; Märchen aus dem Metakino: das Choreoskop, live elecs, 1997; Zeit-Wände I, elecs, video, 1997, collab. Kamps

Elec: Ellipse, 1986; Rasender Stillstand, 1992; Migration, 1996

Principal recording companies: KlangStudio, Peccata Mundi, Subrosa

WRITINGS

Introdução à criação musical em São Paulo no início do século XX: a fixação do nacionalismo (São Paulo, 1978)

A criação musical brasileira dos anos 70 (Rio de Janeiro, 1979)

Luciano Gallet via Mário de Andrade (Rio de Janeiro, 1979)

Moteto: Illibata dei virgo nutrix (Liège, 1981)

Lieu de passage: analyse et commentaires sur Eshu: la porte des enfers (Liège, 1984)

Ein Überblick über die wichtigsten Geräte (Cologne, 1990)

'A invenção do jogo: Santos football music de Gilberto Mendes', *Revista música*, iii/1 (1992), 70–81

with L. Heike: *Une soirée électronique. Eine Dokumentation der Arbeit von Jean-Claude Eloy und Denys Bouliane im Studio für Elektronischen Musik des Westdeutschen Rundfunks* (Cologne, 1992)

'Le MIDI et la musique électronique. Quelques remarques esthétiques et techniques', *Revue informatique et statistique dans les sciences humaines* (1992), 15

La lumière comme métaphore de la composition musicale (Liège, 1995)

Zeit und spektrale Transformation in der elektronischen Musik (Liège, 1997)

GÉRARD BÉHAGUE

Chagas-Rosa, António (Manuel) (*b* Lisbon, 1 June 1960). Portuguese composer. He obtained a higher degree in the piano from the Lisbon Conservatory (1981) and a history degree from the New University of Lisbon (1983). With a grant from the Calouste Gulbenkian Foundation he went to the Netherlands, where he finished his Masters degree in the piano and 20th-century chamber music at the Amsterdam Conservatory in 1987 under Hrisanide's guidance. Later he was awarded a grant from the Portuguese ministry of culture to study for the higher degree in composition at the Rotterdam Conservatory. He obtained his diploma in 1992, having worked with Wagemans and de Vries, and attended seminars given by Tippett, Lutosławski, Berio and Birtwistle. He also worked as a pianist at the Amsterdam Muziektheater. Between 1977 and 1984 he performed as a pianist in Portugal with the Orquestra Gulbenkian and Orquestra Sinfónica of Portuguese radio. He began teaching at the University of Aveiro in 1996 and regularly performs his own compositions on the piano. Chagas-Rosa's compositions emerge from an Expressionist and chromatic tonality where the influence of Berg and Skryabin can be

detected. For his piano music scores in particular, he does not reject Lisztian ultra-Romantic flights but at the same time allows himself the use of less orthodox instrumental effects.

WORKS

Op: Cânticos para a remissão da fome (chbr op), 1990–94

Orch: Antinous, str qt, orch, 1990–92; A ascensão de Icaro, pf, orch, 1994–5; 3 Consolations, 2 rec, str, 1996–8

Vocal: 3 gacelas, A, orch, 1988–9; Songs of the Beginning, S, pf, 1992; Afonso Domingues, por exemplo, Bar, pf, vn, vc, 1996; O céu sob as entranhas, Bar, pf, vn, vc, 1996; 7 épigrammes de Platon, S, pf, 1997

Chbr: Sonata, pf, 1987; Meghasandesham, hpd, str qt, 1989–92; Angkor, va, pf, 1995

SÉRGIO AZEVEDO

Chagrin, Francis (*b* Bucharest, 15 Nov 1905; *d* London, 10 Nov 1972). British composer and administrator of Romanian birth. After qualifying as an engineer at Zürich in 1928, he returned to Bucharest and soon after decided to devote himself to music. In spite of family disapproval he went to Paris, where he studied at the Ecole Normale de Musique under Boulanger and Dukas while supporting himself by playing the piano in night clubs and writing light music (1933–4). Later he studied with Seiber in London, where he finally settled in 1936. During the war Chagrin served as music adviser and composer for the BBC French service, for which work he was later decorated by the French government and made an Officier d'Académie. He composed some serious and much light music, and became well known as a resourceful theatre and film composer. His concert music includes two completed symphonies, powerful and picturesque works in which a slight French accent may be detected. Chagrin also formed his own chamber ensemble, with which he presented and broadcast many new and unusual works.

In 1943 Chagrin was primarily responsible for the founding and running of the Committee for the Promotion of New Music: the organization which, for many years thereafter, provided what was almost the sole platform on which young or unknown composers living in Britain could hear their works publicly performed. Many of the most distinguished musicians of the day came to be involved in its activities, on reading panels or as performers. For nearly 30 years Chagrin devoted much of his time and energy to the committee, his skill as administrator, catholic tastes and lack of self-interest proving invaluable assets. After 27 years the committee developed into the SOCIETY FOR THE PROMOTION OF NEW MUSIC. In memory of its founder, the Francis Chagrin Fund for Young Composers was established in 1973.

WORKS
(*selective list*)

Orch: Suite no.1; Suite mediévale, str; Pf Conc., 1948; HelterSkelter, comedy ov. (1951); Lamento appassionata, op.10, str (1951); Sarabande, fl/ob/vn, str (1952); Roumanian Fantasy, harmonica, orch, 1956; Prelude and Fugue (1957); Sym. no.1, 1959; Renaissance Suite, chbr orch, 1962; Castellana (1968); Sym. no.2, 1970; Sym. no.3, inc.

Chbr and solo inst: Wind Octet; Concert Rumba, 2 pf (1948); Toccata, pf (1948); Prelude and Fugue, 2 vn, 1950; Suite roumaine, pf (1950); Divertimento, wind quintet (1952); Divertimento, brass quintet (1969)

Other works: Fr. and Eng. songs; over 200 film scores, including *The Colditz Story*, 1954; ballets, incid music

Principal publishers: Lengnick, Mills, Novello

BIBLIOGRAPHY

F. Chagrin: 'A Quarter Century of New Music', *The Composer*, no.26 (1967–8), 4–6

H. Cole: 'Rear Guard for the Avant-garde', *The Guardian* (3 April 1970)

B. Frankel: Obituary, *MT*, cxiv (1973), 65 only

H. Cole: 'Forty Years Back', London, Barbican Concert Hall, 23 May 1983, p.7 only [programme notes for SPNM 40th anniversary concert]

HUGO COLE

Chahār pāra. Sassanian clappers. *See* IRAN, §I, 5.

Chaikovsky, Pyotr Il'yich. *See* TCHAIKOVSKY, PYOTR IL'YICH.

Chailley, Jacques (*b* Paris, 24 March 1910; *d* Montpellier, 21 Jan 1999). French composer and musicologist. He came from a musical family and studied composition with Boulanger (1925–7), Delvincourt (1933–5) and Büsser (at the Conservatoire, 1933–5), conducting with Mengelberg (1935–6) and Monteux (1936–7) and musicology with Pirro (1930–36), Rokseth (1933–7) and Smijers (1935–6). He also attended G. Cohen's course on the history of medieval French literature at the Sorbonne (1932–6), and in 1952 obtained the doctorat d'Etat with two dissertations, one on the musical school of St Martial at Limoges to the end of the 11th century and the other on Gautier de Coinci's chansons. The range of Chailley's studies was reflected in the diversity of his career. He taught at the Lycée Pasteur (1936–7) and served as general secretary (1937–47), vice-principal (1947–8) and professor in charge of the choral class (1947–52) at the Conservatoire; he occupied the chair of music history (1952–79) and directed the Institute of Musicology (1952–73) at the University of Paris and taught at the Lycée La Fontaine (the National Centre of preparatory studies for the Diploma of Musical Education, 1951–69). From 1962 to 1981 he directed the Schola Cantorum. He gave courses abroad (University of California, Santa Barbara, 1965–6; regular courses in Canada, 1967–71), and was influential in the reform of musical education in France (notably as president of the National Committee for Music during the crucial period 1964–6).

Chailley initially devoted himself to the revival of medieval music (founding the Psallette Notre-Dame in 1933), to the restoration of university drama (at the Sorbonne he founded the Théophiliens group, 1933, and the Groupe de Théâtre Antique, 1936), and to musical education (directing the Alauda choral society from 1946 to 1961). From about 1955 his main interests were medieval music, the evolution of musical language, the music of ancient Greece and ethnomusicology, whose analytical methods he broadened by relating them to the other branches of musical history, including education.

As a composer Chailley progressed from a modal style permeated with elements of Gregorian chant and French folk music (Sonata for viola and piano, 1939–41) to a harmonic language based on the assimilation of the first 13 harmonics (*Sonata breve*, 1960). Although he was hostile towards serialism, he sometimes used dodecaphonic technique, usually for satire ('Diafoirus père et fils' in his *Suite sans prétention pour Monsieur de Molière*, 1953). He was one of the first composers to use the ondes martenot (*Cantique du soleil*, 1934) and to write unaccompanied monody (*Les perses*, 1936). In his Symphony (1942–7) and his opera *Thyl de Flandre* (Théâtre de la Monnaie, Brussels, 1954) these tendencies are synthesized, and his ballet *La dame à la licorne* (Munich, 1953) features a stylistic reincarnation of the musical ethos of the 15th and 16th centuries.

WORKS
(*selective list*)

Ops: Pan et la Syrinx (comédie lyrique, J. Laforgue), 1946; Thyl de Flandre (4, J. Bruyr, after C. de Coster), 1949–54
Ballet: La dame à la licorne (J. Cocteau), 1952
Incid music: Les perses (Aeschylus), 1936; many other scores
Orch: Scherzetto, str, 1941; Sym., 1942–7; Cantabile, str, 1971; Mors est Rolanz, brass, 1975; Solmisation, str, 1979
Vocal: Cantique du soleil, A, ondes martenot, 1934, arr. orch, 1941; La tentation de St Antoine, sym., chorus, insts ad lib, 1936; Missa solemnis, chorus, 1947; Messe brève 'De angelis', chorus, 1955; Symphonies mariales, orat, solo vv, chbr orch, 1965; Messe française, 2 solo vv, congregation/male chorus, 1976; motets, other choral pieces, songs, folksong arrs.
Chbr: Str Qt, 1936–9; Sonata, va, pf, 1939–41; Chant funèbre, vc, pf, 1945; Improvisation à 2, vn, va, 1948; Suite sans prétention pour Monsieur de Molière, 3 ondes martenot/wind qt, 1953; Prélude medieval, brass, 1974; Prélude et allegro, va, vc, 1975; Suite enfantine, 5/7/8 brass/(fl, ob, cl, bn, hn), 1976
Pf: Le jardin nuptial, suite, 1949; Sonata breve, 1965; many children's pieces

Principal publishers: Choudens, Costallat, Leduc, Lemoine, Rouart-Lerolle, Salabert

WRITINGS

THEORETICAL AND PEDAGOGICAL

with H. Challan: *Théorie de la musique* (Paris, 1947–51)
Les notations musicales nouvelles (Paris, 1950)
'Ethnomusicologie et harmonie classique', *Ethnomusicologie III [and IV]: Wégimont IV [recte V] 1958 and 1960*, 249–70
ed.: *Précis de musicologie* (Paris, 1958, 2/1984)
'Les éléments de formation des échelles extérieurs à la résonance: l'égalisation', *La résonance dans les échelles musicales: Paris 1960*, 191–7
L'imbroglio des modes (Paris, 1960, 2/1977)
'Rameau et la théorie musicale', *ReM*, no.260 (1964), 65–95
Expliquer l'harmonie? (Lausanne, 1967/*R*; Ger. trans., 1967)
La musique et le signe (Lausanne, 1967/*R*; Ger. trans., 1967)
'Niveaux psychologiques dans l'assimilation du langage musical', *Festschrift für Walter Wiora*, ed. L. Finscher and C.-H. Mahling (Kassel, 1967), 41–7
Solfège-déchiffrage pour les jeunes pianistes (Paris, 1975–88)
Traité d'harmonie au clavier (Paris, 1977)
ed., with J. Viret: 'Le symbolisme de la gamme', *ReM*, nos.408–9 (1988)
La musique et son langage (Paris, 1996)

ANALYTICAL

Traité historique d'analyse musicale (Paris, 1951, rev. 2/1977 as *Traité historique d'analyse harmonique*; Eng. trans. 1986)
Formation et transformations du langage musical, i: *Intervalles et échelles* (Paris, 1954, rev. 2/1985 as *Eléments de philologie musicale*)
'Essai sur les structures mélodiques', *RdM*, xliii–xliv (1959), 139–75
'Apparences et réalités dans le langage de Debussy', *Debussy et l'évolution de la musique au XXe siècle: Paris 1962*, 47–82
Tristan et Isolde de R. Wagner (Paris, 1963, 2/1972)
Les Passions de J.-S. Bach (Paris, 1963, 2/1984)
'Essai d'analyse du "Mandarin merveilleux"', *SM*, viii (1966), 11–39
La flûte enchantée, opéra maçonnique (Paris, 1968/*R*, 4/1991; Eng. trans., 1971/*R*)
L'art de la fugue de J.-S. Bach (Paris, 1971, 2/1976)
'Le Carnaval' de Schumann (Paris, 1971)
Les chorals pour orgue de J.-S. Bach (Paris, 1974)
Le Voyage d'hiver de Schubert (Paris, 1975)
'Parsifal' de R. Wagner, opéra initiatique (Paris, 1979, 2/1986)

HISTORICAL

Petite histoire de la chanson populaire française (Paris, 1942)
ed.: *Revue internationale de musique* (1948–52)
Histoire musicale du Moyen Age (Paris, 1950, 3/1984)
L'école musicale de Saint-Martial de Limoges jusqu'à la fin du XIe siècle (diss., U. of Paris, 1952; Paris, 1960)
'Le mythe des modes grecs', *AcM*, xxviii (1956), 137–63
'Essai sur la formation de la versification latine d'accent au Moyen Âge', *Medium aevum*, xxix (1960), 49–80
'La musique post-grégorienne', *Histoire de la musique*, i, ed. Roland-Manuel (Paris, 1960), 719–80
40.000 ans de musique: l'homme à la découverte de sa musique (Paris, 1961, 2/1976; Eng. trans., 1964)
'Essai analytique sur la formation de l'octoéchos latin', *Essays Presented to Egon Wellesz*, ed. J. Westrup (Oxford, 1966), 84–93
'Apport du vocal et du verbal dans l'interprétation de la musique française classique', *L'interprétation de la musique française aux XVIIème et XVIIIème siècles: Paris 1969*, 43–57
'Joseph Haydn and the Freemasons', *Studies in Eighteenth-Century Music: a Tribute to Karl Geiringer*, ed. H.C. Robbins Landon and R.E. Chapman (New York and London, 1970), 117–24
'Essai sur la composition des mélodies grégoriennes', *Scritti in onore di Luigi Ronga* (Milan and Naples, 1973), 91–7
ed.: 'La face cachée de la musique française contemporaine', *ReM*, nos.316–17 (1979)
La musique grecque antique (Paris, 1979)
'La messe polyphonique du village de Rusio', *RdM*, lxviii (1982), 164–73
'*Ut queant laxis* et les origines de la gamme', *AcM*, lvi (1984), 48–69
'Les huit tons de la musique et l'éthos des modes aux chapiteaux de Cluny', *AcM*, lvii (1985), 73–94

EDITIONS

Chansons de Gautier du Coinci (supplementary diss., U. of Paris, 1952; Paris, 1959, as *Les chansons à la Vierge de Gautier de Coinci* [PSFM, 1st ser., xv])
with M. Honegger: *P. de l'Estocart: Second livre des octonaires de la vanité du monde* (Paris, 1958) [MMFTR, xi]
Alia musica: traité de musique du IXe siècle (Paris, 1965)
J.S. Bach: L'art de la fugue: édition critique et analytique (Paris, 1972)

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P. Landormy: *La musique française après Debussy* (Paris, 1943), 368
A. Machabey: *Portraits de trente musiciens français* (Paris, 1949), 39–43
N. Van der Elst: 'Jacques Chailley, musicus en musicoloog', *Mens en melodie*, viii (1953), 102–5
J. Combarieu and R. Dumesnil: *Histoire de la musique*, v (Paris, 1960), 247–8
G. Brelet: 'Musique contemporaine en France', *Histoire de la musique*, ii, ed. Roland-Manuel (Paris, 1963), 1239–41
De la musique à la musicologie: étude analytique de l'oeuvre de Jacques Chailley (Tours, 1980) [incl. full list of compositions and writings]
J.-P. Bartoli: Obituary, *RdM*, lxxxv (1999), 173–6

CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Chaillou de Pesstain (*fl c*1310–20). French reviser and perhaps author and/or composer. He was apparently responsible for the radical reworking (*c*1317–18) of Gerves du Bus's ROMAN DE FAUVEL that survives uniquely in the manuscript *F-Pn* fr.146. He was almost certainly active in the political and administrative circles surrounding the court of King Philippe V of France and the French princes, the milieu from which that manuscript probably originated. His identity is obscure, perhaps intentionally in view of the biting satire embodied in the interpolated *Fauvel*. He is unlikely to have been either Raoul Chaillou, successively *bailli* of the Auvergne (1313–16) and Caux (1317–19), or the Jean Chaillou who became *clerc-secretaire* of Charles V in 1347. Most likely, though still not certain, is that Chaillou de Pesstain was Geoffrey Engelor, a Breton from Pesscaign (Morbihan) who was a royal *notaire* (1303–34), and who routinely signed himself 'Chalop' at the foot of official acts. He succeeded Pierre de Bourges as *notaire* of the Paris Parlement in 1314. In this position he doubtless enjoyed close contact with the other *notaires* of the French royal chancery, including Gerves de Bus and Jean Maillart.

On f.23*v* of *Pn* fr.146 appear the words 'ci s'ensivent les addicions que messire Chaillou de Pesstain ha mises en ce livre, oultre les choses dessus dites qui sont en chant' ('here follow the additions that messire Chaillou de Pesstain has put in this book, apart from the musical

pieces found above'). It is not clear whether the literary interpolations to the first book of the *Roman* (ending on f.11) were also Chaillou's work, but those for which he was responsible in the second book following this rubric almost double the length of the 'original' text. The 3000 or so lines added to book II substantially enlarge the wedding and tournament scenes, and also incorporate passages from the *Roman du Comte d'Anjou* completed in 1316 by Jean Maillart. Chaillou also manipulated conventions of 'authorial presence' in what constitute a prologue and epilogue to his interpolations in *Pn* fr.146, and modelled his own relationship with the author of the 'original' Fauvel on that created between Jean de Meun and Guillaume de Lorris in the *Roman de la Rose*. He may possibly have composed some of the 169 musical interpolations in *Pn* fr.146, but many were drawn from earlier and contemporaneous repertories. The direct testimony of this manuscript discloses only his role as an interpolator or editor working in conjunction with others.

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ANDREW WATHEY

Chailly, Luciano (*b* Ferrara, 19 Jan 1920). Italian composer. He took diplomas in violin (Ferrara, 1941) and composition (Milan, 1945, under Renzo Bossi), as well as gaining a degree in literature at the University of Bologna. He took part in Votto's conducting course and attended Hindemith's postgraduate composition classes in Salzburg in 1948. In addition to being music advisor to RAI (1951–67), he has held a number of posts as advisor or artistic director in various Italian musical institutions: La Scala (1968–71; 1977), the Teatro Regio in Turin (1972), the Teatro Angelicum in Milan (1973–5), the Verona Arena (1975–6) and the Teatro Comunale dell'Opera, Genoa (1983). He has taught at the conservatories in Perugia and Milan, in the latter as lecturer in composition (1969–83). His first compositions reveal his attachment to a neo-classical idiom, somewhat influenced by Hindemith, as in the contrapuntal linearity of his *Toccata* for strings (1948) or the *Ricercare* (1950). His subsequent stylistic evolution can be easily traced in the series of *sonate tritematiche* which reveal, among other things, his movement towards 12-note composition (*Sonata tritematica* no.10, for string quartet, 1960). Although 12-note technique never became a technique which he would use automatically, it did characterize his output in the 1960s. It was in the 1950s and 60s that he began to compose music-theatre works, and this genre occupies a central position in his creative development. He collaborated with Dino Buzzati, who provided the librettos for several works written between 1955 and 1963. Buzzati's surreal poetic world proved endlessly fascinating to the composer and had a specific influence on him, right up to the one-act opera *L'aumento*, of 1996. In the 1970s his style entered a new phase, which he defined as the 'dilution of serialism', based on 'de-formalized' structures. This transformation, the aim of which is to express a kind of 'sonic hallucination', first appeared in the *Variazioni nel sogno* (1972) and the opera *Sogno (ma forse no)* based on Pirandello. Some important works belong to this fundamentally eclectic period, such as the orchestral *Contrappunti a quattro dimensioni* (1974) and *Es-Konzert* (inspired by psychoanalysis), as well as the *Missa Papae Pauli* (1966) with its archaic modalism and the *Kinder-Requiem* (1977) written in response to a massacre of children by Nazi soldiers.

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Il canto del cigno (scena lirica, 1, R. Chailly, after Chekhov: *Swan Song*), 1957, Bologna, Comunale, 16 Nov 1957

La riva delle Sirti (op lirica, 4, R. Prinzhofer, after J. Gracq), 1958, Monte Carlo, Opéra, 1 March 1959, unpubd

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Markheim (op lirica, 1, Prinzhofer, after R.L. Stevenson), 1967, Spoleto, 14 July 1967

Sogno (ma forse no) (op lirica, 1, Prinzhofer, after L. Pirandello), 1974, Trieste, Comunale, 28 Jan 1975

Il libro dei reclami (op lirica, 1, Prinzhofer, after Chekhov), 1975, Vienna, Kammeroper, 29 May 1975

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Vocal: Lamento dei morti e dei vivi, solo vv, chorus, orch, 1949; Voce dell'acqua (R. Bacchelli), S, chorus, 1963; Missa Papae Pauli, chorus, 1964, orchd 1966; Ode a Ferrara (G. D'Annunzio, G. Carducci, G. Ravegnani), spkr, chorus, orch, 1967; Salmo (G. Savonarola), Bar, chorus, orch, 1968; Liriche dela resistenza vietnamita, Bar, chbr orch, 1974; Kinder-Requiem, solo vv, Tr chorus, chorus, orch, 1977

INSTRUMENTAL

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Other inst: Toccata, str, 1948; Ricercare, orch, 1950; Sequence dell'Artide, orch, 1962; Fantasia, orch, 1965; Piccole serenate, str, 1967; Quartetto, 1971 [from op L'idiota]; 3 episodi, brass band, small orch, 1972; Variazioni nel sogno, pf, 1972; Contrappunti a 4 dimensioni, orch, 1974; Strutture, db, pf, 1975; Newton-variazioni, chbr orch, 1979; Es-Konzert, orch, 1980; Psicogrammi, hp, 1980; Una domenica pomeriggio, pf, orch, 1997

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RAFFAELE POZZI

Chailly, Riccardo (*b* Milan, 20 Feb 1953). Italian conductor. Son of the composer Luciano Chailly, with whom he studied composition, he attended the conservatories in Milan and Perugia, where he turned to conducting with Piero Guarino and later Franco Caracciolo and Franco Ferrara. He was a drummer in a rhythm-and-blues band before joining La Scala as assistant conductor, learning the repertory under Abbado and making his début with *Werther* in 1978, having two years earlier founded (with Henze) the Cantiere Internazionale d'Arte in Montepulciano. His American début was at the Chicago Lyric Opera in 1974 with *Madama Butterfly*; débuts followed at Covent Garden (*Don Pasquale*, 1979), the Metropolitan (*Les contes d'Hoffmann*, 1982) and the Salzburg Festival (*Macbeth*, 1984).

Chailly was principal conductor of the Berlin RSO from 1983 to 1989, with whom he made recordings of Bruckner, Mahler and Schoenberg (including a vividly theatrical *Gurrelieder*) and principal guest conductor of the LPO, 1982–5. From 1986 to 1993 he was music director at the Teatro Comunale, Bologna. He was appointed artistic director of the Royal Concertgebouw Orchestra, Amsterdam, in 1988, where his attempts to widen the orchestra's 20th-century repertory aroused early hostility and his idiosyncratic Bruckner and Mahler interpretations proved controversial. However, his contract was renewed in 1991 and his recordings with the Concertgebouw, particularly of 20th-century repertory ranging from Zemlinsky, Schoenberg and Hindemith to Schat and Schnittke, were widely admired. With the Asko Ensemble he has performed an integral cycle of Varèse's orchestral music. Chailly's opera recordings include *La Cenerentola* (with Bartoli), *Guillaume Tell* and *Andrea Chénier* (both with Pavarotti) and *The Rake's Progress*. Visually energetic, he has at times been criticized for waywardness; but at their best his performances are distinguished by their dynamism and originality of detail.

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NOËL GOODWIN

Chailò [Chaiolò], **Gian Carlo.** *See* CAILÒ, GIAN CARLO.

Chair [Chaire, Choir] **organ** (Fr. *positif de dos*; Ger. *Rückpositiv*; It. *positivo tergale*). The keyboard and chest secondary to the GREAT ORGAN are correctly called Chair organ if the chest has its own case, separate from the main organ and placed behind the organist's back or chair. In England, all known second manuals were of this kind until 1631 when the Chirk Castle organ had both chests placed within the one case. Most later secondary chests were also like this, their sound discreet enough for choral accompaniment; hence the term 'Choir organ' (*see also* BRUSTWERK). Hawkins (*A General History of the Science and Practice of Music*, 1776) thus had it wrong when he said the manual was called 'Choir and by corruption the Chair Organ'. The term 'chaire', 'chayre', 'cheire', etc., is known only from the 17th century (King's College, Cambridge, 1605–6) although the manuals themselves were known much earlier. Whether such terms as 'lytell organis' (Sandwich, 1496) indicated a Chair organ is unknown.

Continental terms show much variety before *le positif* and *das Rückpositiv* were adopted as the name for the Chair organ: for example, *organum parvum* (Rouen Cathedral, 1387), *positivum tergale* (Arnaut de Zwolle, MS, *c*1450, *F-Pn* lat.7295), *positieff an die Stoel* (Oude Kerk, Delft, 1461), *positif de devant* (Rouen, 1524), *au doxal* (Hesdin, 1623), *positiff en rück* (A. Schlick, *Spiegel der Orgelmacher und Organisten*, 1511), *orgue a la cadira* (St Mathieu, Perpignan, 1516), *achter den rug* (Oude Kerk, Amsterdam, 1539–42). *In den stoel* seems to have been widely used (Antwerp, 1505; Herkenrode, 1522; Oude Kerk, Amsterdam, 1539) though this too may not always have denoted Chair organ, since *im Stuhl* could mean 'In the foot of the main case'. Usages such as *chaière* (Argentan, 1463) or *la cheyere* (Valenciennes, 1515) probably led English builders to call it Chair organ. Such manuals or departments were known at the end of the 14th century from Rouen to Utrecht, and in the 15th through from Spain to Silesia, while in Italy there was only ever a handful of examples. An example of a Spanish Chair organ (*cadireta*) exists in an instrument by Jacobus and Sebastianos Guilla (1705) at Torredembarra, near Tarragona.

See RÜCKPOSITIV; *also* DOUBLE ORGAN and POSITIVE.

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PETER WILLIAMS, CHRISTOPHER KENT

Chakmakjian, Alan. *See* HOVHANESS, ALAN.

Chalabala, Zdeněk (*b* Uherské Hradiště, Moravia, 18 April 1899; *d* Prague, 4 March 1962). Czech operatic conductor. He abandoned the law at university to enter the Brno Conservatory, where he studied with Neumann (1919–22) and attended Janáček's masterclasses. In 1924, on the 100th anniversary of Smetana's birth, he founded in his home town an amateur orchestra, the Moravian-Slovak Philharmonic (Slovácká Filharmonie) with which he rehearsed *Má vlast*, and over the next two years gave some 25 concerts in Moravian towns. He taught at the Brno Conservatory (1921–36).

From 1926 he was a conductor of the Brno Opera and from 1930 its production adviser. At this time he became attracted to Czech and Slavonic opera, a preference which determined the policy of the Brno Opera in the 1930s: his most successful productions were *Prince Igor*, *Boris Godunov*, *Khovanshchina*, operas by Rimsky-Korsakov, Foerster and Novák, and Schulhoff's *Flames*. Even when he went to the Prague National Theatre in 1936, he still specialized in Czech and Russian historical and fairytale

operas, especially those with great choral scenes. He was head of opera in Ostrava (1945–7), Brno (1949–52) and Bratislava (1952–3) but returned to Prague in 1953 as first conductor of the National Theatre. He toured successfully with the company to Moscow in 1955 and Berlin in 1956, and in 1956 was engaged for three seasons at Moscow's Bol'shoy Theatre, conducting *Boris Godunov*, *The Bartered Bride*, *Jenůfa* and Shebalin's *Taming of the Shrew*; in Leningrad he conducted Dvořák's *Rusalka*. He gave the important Prague premières of Suchoň's *Svätopluk* and Prokofiev's *The Story of a Real Man*.

Chalabala was an expressive artist who worked out every phrase, almost every note in detail. To find the most effective dramatic expression he often made changes in a work, relying to the full on his instinct and temperament. He had an outstanding baton technique and a sensitive feeling for the capabilities of the voice. He made several recordings, and appeared as a guest conductor in Yugoslavia, Poland and in Venice; he conducted only occasionally in the concert hall.

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ALENA NĚMCOVÁ

Chalayev, Shirvani Ramazanovich (*b* Khosrekh, Daghestan, Russia, 16 Nov 1936). Russian composer and singer. Chalayev is a Lak, one of the many tribes inhabiting Daghestan, a mountainous republic on the Caspian Sea. As a boy, he was occupied with traditional peasant labours, but nonetheless mastered the method of throat singing peculiar to Daghestan; because of his penetrating and vibrant voice, he became a favourite participant in festivities in the mountain village of Khosrekh. He later studied foreign languages at the University of Daghestan, and at the age of 18 started taking piano lessons and studying music theory with G.A. Gasanov, who is credited with the foundation of professional Western music in the republic. From 1959 to 1968 he studied at the composition faculty of the Moscow Conservatory under V.G. Fere. He lives in Moscow, spending long periods in Daghestan. He is a People's Artist of Daghestan (1971) and a People's Artist of Russia (1986).

Chalayev's music is defined by its distinctive national stamp. He has written down hundreds of melodies in his extensive travels through Daghestan; when arranging this material, he uses 20th-century techniques in the manner of Bartók or Stravinsky. His musical thought is essentially linear and frequently makes use of contrastive polyphony, ostinato figures, and polytonal and polymodal effects produced by the motion of independent voices. His often astringent harmony is achieved through the frequent use of tone clusters and non-triadic chords; he employs polyrhythms and other complex rhythmic devices. The song cycles written in the mid-1960s – *Oblaka* ('Clouds') and *Nadpisi* ('Inscriptions') (first performed by Yevgeny Nesterenko) and especially the 7 *lakskikh pesen* ('7 Lak Songs') with chamber orchestra – reveal his vivid individuality as a composer. The spiritual world and the history of the Daghestan mountain dwellers is embodied in the operas *Gortsï* ('The Mountain Dwellers'), the first Daghestan opera, and *Khadzhi-Murat*, and in the symphonies *Gorï i lyudi* ('Mountains and People') and *Sulak-svidetel* ('Sulak the Witness'). In his numerous solo concertos, which Chalayev interprets as instrumental dramas, his fascination with the ethical and the spiritual reveals itself with a similarly national character.

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(*selective list*)

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MIKHAIL GRIGOR'YEVICH BYALIK

Chaldean rite, music of the. *See* SYRIAN CHURCH MUSIC.

Chalemelle [chalemie] (Fr.). *See* SHAWM.

Chaliapin [Shalyapin], **Fyodor (Ivanovich)** (*b* nr Kazan', 1/13 Feb 1873; *d* Paris, 12 April 1938). Russian bass. Widely considered the greatest singing actor of his day, he was largely self-taught and sang with small provincial companies before having any formal training. After study (1892–3) in Tbilisi he successfully sang a wide variety of roles there and in St Petersburg, where he belonged to the Imperial Opera (at the Mariinsky Theatre) (1894–6) leaving to join Mamontov's private opera in Moscow. There he became renowned for his carefully thought-out performances of such roles as Boris and Varlaam, Dosifey (*Khovanshchina*), Ivan the Terrible (*The Maid of Pskov*), the Viking Guest (*Sadko*), the Miller (Dargomïzhsky's *Rusalka*) and Holofernes (Serov's *Judith*), while creating Rimsky-Korsakov's Salieri in 1898. He was a member of the Bol'shoy Opera in Moscow (1899–1914) and made frequent guest appearances at the Mariinsky and in the provinces. Chaliapin's international career began in 1901 at La Scala, as Boito's Mefistofele. He made his Metropolitan Opera début in 1907 in the same role and during the 1907–8 season sang Don Basilio (*Il barbiere*), Leporello and Méphistophélès (*Faust*). He took part in the Diaghilev seasons in Paris (1908, 1909, 1910 and 1913), sang in London (1913–14) and rejoined the Mariinsky Theatre as soloist and artistic director (1918). In 1921 he left Russia and, on 9 December, sang Boris at the Metropolitan. He continued to sing throughout the world until his final illness. He made two films and some 200 recordings, chronicling virtually all his roles and much of his recital repertory. Live performances in London of *Faust*, *Boris Godunov* and *Mozart and Salieri* demonstrate his larger-than-life portrayals late in his stage career. The recordings of songs show the extraordinary breadth of his tonal range and his masterly inflections of Russian.

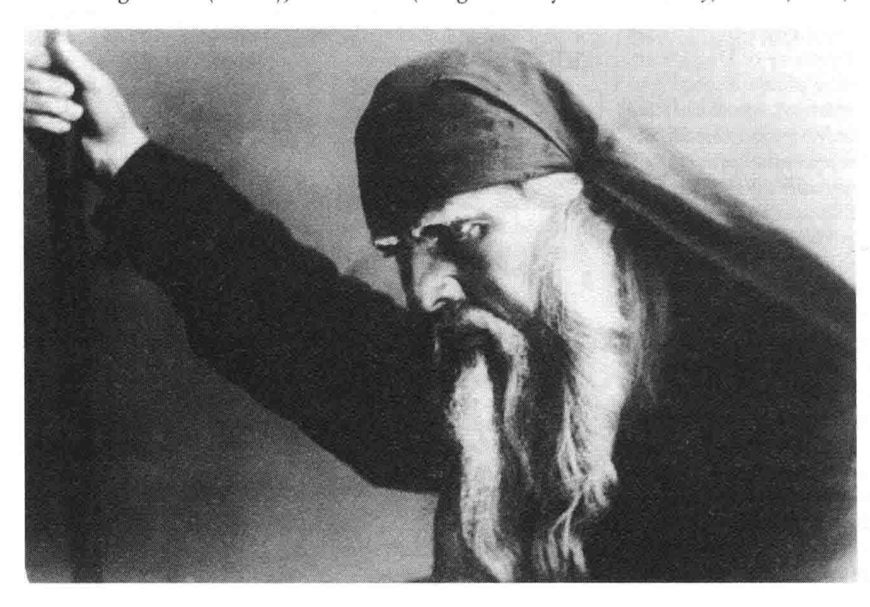
Chaliapin's voice was sufficiently flexible to allow him to sing baritone roles like Yevgeny Onegin, Valentin (*Faust*) and Rubinstein's Demon, as well as such bass roles as Oroveso (*Norma*) and Philip II (*Don Carlos*). In *Prince Igor* he sang Galitsky, Konchak and Igor. He was a perfectionist as far as his own make-up, costuming and musical and dramatic preparation were concerned, and untiringly attentive to the staging of the operas he appeared in. Those who worked with him or who knew him off stage testify to his almost superhuman vital force, warmth and fierce intolerance of artistic mediocrity.

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HAROLD BARNES/ALAN BLYTH

Challen. English firm of piano makers. Thomas Butcher (*fl* 1804–47) started making pianos at 41 Great Titchfield Street, London, in 1804. William Challen (*d* London, 1861) was associated with Butcher from 1816, and by 1839 the firm had become Challen and Hollis. William's son Charles went into partnership with (?Charles) Hodgson but when C.H. Challen joined, the firm became Challen and Son. They won a reputation for good-quality pianos at moderate prices. In World War I part of the firm's woodworking machinery was commandeered and it was allowed to produce only four pianos a week. This led it to continue making relatively few models, thereby economizing in the range of machinery and raw materials required. Since the 1930s over 180 Challen pianos, from large concert grand pianos to small studio uprights have been used in BBC studios. Challen specialized in small grand pianos, and made the smallest on the market (122 cm long). The firm was acquired in 1971 by Barratt & Robinson, but, following the closure of their factory, production of Challen and Barratt & Robinson upright pianos was taken over at the end of 1993 by Mickleburgh in Bristol. In 1996 four upright models bearing either the Challen or the Barratt & Robinson name were being manufactured. Some of the parts for these instruments were imported from a factory in Malaysia, which also produces complete instruments with the same specification bearing these names.

MARGARET CRANMER

Challier. German firm of music publishers and booksellers acquired by Richard BIRNBACH.

Challis, Bill [William H.] (*b* Wilkes-Barre, PA, 8 July 1904; *d* Harvey Lake, PA, 4 Oct 1994). American arranger. He started on the piano, then took up the saxophone, and later led the student band at Bucknell University, Lewisburg, Pennsylvania. In 1926 he joined Jean Goldkette's band as staff arranger, beginning a close association with Bix Beiderbecke which continued when both men joined Paul Whiteman's band the following year. Challis wrote some of Whiteman's most jazz-orientated arrangements, including *Changes* (1927), *Lonely Melody* (1928) and *Dardanella* (1928), all recorded for the Victor label, giving Beiderbecke ample solo space and sometimes scoring his cornet improvisations for the trumpet section. He also wrote excellent scores for smaller groups formed for recording sessions from Whiteman's band and led by Frankie Trumbauer. Challis's best work of this period reveals a tasteful synthesis of jazz and dance-band elements, a sure grasp of the new jazz style and an awareness of the strengths of Whiteman's and Goldkette's musicians. After leaving Whiteman in 1930 Challis became a freelance arranger for, among others, Trumbauer, Fletcher Henderson, the Dorsey Brothers' Orchestra, the Casa Loma Orchestra, Lennie Hayton, Artie Shaw and a number of radio orchestras. In later years he turned to popular music. He remained active into the 1960s. In 1974 he arranged Beiderbecke's piano compositions (which he had notated and edited for publication in 1930) for guitar quintet.

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DAN MORGENSTERN

Challis, John (*b* South Lyon, MI, 9 Jan 1907; *d* New York, 6 Sept 1974). American harpsichord maker. He began piano lessons at the age of seven and later, while at college in Michigan, studied the organ with Frederick Alexander. From his father, a skilled jeweller and watchmaker, he learnt to use precision tools and to do metalwork of great delicacy and refinement. An attempt in 1925 to build a clavichord based on his organ teacher's Dolmetsch-Chickering instrument led to his going to England in 1926 to study early keyboard instruments and their construction with Arnold Dolmetsch. He was awarded the first Dolmetsch Foundation Scholarship for craftsmen in 1928. In 1930 he returned to the USA and established his workshop at Ypsilanti, Michigan, later moving to Detroit and finally to New York.

Challis was a highly creative and innovatory builder who rejected as sterile the copying of historical instruments. The extremes of climate in large areas of North America, as compared with the moderate climatic conditions of Europe in which the harpsichord and clavichord were developed, led him to experiment continually with new materials and techniques of construction in an effort to produce instruments with a stability comparable to that of the modern piano. In this he was eminently successful. While remaining faithful to a decorative scheme in the tradition of Dolmetsch's later instruments – American walnut veneers with a matte oil finish and leaf-gilded mouldings – he based the interior structure of his instruments increasingly on components of metal and plastic. In his last years he even used metal soundboards, thereby gaining stability in tuning without sacrificing the characteristic Challis tone quality (distinctive timbres that he favoured and approved while conceding that they were not those of historical instruments). The extraordinary craftsmanship displayed in all his instruments compelled admiration even from his critics.

In addition to harpsichords of various sizes, Challis also produced clavichords and a small number of pedal harpsichords for organists. One of these pedal harpsichords, built in 1968, may well be the most complex instrument of its type ever produced, with an elaborate disposition controlled by eight hand stops and 13 registration pedals, nine for the manuals and four for the pedal keyboard (pedal: 16′, 8′, 4′, 2′; manual I: 16′, 8′, 8′, 4′; manual II: 8′, 4′). His experimental activities extended as well to the piano, resulting first in a piano (*c*1944) freely derived from the Viennese instruments of Mozart and Haydn, and then (after 1960) a hybrid instrument: iron-framed but not overstrung, double-strung throughout, with the full compass of the modern piano and a Herz-Erard repetition action. Several of Challis's apprentices have attained distinction as harpsichord makers, notably William Dowd and Frank Rutkowski.

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HOWARD SCHOTT

Challoner, Neville Butler (*b* London, 1784; *d* after 1835). English violinist, harpist, composer, tenor, conductor and music seller. He studied the violin with Claude Joseph Duboeck, making his début at the age of 9 and performing a concerto at the age of 11. Articled to study with John Ashley in 1796, he became a violinist and assisted in the Oratorio orchestra at Covent Garden and at Ranelagh Gardens. He conducted the bands at the Richmond Theatre (1799), the Birmingham Theatre (1800) and Sadler's Wells (1803/4); he also studied the harp and the piano, which he played brilliantly. He became a member of the Royal Society of Musicians and published four preceptors, for the flute, harp, piano and violin.

In 1807 Challoner was the first tenor at the Harmonic City Concerts, where Mozart's *Don Giovanni* was first performed in England. From 1809 to 1829 he was the harpist at the Italian Opera in London. An associate of the newly formed Philharmonic Society, he sang principal second tenor at its concerts from 1813 to 1829, playing these regular engagements and others to support five children. His reviews (1828–31) of newly published music appeared in *The Athenaeum*, and in 1830 he taught the harp and violin in St John's Wood.

Challoner joined a son of Thomas Skillern sr, engraver and publisher, from 1777 to 1802, and formed Skillern & Challoner at 25 Greek Street, Soho (1802), which published Challoner's *New Tutor or Book of Instruction for the Violin* op.6. However in 1806 Skillern & Co. at the same Greek Street address published Challoner's *New Preceptor for the Harp* op.16. He kept the Skillern connection at least until 1822 when a London directory cites Skillern & Challoner.

Challoner composed 33 sets of sonatas, 12 duets, waltzes, airs and variations and songs in sacred and secular settings. His *Three Sonatas for the Harp* op.2 (1806) were reprinted in 1974.

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ALICE LAWSON ABER-COUNT

Chalmers, John (Harvey) (*b* St Paul, MN, 5 March 1940). American theorist. He studied biology at Stanford (AB 1962) and the University of California, San Diego (PhD 1968); music theory has been his avocation since the 1950s when he was introduced to the music of Julián Carrillo and Karlheinz Stockhausen. While at UCSD he compiled with Ervin Wilson an extensive computer-generated set of tuning tables covering equal temperaments, just intonation intervals, Pythagorean and meantone tunings, exotic tunings (for instance based on roots of three), and stretched and compressed octave tunings. In 1974 he founded *Xenharmonikon*, a journal devoted to tuning systems, of which he served as editor from 1974 to 1979 and again from 1990 to 1998. He was scholar in residence at the Centro Culturale della Fondazione Rockefeller in Bellagio in 1980 and a visiting scholar at the Center for Contemporary Music, Mills College, in 1986. His monograph *Divisions of the Tetrachord* (Lebanon, NH, 1993) exhaustively details ancient Greek tunings, lists over 700 historical tetrachordal divisions of the 4:3 interval and outlines many new intonations.

CARTER SCHOLZ

Chaloff, Serge (*b* Boston, 24 Nov 1923; *d* Boston, 16 July 1957). American jazz baritone saxophonist. He studied the piano and the clarinet formally but was self-taught on the baritone saxophone, being influenced by Harry Carney and Jack Washington, a member of Count Basie's band. He worked in various minor bands from 1939 to 1944, but in 1945 he moved to Boyd Raeburn's group, then a progressive force in the definition of post-war jazz styles. In that year he also joined Georgie Auld's band and was decisively influenced by Charlie Parker, quickly absorbing the devices of melodic construction, harmonic vocabulary and rhythmic variety needed to give his swing-based style a wider range of expression. His most important lengthy engagement was with Woody Herman (1947–9), when he was a member of the famous reed section known as the Four Brothers. Persistent ill-health made Chaloff less active in the 1950s, though he continued to record almost up to his death.

Chaloff was an important figure of the bop movement and one of the most significant improvisers on the baritone saxophone. Early performances such as *The Most* (1949, Futurama) show him to have been a virtuoso, while others, for example *Gabardine and Serge* (1947, Savoy), demonstrate the logic of his improvising and its often sombre emotional content. Despite illness he continued to advance during the 1950s, adding to his style an integral use of dynamic and tonal shading and carefully varied degrees of intensity, as may be heard on the album *Blue Serge* (1956, Cap.).

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MAX HARRISON/R

Chalumeau (from Gk. *kalamos*, Lat. *calamus*: 'reed'). A single-reed instrument of predominantly cylindrical bore, related to the clarinet (it is classified as an AEROPHONE). The term originally denoted a pipe or bagpipe chanter, but from the end of the 17th century was used specifically to signify the instrument discussed below.

1. History and structure. 2. Repertory.

1. HISTORY AND STRUCTURE. It seems likely that the chalumeau evolved in the late 17th century from attempts to increase the volume of sound produced by the recorder; the retention of the latter's characteristic foot-joint is evidence of the close physical relationship between the two instruments. Two diametrically opposed keys were soon added above the seven finger-holes and thumb-hole of the chalumeau, bridging the gap between the highest note and the lowest overblown 12th. The relatively large dimensions of the vibrating reed and the mouthpiece to which it was tied, however, were principally designed to produce the fundamental register. The clarinet itself evolved when the thumb-hole was repositioned, the mouthpiece was reduced in size to facilitate overblowing, and the foot-joint was replaced by a bell to improve the projection of sound. Since the clarinet functioned rather

unsatisfactorily in its lowest register, the chalumeau was able for a time to retain its separate identity.

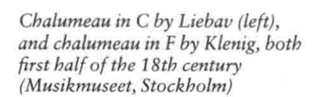
J.F.B.C. Majer remarked that since the technique required was broadly comparable, a recorder player could handle the chalumeau, though the latter is described as 'very hard to blow because of its difficult mouthpiece' ('ratione des schweren Ansatzes sehr hart zu blasen'). He indicated a maximum range of *f'–c'''* for the two-key soprano chalumeau, and also listed three larger sizes (alto or quart, tenor and bass), whose ranges may be deduced as *c'–f''*, *f–b♭'* and *c–f'*. Of the surviving chalumeaux, one, by Liebav (Musikmuseet, Stockholm, no.139), is in C and about 33 cm long (see illustration). Of the others, one by Denner (Bayerische Nationalmuseum, Munich, no.136 Mu K20) and two by Klenig (Musikmuseet, Stockholm, nos.141 and 142) are in F and about 50 cm long (see illustration). Philip Borkens, Jeremias Schlegel, Jan Steenbergen and Andrea Fornari also made chalumeaux, but no examples are known to survive. The relative lengths of the two keys on the Denner chalumeau indicate that it was played, like early clarinets, with the reed against the upper rather than the lower lip. While the four instruments mentioned above correspond with Majer's alto and tenor sizes, none equivalent to his bass chalumeau is known to survive; it may be presumed that a bass chalumeau was of similar length to the tenor recorder and was likewise furnished with a foot-joint key in order to make the lowest note easier to play. A quotation by Jacob Denner for the supply of instruments to the Benedictine abbey at Göttweig, near Vienna in about 1720 includes 'premier chalimou', 'secont chalimou' or 'alt-chalimou', and 'chalimou basson'. The first of these is probably equivalent to Majer's soprano chalumeau; this size of instrument was used exclusively for obbligato parts in Vienna at the time. The 'chalimou basson' may correspond to Majer's bass chalumeau, but the rather sharp difference in price between this and the smaller chalumeaux suggests an even larger instrument; several Viennese opera scores of the period specify a continuo part with 'basson di chalumeau', perhaps indicating an instrument capable of playing the bass line at pitch (and thus with a probable range of *F–c*). The three earliest known surviving instruments of bass clarinet size, which were clearly designed to be played chiefly in their chalumeau register at a time when clarinets did not, might be considered as bass chalumeaux; they were possibly made in Germany, though they bear no stamp (Brussels Conservatory, no.939, illustrated in Rendall, pl.7; Hochschule für Musik und Darstellende Kunst, Berlin, no.2810; and Museo Storico Civico, Lugano). These have angled finger-holes, like those of a bassoon, allowing them to meet the bore at intervals more widely spaced than can otherwise be attained.

The earliest documentary evidence of the chalumeau is to be found in an inventory of instruments in the Hofkapelle of Duke Heinrich of Saxe-Römhild (1687); this includes 'Ein Chor Chalimo von 4 stücken' ('a four-piece chalumeau ensemble') purchased from Nuremberg. The reference to Nuremberg lends support to J.G. Doppelmayr's assertion (1730) that J.C. Denner (1655–1707) of that city was responsible for the improvement of the chalumeau and the invention of the clarinet. Writers were long reluctant to take this statement at face value; instead they assumed that Denner rendered the chalumeau obsolete by so improving it as to make it constitute a clarinet. It is known from Nuremberg council records, however, that his son Jacob Denner made both instruments: a commission in 1710 for various instruments includes a pair of clarinets and three sizes of chalumeau. Although Denner is known to have been preoccupied with French manufacturing techniques (see Nickel, 204), the chalumeau cannot be assumed to have been French in origin, and evidence of the instrument in France is scarce – a rare reference is an important article in the *Encyclopédie* of Diderot and D'Alembert (1753). Johann Mattheson referred to 'den so-genandten Chalumeaux' ('the so-called chalumeaux') as early as 1713 (*Das neu-eröffnete Orchestre*); other sources reveal a variety of transliterations, such as 'scialumò', 'schalamaux', 'shalamo' and 'salmò' or 'salmoè'.

2. Repertory. The amount of music written for the chalumeau was for many years seriously underestimated. Among the earliest known sources is a volume *A Variety of new Trumpet Tunes Aires Marches and Minuets*, published in 1698 as for the Mock trumpet (the name by which the keyless chalumeau was apparently known in England). Chalumeaux are among the alternative instruments specified in duets by the Parisian flautist J.-P. Dreux, which are listed in a catalogue of the Amsterdam publisher Roger (1706). In the same year the instrument was first played by the oboists of the opera orchestra in Vienna; until 1725 composers such as the Hofkapellmeister Fux, Ariosti, Caldara, Conti and the brothers Bononcini wrote parts for it, generally reserving its individual tone-colour for pastoral contexts. Joseph I wrote a particularly ornate obbligato for the instrument in an aria he contributed to Ziani's *Chilonida* (1709). Although the chalumeau was rarely used as an orchestral instrument in Vienna after the mid-1730s, Gluck revived it in the original versions of *Orfeo* (1762) and *Alceste* (1767); there is an even later appearance in Gassmann's *I rovinati* (1772).

Instrumental pieces include a concerto by Hoffmeister, divertimentos by Dittersdorf, Gassmann and Pichl, and ballet music by Asplmayr and Starzer. A *Musica da camera* by Starzer was formerly attributed to Mozart as part of K187/159*c*.

In Germany one of the most prolific composers for the chalumeau was Telemann, who had played the instrument earlier in his career. He continued to include a pair of chalumeaux (alto and tenor) in a variety of works long after he had first used the clarinet (in a cantata of 1721); parts for both chalumeau and clarinet occur in a serenata of 1728, where their roles are clearly differentiated. Chalumeaux were often reserved for poignant, dramatic moments, for example in the passion oratorio *Seliges Erwägen*, where they are combined with muted horns, bassoons and muted strings at the beginning of the eighth meditation, 'Es ist vollbracht'. Another example is the Concerto in D minor for two chalumeaux, notable for an unusual degree of chromaticism in its extended passages of unaccompanied writing. The chalumeau appears in over 80 of Graupner's cantatas and in 18 of his instrumental works. He engaged a chalumeau player (who was primarily a virtuoso bassoonist) for the orchestra at Darmstadt in 1734 and subsequently became acquainted with all four sizes of the instrument. His fondness for the sonority of alto, tenor and bass together is illustrated by two suites for this combination; further examples of the use of unconventional textures involving the bass chalumeau include a trio for that instrument with



Chalumeau in C by Liebav (left), and chalumeau in F by Klenig, both first half of the 18th century (Musikmuseet, Stockholm)

viola d'amore and continuo and a triple concerto with bassoon and cello. Other German composers made less use of the chalumeau. Fasch left a single concerto; J.L. Bach, Gottlob Harrer, Hasse, Keiser, J.B. König, J.M. Molter, G.C. Schürmann, Steffani, J.H. von Wilderer and J.D. Zelenka used the instrument in one or two works. Handel composed an aria with two 'chaloumeau' parts for *Riccardo Primo*, written in London in 1727, but it is not certain whether this was included in contemporary performances.

The German oboist Ludwig Erdmann taught the chalumeau at the Ospedale della Pietà in Venice from 1706, and Vivaldi subsequently used it in a total of five works. An obbligato for the soprano instrument occurs in the oratorio *Juditha triumphans* (1716), in an aria concerning the lament of a turtle-dove. Three concertos include parts for the tenor 'salmoè', while a sonata for violin, oboe and organ has an optional chalumeau doubling the bass line throughout.

The overall delicacy of the chalumeau repertory is not reflected in contemporary criticism of the instrument. Walther (1708) observed that it sounded like a man singing through his teeth, while some five years later Mattheson referred to its 'etwas heulende Symphonie' ('somewhat raucous sound'). The *Encyclopédie* described its tone as disagreeable and savage, but conceded that this

could be improved by a good player. More favourable remarks were made by the critic Schubart, writing in 1784–5, who paid tribute to its 'individual and infinitely pleasant character', adding that 'the whole gamut of music would sustain an appreciable loss if the instrument became obsolete'. Towards the end of the 18th century, however, the term 'chalumeau' came to be used almost exclusively in its present-day sense to signify the lowest register of the clarinet.

See also ORGAN STOP.

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COLIN LAWSON

Chamaterò [Chamatterò di Negri, Camaterò], **Ippolito** [Hippolito] (*b* Rome, *c*1535–40; *d* after 1592). Italian composer. He was in Padua in 1560–61, where he signed the dedications to his first books for five and four voices in 1560 and 1561 respectively. The latter book includes two works by the Paduan composer Giulio Renaldi (his earliest published works by six years). Chamaterò was elected *maestro di cappella* at the Accademia Filarmonica, Verona, on 1 January 1562, and he remained in the post until December of 1563. There followed a series of mostly short appointments at various institutions in northern Italy, including Vicenza (1565–6), Treviso (1566–7), Udine (1567–70 and again from 1574 until 1577), Padua (1578) and Bergamo (1580–81).

Chamaterò composed his sacred music in the decade following the Council of Trent, and he was keen to declare his allegiance to Tridentine ideals. On the title-page of his Introits of 1574 he declared that the works were according to the 'new missal', referring, no doubt, to the Tridentine Missal published in 1570. And the phrase 'secondo l'ordine del Concilio di Trento' on the title page of his *Salmi corista* (1573) must refer to the new breviary published in 1568. His style is largely clear textured, with attention to both the sound and sense of the text. This is true in his secular music as well and, as with much of the music of the 1560s and 70s, the degree to which musical style is really dictated by current religious politics is open to question.

Of Chamaterò's six books of madrigals, four were published in 1569, during his first period at Udine. It is unlikely that the contents of these four books were all recently composed; the relative stability of his post at Udine may have offered him the opportunity to collect and publish works composed over the previous six or seven years. The books' dedications show a continued allegiance to Veronese patrons and the Accademia. Chamaterò's preference for Petrarch, and Petrarchists like Bembo and Cassola, places him in the tradition of Willaert and Rore. More striking is his predilection for large cycles and, in particular, the sestina: four of the six books open with a setting of a complete sestina by Petrarch. None of Chamaterò's music is published in modern edition, and he has received little attention in the modern literature. That he was highly esteemed in his own day is evident from that fact that he was the dedicatee of a work by Massimo Troiano (in his *Terzo libro delle suerime e canzoni*, 1567) and by his appearance in Ludovico Balbi's *Essercitio* (1589[12]) alongside the most famous madrigalists, from Arcadelt to Marenzio. Further study of his works, in particular his cycles, would do much to fill in the sketchy picture of the madrigal of the 1560s and 70s.

WORKS

all published in Venice

SACRED

Liber primus missarum, 5, 7vv (1569)
Salmi corista, per le feste di Natale, di Pasqua, et altre feste del anno, secondo l'ordine del concilio di Trento, comodi alle voci, accompagnate anco con ogni sorte di instrumenti musicali, a misura breve, et anco alla ordinaria, 8vv (1573)
Li introiti fondati sopra il canto fermo del basso, con li versetti et Gloria patri con le riposte de contraponti, secondo l'ordine del messal nova, per tutte le feste maggiori ed altre feste nell'anno, commodi a cantari a misura breve ed anco alla ordinaria, 4–6vv (1574)
Li Magnificat, 8, 9, 12vv (1575)
20 introitus et alleluia super cantu plano, 4–6vv, 1578, *D-As* 26 Chorb.

SECULAR

Il primo libro di madrigali, 5, 6vv (1560), inc.
Il primo libro di madrigali, 4vv (1561[13]), 1 reworked in 1589[12]
Il secondo libro delli madrigali, 5vv (1569[26])
Il terzo libro delli madrigali, 5vv (1569)
Il quarto libro delli madrigali, 5vv (1569)
Il secondo libro delli madrigali, 4vv (1569)
Secular works in 1601[11], *B-Br*, *D-Bsb*, *I-VEaf*

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LAURA MACY

Chamberlain, Houston Stewart (*b* Southsea, 9 Sept 1855; *d* Bayreuth, 9 Jan 1927). German writer of English birth. Educated first in England (Cheltenham College, 1867–9) and then in Europe, he moved to Germany in 1885, where he gradually insinuated himself into the Bayreuth circle, playing a major role in the fashioning of the cult. From 1892 to 1896 he devoted himself to propaganda on behalf of Bayreuth, helping to shape the nationalist/*völkisch* ideology with which Wagner's works became indelibly associated in the late Wilhelminian era. His study *Richard Wagner* (1896) presented, in the best tradition of Bayreuth hagiography, an idealized portrait of the composer, his political involvement diminished and the more embarrassing episodes of his life tactfully glossed over.

Chamberlain's magnum opus, however, was *Die Grundlagen des neunzehnten Jahrhunderts* (1899–1901), an idiosyncratic survey of Western history conceived in racial terms. Evincing impressive erudition but flawed methodology, not to mention a militantly nationalistic ideology of Aryan-German supremacy, the *Grundlagen* achieved bestseller status: by 1915 over 100,000 copies had been sold, by 1938 a quarter of a million. In 1908, Chamberlain returned to Bayreuth after an absence of several years. He married Wagner's daughter Eva that year and as one of the most influential ideologues of the pre-Nazi era, played a crucial role in linking the destinies of Bayreuth and the Third Reich.

WRITINGS

Das Drama Richard Wagners (Leipzig, 1892, 6/1921; Eng. trans., 1923)
Richard Wagners echte Briefe an Ferdinand Praeger (Bayreuth, 1894, 2/1908)
1876–1896: die ersten zwanzig Jahre der Bayreuther Bühnenfestspiele (Bayreuth, 1896)
Richard Wagner (Munich, 1896, 9/1936; Eng. trans., 1897)
Die Grundlagen des neunzehnten Jahrhunderts (Munich, 1899, 28/1941–2; Eng. trans., 1910/*R*)
Parsifal-Märchen (Munich, 1900, 4/1923)
Lebenswege meines Denkens (Munich, 1919)
Mein Weg nach Bayreuth (Munich, 1937) [introduction by P. Bülow]

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BARRY MILLINGTON

Chamber music (Fr. *musique de chambre*; Ger. *Kammermusik*; It. *musica da camera*). In current usage the term 'chamber music' generally denotes music written for small instrumental ensemble, with one player to a part, and intended for performance either in private, in a domestic environment with or without listeners, or in public in a small concert hall before an audience of limited size. In essence, the term implies intimate, carefully constructed music, written and played for its own sake; and one of the most important elements in chamber music is the social and musical pleasure for musicians of playing together. In this respect, the term has close connections with the peculiarly German concept and practice of HAUSMUSIK, which refers to the playing of vocal or instrumental music in the home for family entertainment, without audience, and which was much encouraged in the 19th and 20th centuries. 'Chamber music' has also been narrowly defined (for example, by Cobbett) in terms of ensembles of specific types and sizes; but the term is best understood in a broader sense. To limit the term to instrumental ensemble repertory, for example, is to exclude such hybrid works as Schubert's *Der Hirt auf dem Felsen* and Vaughan Williams's *On Wenlock Edge* and to bypass such vocal genres as 16th-century madrigals and 19th-century lieder which share many of the characteristics of chamber music. Similarly, although chamber music is often defined as involving two or more players, much solo repertory such as Renaissance lute music, Bach's violin sonatas and partitas and cello suites and several of Beethoven's piano sonatas fulfils many of the functions and conditions of chamber music.

1. USAGE AND SCOPE OF THE TERM. From its earliest usages the term has had a variety of meanings. During the mid-16th century and the 17th, the Italian term 'musica da camera' and its German counterpart 'Kammermusik' signified ensemble music performed in private, normally by voices and instruments, either at courts or in the homes of the wealthy. In the same period, variants of the French, German and Italian terms were also used to denote the musicians engaged in the performance of private music, such as 'La Musique de la Chambre' (established *c*1530) at the French court, or the 'Cammermusici' at the court of Maximilian II (noted in the court archives, 1540–1600). In such contexts the term could often equally refer to the musical event itself.

During the early 18th century, the term 'musica da camera' was used in theoretical writings (Brossard, *Dictionaire*, 1703; Mattheson, *Das neu-eröffnete Orchestre*, 1713) to refer collectively to instrumental and vocal music whose compositional style and function differed from church and theatre works. In practice these musical distinctions were blurred. As the 18th century progressed, the term became increasingly associated with instrumental music (e.g. sonatas, trios, quartets) intended for performance in courtly or domestic surroundings. Even so, it continued to be used for small-scale secular vocal music performed in private: Burney defined chamber music as 'cantatas, single songs, solos, trios, quartets[,] concertos, and symphonies of few parts' (*BurneyH*), and Castil-Blaze referred to a host of 'agreeable pieces', both vocal and instrumental, including cantatas, madrigals, scenas, single songs, vocal quartets, romances, boleros, barcarolles and nocturnes (*Dictionnaire de musique moderne*, rev. 3/1828 by J.-H. Mees).

It was only towards the end of the 19th century that the term came predominantly to mean instrumental ensemble music for small forces, performed in either a private or a public context. By the early 20th century the term had become specifically associated with the quartets,



1. *'Allegory of Hearing' by Jan Breughel I, from the 'Five Senses' series, 1617 (Museo del Prado, Madrid), showing a table set for music-making, and a broken consort playing in the background*

quintets and piano trios of Haydn, Mozart, Beethoven, Schubert and their successors. The intimate nature of the chamber music repertory, its subtle effects and concentration of musical ideas, allied to the fact that several composers (including Beethoven, Brahms and Bartók) produced some of their most tightly wrought and intensely personal works for string quartet, meant that the term 'chamber music' also came to connote a repertory grounded in the intellect. The second half of the 20th century saw a considerable broadening of what is understood by chamber music as the performed repertory became enlarged, most significantly through the rehabilitation of large amounts of pre-Classical chamber music and its performance on 'period' instruments, though also by the inclusion of contemporary works for chamber forces, many of which conform only loosely to the traditional characteristics of chamber music.

This article defines chamber music broadly, within the context of the meanings assigned to it in different eras. It outlines the types and styles of chamber music that were composed and played from the late 15th century to the 20th and places special emphasis on the social and functional contexts in which this music flourished. However, historical practices varied from locality to locality and developed at different rates. In addition, the extent and nature of much private chamber music activity inevitably remains obscure (although lack of extant documentation does not necessarily imply lack of activity); and quantitative study of chamber music concerts, repertories and audiences, as they developed from the 19th century onwards, is hampered by the fact that concert history is still a relatively unexplored field of study. Nevertheless, surviving musical, visual and documentary sources, along with a few modern, in-depth localized studies, enable some general observations to be made, and a picture to be drawn of chamber music consumption as a changing balance of participation (i.e. playing or singing) and appreciation (listening).

For discussion of individual styles and genres of the individual instrumental chamber music forms *see* ACCOMPANIED KEYBOARD MUSIC; BALLETTO; CANZONA; CONSORT; FANTASIA; FANTASIA-SUITE; IN NOMINE; NONET; OCTET; PHANTASY; PIANO DUET; PIANO TRIO; PIANO QUARTET; PIANO QUINTET; QUARTET; QUATUOR CONCERTANT; QUINTET; RICERCARE; SEPTET; SEXTET; SOLO SONATA; SONATA; SONATA DA CAMERA; SONATA DA CHIESA; SONATINA; SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630; SOURCES OF KEYBOARD MUSIC TO 1660, SOURCES OF LUTE MUSIC; STRING TRIO; STRING QUARTET; STRING QUINTET; SUITE; TRIO; TRIO SONATA; and WIND QUINTET.

For discussion of related vocal genres: *see* AIR; BALLAD; BALLETTO; CANTATA; CANZONETTA; CATCH; CHANSON; CONSORT SONG; FROTTOLA; GLEE, LIED; MADRIGAL; MÉLODIE; SONG; and SONG CYCLE.

2. TO 1600. At medieval courts a distinction existed between 'loud' music (*alta musica*, *haute musique*), played by such instruments as trumpets, pipes and drums, used for ceremonial and festive events, and 'soft' music (*bassa musica*, *basse musique*), performed by such instruments as harps, fiddles, chamber organs and flutes, sometimes with voices, used at banquets and on more intimate social occasions. Small-scale ensemble music-making, including

the singing and playing of chansons, formed part of the 'soft' music. Initially, music was performed by minstrels rather than courtiers, but during the 15th century this began to change, and by about 1500, partly as a consequence of the development of humanistic values and new attitudes towards music, an ability to make music had become an important social accomplishment for courtiers and aristocrats (women as well as men). Baldassare Castiglione's courtesy book, *Il libro del cortegiano* (1528), which ran to more than 20 editions and was translated into several European languages, recommended that courtiers should be able to sing, read musical notation and play several instruments; it also highlighted the social importance of being able to make music with others in private. Several European rulers developed their musical skills to a high level and greatly encouraged music-making among courtiers; one of the most notable patrons was Isabella d'Este, an accomplished singer, lutenist and player of string and keyboard instruments who enthusiastically cultivated private music-making at the Mantuan court in the early 16th century and actively encouraged the composition of frottolas. Most courts continued to maintain ensembles of players of 'soft' instruments to perform to courtiers in private chambers, though a good deal of music-making, such as the performance of madrigals by mixed groups of singers and instrumentalists, may well have involved a mixture of courtiers and musicians.

The first flowering of private music-making outside European courts dates from the mid-15th century, when the wealthiest members of what has been termed 'a new bourgeoisie' (Fenlon, 1989) began to develop their own musical culture in the home: affluent households owned instruments such as keyboards and lutes; music lessons were taken; and the advent of music printing led to wider dissemination of repertory suitable for domestic music-making. Paolo Cortese's handbook for clerics, *De cardinalatu* (book 2, 1510) includes one of the earliest known references to a specially designated music room ('cubiculum musicae'). In most cities, amateur musicians comprised a small and élite social group, typically the families of merchants, diplomats and professional men, and their musical activities were probably modelled on what they knew of court practices. In addition, a number of musical academies for educated men were established in Italy during the 16th century and imitated elsewhere; in Nuremberg, for example, a 'Krenzleingesellschaft' was set up in 1568 for informal performances of instrumental and vocal music, accompanied by a meal and, in all likelihood, serious and learned discussion.

A large proportion of the repertory heard in courtly and domestic contexts in the late 15th and 16th centuries was polyphonic vocal music, in particular madrigals. Where such music was performed by voices alone in small or medium-size rooms, it was normal to have one singer per part; however, flexible performing practices meant that instruments, such as lutes and viols, often replaced or doubled some of the voices, probably in accordance with the forces and skills that were available, producing what are commonly called 'mixed' or 'broken' consorts. Publishers often described this practice on title-pages: Antonio Gardano's *Canzoni francese* (1539) were 'buone da cantare et sonare', and Susato's 26 chansons (1543) were 'convenables tant a la voix comme aussi propices a jouer de divers instruments'. Some madrigals were intabulated for lute or keyboard, making accompanied solo singing a further performance possibility, while the distinctively English consort song provided an instrumental ensemble accompaniment for one or more singers. Throughout Europe, Latin-texted sacred music was performed in private houses as well as churches, but in England during the second half of the 16th century Latin church music (e.g. Tallis's Elizabethan motets and Byrd's masses) fell out of sacred use and was typically sung and played only in the chamber (Milsom, 1995).

Although vocal pieces could be played by instruments alone, a small amount of ensemble music ostensibly intended specifically for instruments also emerged, particularly in Italy and England. Italian composers such as Claudio Merulo and Florentino Maschera favoured instrumental ricercares and canzonas, and in England a rich and distinctive body of fantasias (or fancies), cantus-firmus pieces (especially In Nomine settings) and suites of dances was composed by Byrd, Tye and others. In Nomine and cantus firmus pieces, with their long tenor notes, would have enabled a player of limited skills to hold his or her own part, although evidence suggests that some of these works were sung rather than played (Edwards, 1970–71; similarly, some textless ricercares and canzonas may have been vocalized). Viol playing began to be widely cultivated by English amateurs only during the 1590s, and much of the contrapuntal repertory from before that date was probably originally written with more skilled players in mind.

By the late 16th century printed sources of instrumental ensemble music were widespread in most of Europe (the English repertory, however, continued to circulate largely in manuscript, suggesting that consort playing was localized around a small number of private houses). To perform a piece of ensemble music, players and/or singers sat in a circle, often round a table, and used either partbooks or a table-book; partbooks were normally laid flat on the table in front of each player (tables with built-in music stands, as shown in Jan Breughel's *Allegory of Hearing*, were probably less usual; see fig.1) and there were no particular instructions as to where people sat. In the case of table-books, there is evidence in English sources to suggest that care was taken over the physical disposition of the parts in the book, and hence around the table (Rastall, 1997).

Solo music for keyboard (such as clavichord, spinet, virginals) and lute was also performed in domestic contexts: the repertory included transcriptions of vocal works, and pieces specially composed for the instruments, including sets of dances and numerous ricercares and canzonas. Published collections were issued by Antico, Gardano, Attaingnant and others. It is unclear whether dance suites – written for either solo instruments or consorts – were intended to accompany social dancing; possibly on occasions when suites were played and listeners were present, some people may have danced to them spontaneously.

See also TABLE-BOOK.

3. 17TH AND 18TH CENTURIES.

(i) 1600–1740. The emergence of the *seconda pratica* in Italy around the turn of the 16th century ushered in new musical styles and genres which affected all spheres of musical composition and practice. Stylistic developments included the spread of basso continuo; the development of monody and new, distinctive textures arising from the

polarity between bass and melody lines; heightened concern for poetic expression and intelligibility of the words in vocal music; and, as the 17th century progressed, a growing importance accorded to instrumental music and the violin family and a gradual decline in the popularity of viols. Although opera was the major innovation of the period, several other genres evolved, including some, most notably the cantata and sonata, that were particularly cultivated in private environments. A conscious distinction between vocal and instrumental genres meant that the flexibility of mixing voices and instruments that had prevailed in the 16th-century madrigal gradually disappeared; even so, pragmatic factors could still play a part in performers' choice of instruments, especially in the continuo group.

Secular duets and cantatas were the principal small-scale vocal genres to emanate from Italy in the 17th century. By the early 18th century such composers as Caldara, Alessandro Scarlatti and Handel were producing cantatas in large quantities, and the genre was taking root in Germany (Telemann, J.S. Bach), England (Pepusch, Daniel Purcell) and France (Morin, Bernier); many were written for performance at court, though some reached the domestic market through publication. Italian works for small instrumental ensemble initially carried a variety of labels (canzona, sinfonia, sonata), but by 1700 the term 'sonata' usually signified the standard instrumental genre for domestic consumption. Publishers were eager to issue this repertory, and sets of 'solo' and 'trio' sonatas for one, two or three melody instruments (normally violins but sometimes oboes or flutes) and continuo by such composers as Corelli (whose op.1, 1681, was much imitated), Albinoni and F.M. Veracini were soon available across Europe. Sonatas were also composed outside Italy: Henry Purcell, Bach, François Couperin, Handel and Telemann are the most notable exponents. The trio sonata was characterized by a sharing of contrapuntal interest between the upper melodic parts – a trait most intensely exploited by Bach – and offered musical interest to both listeners and players.

Although some late 17th-century Italian sonatas and concertos consisting of groups of dances were designated *da camera*, and others, usually in four movements and using organ continuo, were labelled *da chiesa*, in practice there was no strict differentiation of style or function (dances occur in *da chiesa* works, for example, while many church sonatas were played in chamber contexts and vice versa). Moreover, it is by no means certain that all dance movements in sonatas were intended for listening alone: some, in particular those labelled 'per ballare' or 'da ballo', may well have been designed for dancing; likewise listeners may have danced to those movements whose dance steps they knew.

French chamber music developed its own characteristics of instrumentation and style. Wind instruments (flute, oboe and bassoon) became prominent in ensemble works, and their use spread to other countries. The bass viol, which enjoyed a special status in France, maintained a vital presence in French chamber ensembles well into the 18th century. It was used in cantatas and sonatas, both as a continuo instrument and as a solo part independent of the bass line (as in Montéclair's *Ariane et Bachus*, 1728, and Rameau's *Pieces de clavecin en concerts*, 1741). Several composers, including Marais and Couperin, wrote *Pièces* for bass viol and continuo.

The older chamber genres did not die out overnight. Italian ensemble madrigals and instrumental music continued to be written and published until the 1630s and 40s, though *basso seguente* parts began to be added to madrigals from about 1600 (in 1621 Milanuzzi reprinted Pomponio Nenna's *Il primo libro de madrigali* with continuo bass part). At the same time, madrigals for one, two or more soloists and continuo (by such composers as Caccini, Monteverdi and Bartolomeo Barbarino) came to the fore before the madrigal ultimately gave way to the accompanied aria, chamber duet and cantata. In France, several collections of *airs* either for voice and lute or for several voices were published by Ballard in the first half of the 17th century, though from the 1640s the lute began to be replaced by continuo. The dance suite for solo instrument (most typically keyboard) survived until the mid-18th century, embracing new dances and idioms and developing a host of localized identities across Europe.

In England domestic consort-playing and composition were sustained well into the 17th century, much longer than elsewhere, perhaps partly as a consequence of the absence of court and theatrical musical entertainments during the Civil War. Most of the English repertory, from continuo songs and instrumental pieces to consort music, circulated in manuscript, as it had in the previous century, and many wealthy families owned a chest of viols, normally two trebles, two tenors and two basses. Contrapuntal genres such as fantasias and In Nomine pieces by Jenkins, Simpson, Locke, Purcell and others were essayed (some as late as the 1660s and 70s), as were works using dance forms, divisions on ground basses and fantasia-suites; eventually these genres were replaced by more modern ones such as solo or trio sonatas, as the violin began gradually to be taken up by amateur players and the availability of printed chamber music (including works from abroad) increased.

Ensemble music-making continued to thrive at European courts. Some rulers, such as Philip IV of Spain and the Elector of Bavaria, Maximilian II Emanuel, were enthusiastic amateur musicians (both were keen viol players) and participated in private chamber music; moreover, with music increasingly becoming a symbol of the ruler's political status and power, many also employed a group of chamber players to perform in small-scale, private court concerts and to play privately with members of the ruler's family. Musicians were sometimes appointed specifically to compose and oversee the performance of chamber music: thus Sigismondo d'India became *maestro di musica della camera* at the court of Carlo Emanuele I in Turin (1611), and Henry Lawes 'Composer in ye Private Musick for Lutes & Voices' in London (1660). At the opulent court of Louis XIV at Versailles, the group designated 'La Musique de la Chambre' played for *fêtes*, *tragédies en musique*, ballets and other 'public' events; private chamber music took place in the king's private apartments before a small audience of family members and distinguished guests, and was performed by a select group of musicians. Couperin wrote his *Concerts royaux* for such occasions. At many courts, small-scale vocal and instrumental music was also supplied for special banquets: at Dresden (where Schütz worked) *Tafelmusik* was one of the principal responsibilities of court musicians.

Outside the courts, private music-making was still practised only in wealthy homes – instruments such as lutes and harpsichords were expensive – though by 1700

it was becoming a socially desirable leisure pursuit in upper middle-class circles. Men typically played bowed string instruments, while women played lutes, guitars or keyboard, or sang. Publishers and instrument sellers in Paris, Amsterdam and London flourished, exporting their wares across Europe and often showing a keen awareness of the amateur market: publications such as Telemann's *Kleine Cammer-music* (1716) and *Musique de table* (1733) emphasized the domestic function of the product, and some publishers catered specifically for amateurs of limited musical abilities. Domestic music was increasingly seen as a status symbol and an integral part of home life; in Bologna, where there was no court, wealthy households are said to have employed musicians as a means of vying for social prestige.

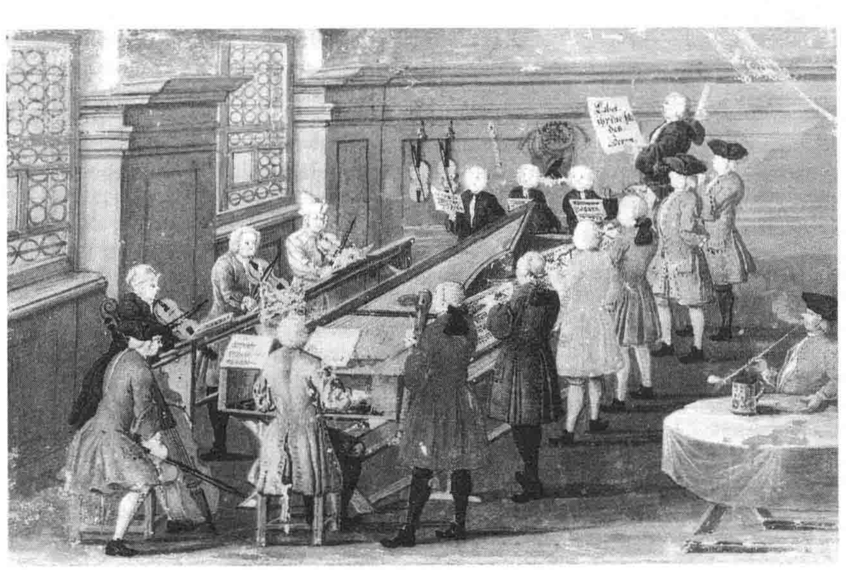
Other sources of patronage for chamber music included the Italian *accademie*: cantatas and instrumental music, often specially composed, were included in the annual prizegiving ceremony of the Accademia del Disegno di S Luca in Rome, for example, and some composers mention the academies in the dedications to their published chamber music. Cantatas, sonatas and other small-scale genres also played an important role in the weekly *conversazioni* held in the palaces of Cardinals Ottoboni and Pamphili and of Prince Ruspoli in Rome; Antonio Caldara, who served Prince Ruspoli from 1709 to 1716, wrote dozens of chamber duets and solo cantatas for this purpose, as did Handel. In German and Dutch towns collegia musica, small groups of musicians who gathered regularly to play music, were common (fig.2). A collegium musicum under Sweelinck's direction was established in Amsterdam in the early 17th century for a small group of well-to-do amateur musicians; in Leipzig collegia were popular with students eager to read through ensemble music under the guidance of a professional musician. Telemann directed one such collegium, 1702–4, and was succeeded by Bach, who presided over meetings in Zimmermann's coffee house. Bach may well have written some instrumental works, for instance the flute sonata BWV1030 and the second volume of *Das wohltemperirte Clavier*, as well as secular cantatas, notably the 'Coffee Cantata' BWV211, for this collegium.

See also ACADEMY; COLLEGIUM MUSICUM; and TAFELMUSIK (i).

(ii) 1740–1800. By the 1740s many composers, such as J.M. Leclair and G.B. Sammartini, were writing chamber music in the simple, elegant and forward-looking idiom (characterized as *galant*) that gave graceful melody a dominant role. During the second half of the 18th century the continuo gradually disappeared from instrumental chamber music; the driving Baroque bass line went with it, to be replaced by the distinctive Classical style, typified by its translucent textures, slower harmonic change and clear structural paragraphs. At the same time, the traditional ties of composers to court patrons were loosening and commercial opportunities widening; in Paris and London in particular the prosperous and socially selfconscious middle classes were increasing in number and becoming important patrons of chamber music, purchasing instruments (especially pianos), printed music and, increasingly as the period progressed and commercial concert life developed, concert subscriptions and tickets. Most of Haydn's large chamber music output (string quartets, sonatas, songs, piano trios), for example, was written for publication and performance outside his patron Prince Nicolaus's court at Eszterháza; his baryton trios, unpublished in his lifetime, stand apart as being designed for the prince's private consumption.

The biggest centres of music publishing in the late 18th century were London, Paris and (to a lesser extent) Vienna. In these cities a large selection of chamber music was published; according to one estimate (Mongrédien, 1986) several thousand quartets by about 200 composers were published in Paris between 1770 and 1800, suggesting a market of considerable size. Some publishers cultivated contacts in foreign cities, not only to sell their own goods abroad but also to import music from foreign firms. Nevertheless, although the market for domestic music in urban centres was clearly expanding, it was – like markets for other luxury goods (such as fashionable clothes and jewellery) – still a limited one, beyond the pocket of most: in London, a set of six sonatas typically cost 10s 6d (Sadie, 1990), far more than a clerk or tradesman could then afford.

The late 18th century saw the introduction of a host of chamber genres, several of which made use of the new



2. Rehearsal by a collegium musicum for the performance of a cantata 'Lobet ihr Knechte des Herrn': painting from a family album, c1775 (Germanisches Nationalmuseum, Nuremberg); the disposition of the musicians around the harpsichord illustrates the advent of Baroque placement

piano. Sonatas for keyboard with an optional violin or flute line that could be dispensed with easily were known as accompanied sonatas. Many publishers offered an explicit choice of keyboard instrument, as in Robert Bremner's publication of Eichner's *Three Sonatas for the Harpsichord or Forte Piano with Accompanyments for a Violin and Bass ad libitum* (1771). Those that additionally included parts for cello were effectively precursors of the piano trio. The optional parts normally did little more than sustain harmonies and follow or double melody or bass lines, and were both printed and sold separately. Especially suited to amateurs of limited accomplishments, accompanied sonatas were standard items in most publishers' catalogues, particularly in Paris and London. Other keyboard genres tailored to the amateur market included variations, rondos and simple solo sonatas (by such composers as Dussek and Shield) which typically made specific reference to popular tunes. Accompanied solo songs, including arrangements of operatic arias and theatrical songs, lieder and canzonets, and keyboard duets for four hands on one instrument (as composed by Johann Christian Bach, Dussek and others) were also part of the domestic repertory. Duets for two melody instruments, typically two flutes, two violins or violin and cello, were particularly popular among amateurs; although much of the repertory was technically simple and musically lightweight, it attracted such composers as Pleyel, Mozart and Boccherini.

The quintessential genre of late 18th-century chamber music was the string quartet, particularly as it developed in Vienna in the hands of Haydn and Mozart from 1770. Intended for skilled players and connoisseur listeners, the Viennese string quartet was characterized by its balanced part-writing, imaginative textures, conversational idiom and tightly wrought musical argument. Works such as Haydn's op.20 quartets, with their contrapuntal working, typically demanded performance in an intimate environment, before a few serious-minded and attentive listeners. Michael Kelly, in his *Reminiscences* (1826), described a small social gathering in Vienna (1784) at which quartets were played by Haydn, Dittersdorf (violins), Mozart (viola) and Vanhal (cello), with Paisiello among the listeners, and remarked that a 'greater treat, or a more remarkable one, cannot be imagined'. Similar approaches to composition obtained in other chamber works (e.g. Mozart's string quintets with two violas); indeed, by the 1780s some composers were also moving towards a more democratic role for the melody instrument(s) in accompanied sonatas and piano trios: Mozart's *Sonata per il cembalo e violino* K454 (1784) is a notable example. In some works, composers tended to highlight the technical talents of particular performers for whom the works were intended, at times producing highly concertante textures: for instance, Haydn's six quartets opp.54 and 55 dedicated to the violinist Johann Tost, and Mozart's three 'Prussian' quartets K575, 589 and 590, thought to have been written with Friedrich Wilhelm II, King of Prussia and a skilled amateur cellist, in mind (Friedrich Wilhelm was also the recipient of string quartets and quintets sent to him from Spain by Boccherini).

In Paris, string quartets in which the four instruments played equal roles were routinely described by publishers as *quatuors concertants* (sometimes *quatuors dialogués* or *quatuors concertants et dialogués*); according to N.E. Framery (*Encyclopédie méthodique*, Paris 1791) this distinguished them from quartets 'where there is only one principal part while the others merely accompany'. *Quatuors concertants*, written by such composers as Vachon, Bréval and Blasius, particularly appealed to the amateur market for, unlike the quartets of Haydn and Mozart, they were relatively easy to play; the musical texture may have aped the French art of social conversation (Hanning, 1989), emphasizing thematic exchange and allowing each instrument a solo moment in turn while minimizing (though by no means suppressing) the contribution of the other parts. Some *quatuors concertants* were written for woodwind ensembles, others for combinations of strings and wind. Several quartets published in London at the same period, such as Rauzzini's six quartets op.6 (*c*1778) and J.C. Bach's op.8 (1772), blended a keyboard or wind instrument with strings, while some string quartets by English composers (e.g. Joseph Gibbs's quartets, 1778) and even a London edition of Haydn's op.33 quartets (?1799) were issued with an ad libitum figured bass part; since solo and trio sonatas continued to flourish in England well into the late 18th century, it seems likely that keyboard players were considered an essential, perhaps stabilizing, presence in English amateur ensembles. Comfortably playable arrangements of concert works and operas (often for keyboard and accompanying instrument) were also part of the domestic repertory; composers active in France, such as Cambini, arranged popular and theatrical tunes for quartet, specially designating them *quatuors d'airs variés* or *quatuors d'airs connus*.

Across Europe and in the Russian Empire and the New World, domestic music-making, both within the family group and among friends and visitors, thus became an important social activity in aristocratic and respectable middle-class circles. The ability to play a keyboard instrument and to sing were deemed important social accomplishments for women and may even have acted as catalysts to courtship and marriage. Strong associations between gender and instruments in the domestic context had begun to develop, and although boundaries were sometimes broken it was considered appropriate by the late 18th century for females to play only keyboards, plucked string instruments (harp, guitar) and to sing, and for males to play the violin, cello or flute (fig.3). Related to the mainstream traditions of domestic music-making in the late 18th century was the English predilection for glees and catches (unaccompanied partsongs for male voices), which were traditionally performed by amateurs in the home, after dinner. Not only did English composers write and publish them in large quantities, but the practice was also institutionalized by a number of London societies, including the Noblemen and Gentlemen's Catch Club (from 1761) and the Glee Club (1783–1857).

Chamber music continued to be performed by professional musicians at courts (e.g. Mannheim and Berlin) in what were effectively private concerts given to an assembly of courtiers, noblemen and visiting dignitaries. In Bohemian lands the liking for wind instruments produced a substantial repertory of Harmoniemusik, written for small ensembles of pairs of wind instruments and including such works as Haydn's divertimentos of 1759–61 (for Court Morzin's Harmonie at Lukaveč); ensembles were frequently employed to play at aristocratic houses, often during dinners and at parties.



3. Concert in the home of the Comtesse de Saint-Brisson, 1773: detail of engraving by Antoine-Jean Duclos after Augustin de Saint-Aubin; note that the keyboard player is a woman

The development of commercial concert life in the late 18th century, particularly in London, provided what was to become an additional forum for the performance of chamber music – a forum that increased the number of potential listeners and provided them with the opportunity to hear chamber music beyond their own technical capabilities performed by professional musicians. In London, from the 1770s, items of chamber music, particularly quartets and quintets, appeared regularly in mixed concerts alongside symphonies, overtures, concertos and songs. Much of the repertory, in particular several of Pleyel's quartets and quintets, exploited concertante textures and made heavy demands on virtuosity; Haydn's opp.71 and 74, written for Salomon's concerts of 1794, are a tour de force of brilliant quartet writing. In Vienna and Paris, chamber music was rarely included in public concerts before 1800, but found a regular outlet in the private concerts that formed part of the vibrant, aristocratic salon cultures in both cities. In Vienna some of Mozart's and Beethoven's works were heard at the residences of Baron van Swieten and Prince Lichnowsky, while in Paris composers frequently wrote *quatuors concertants* for salon performances and dedicated them to their host or hostess.

See also HARMONIEMUSIK.

4. FROM 1800 TO WORLD WAR I.

(i) Concerts and repertory. During the 19th century commercial concerts devoted to chamber music became an established part of the musical calendar in many cities, and for most amateur musicians listening to concert performances of chamber music became just as important as – if not more important than – participating in it privately. Notable early developments took place in Vienna (Ignaz Schuppanzigh held subscription series of instrumental chamber concerts at Count Rasumovsky's palace from 1804–5), Berlin (Karl Möser's quartet *soirées* began in the 1813–14 season) and Paris (Pierre Baillot's quartet concerts were established in 1814) – all cities with lively musical salon cultures. By the 1840s there were chamber music concerts in many European centres, including Dresden, Pest and London. Important series founded in this period were the Gesellschaft der Musikfreunde's Musikalische Abendunterhaltungen in Vienna (1818–29, 1831–40), the series run by the Tilmant brothers (1833–49), Alard and Chevillard (1837–48) and the Dancla brothers (1838–1870) in Paris, and the Quartett Concerts (1836–59), Classical Chamber Concerts (1836–9) and the Musical Union (1845–81) in London (fig.4). The core repertory of most concerts was instrumental trios, quartets and quintets by the Viennese trinity (Haydn, Mozart and Beethoven), although there was a good deal of local variation in the content and shape of programmes. Baillot's concerts in Paris presented instrumental repertory only (typically five ensemble works and one violin solo, played by Baillot with piano accompaniment), whereas the longer programmes of many London concerts, which included piano and duo sonatas as well as works for larger instrumental ensembles, were relieved by the interspersion of songs and duets



4. String quartet, including Vieuxtemps (left) and Piatti (right), at the Musical Union, London: engraving from the 'Illustrated London News' (27 June 1846); many in the audience are seen consulting their 'analytical' programme notes; John Ella, the concerts' organizer, is in the front row, fourth from the right

between the instrumental items; the programmes of the Gesellschaft der Musikfreunde concerts offered few large-scale instrumental chamber works, being chiefly made up of small-scale instrumental and vocal pieces (including a number of Schubert's lieder), usually with a string quartet to open proceedings and a work for vocal ensemble (often one of Schubert's vocal quartets) to end.

Although the growth of chamber music concerts was clearly bound up with the general expansion of concert life in urban centres during the 19th century and with an increasing middle-class demand for music, quartet *soirées* and other types of chamber concert appear to have been a refined taste, appealing to minority groups of enthusiasts within cities. As the century progressed, the chamber music concert repertory, like the orchestral one, took on an increasingly historical dimension, centred on the Viennese classics and works that emulated them (such as Mendelssohn's quartets and Hummel's chamber music with piano). Modern works in a Romantic idiom (by composers such as Schumann and Brahms) were added gradually. At the same time a gulf was opening up in the minds of some critics between serious music – of which instrumental chamber music could be seen as the epitome – and lightweight, popular pieces (e.g. fantasias or potpourris), often designated salon music or *Trivialmusik*. (The fact that some concert-givers leavened their programmes with lighter works, presumably in an attempt to broaden their audience appeal, may well have contributed to such critical censure.) In line with this trend, many chamber concerts developed decidedly cerebral overtones: from the mid-1840s many London series (the Musical Union, the Quartett Association, the Monday Popular Concerts) provided concert-goers with analytical programme notes to help them understand the structure of the works performed and listen in a musically informed way; at about the same time miniature scores of the core Viennese repertory were published by K.F. Heckel of Mannheim, and distributed through agents in Vienna, Leipzig, London and Moscow. Familiarity with the complete Beethoven quartets, even the late works, grew, not only through the activities of bespoke organizations such as the Beethoven Quartett Society (London, 1845–52) and the Société des Derniers Quatuors de Beethoven (Paris, 1852–after 1870), but also within standard concert programmes. Intimacy and attentiveness were stressed during concerts, and some concert-givers such as John Ella, who ran the Musical Union in London, placed the performers in the centre of the room, with the audience encircling them, to encourage close listening and to draw the audience into the music.

In several cities the salon tradition continued to thrive alongside public concerts, with many central European salons (e.g. in Berlin and Paris) becoming increasingly dominated by the bourgeoisie. Some salons were given over to 'serious' chamber music, but others were built around more lightweight fare. In mid-19th-century Berlin, intellectuals, artists, philosophers, writers and businessmen gathered, often in the houses of Jewish families, for serious music and conversation. Joachim, Clara Schumann and Jenny Lind were among the leading musicians who performed at these events; composers, including Robert Schumann and Mendelssohn, presented their own music, sometimes using the occasion to try out new works.

Knowledge of the spread and nature of chamber concerts and repertories in the second half of the century is much patchier than that of the first half, but the number of public concerts seems to have continued to increase, with repertories remaining based on the emerging canon of Viennese classics, and the shapes of programmes subject to local tastes and traditions, both in established centres of concert-giving and elsewhere. Among the several concert series founded during the period were the Mason and Thomas Chamber Music Soirées (1855–68) in New York, the Société de Quatuors Armingaud et Jacquard (1856–68) in Paris, the Kammermusikverein (1876–) and Czech Society for Chamber Music (1894–) in Prague, and the South Place Sunday Popular Concerts (1887–) in London. In the 1860s and 70s chamber concerts were established in Italy and Spain, countries whose musical life had hitherto been dominated by operatic traditions. The wave of interest in instrumental music in post-unification Italy spawned a number of quartet societies, in Florence (1861), Milan (1864), Turin (1866), Rome (1874) and elsewhere; in Madrid a quartet society for the performance of classical chamber music was founded in 1863. Some concerts, for instance those of the Musical Union in London and the Quartett-Abend in Berlin, presented more modern-looking packages of three or four contrasting instrumental works (e.g. the

Quartett-Abend of 29 October 1856 opened with Haydn's quartet op.77 no.1, continued with Mendelssohn's op.44 no.2 and concluded with Beethoven's op.127), but such programming was not yet common.

Schubert's instrumental chamber music, much of which lay unpublished after his death, gradually worked its way into the repertory during the second half of the century. This was due in part to the efforts of Joseph Hellmesberger, whose chamber concerts in Vienna in the 1850s and 60s brought Schubert's string quintet and some of his quartets (notably 'Death and the Maiden' D810, the G major Quartet D887 and the *Quartettsatz* D703) to the concert platform. Among chamber works written in the later part of the century were pieces by Dvořák and Smetana, with their strong national flavour, and the classically inspired output of Brahms. In France the Société Nationale de Musique (inaugurated in 1871), a forum for young composers, fostered chamber music among other forms of composition; its legacy includes works by Saint-Saëns, Franck and Fauré. In Russia the publisher M.P. Belyayev, who set up quartet evenings in St Petersburg in 1891, encouraged Rimsky-Korsakov, Borodin and their circle (the composite quartets *Les vendredis* and *Quatuor B-La-F*, written for his musical evenings, are a notable monument to his patronage). By the first decade of the 20th century several of these new works (including Dvořák's String Quartet op.96, his Piano Quintet op.81 and 'Dumky' Piano Trio op.90, Smetana's Quartet no.1 'From my life', Fauré's Piano Quartet no.1, Tchaikovsky's Quartet no.1, Borodin's Quartet no.2 and much of Brahms's chamber music) had been assimilated into the central repertory.

Most concert series were given by regular groups of locally based players, but some promoters were keen to engage artists with drawing power on their European tours: thus many top-class artists, especially pianists such as Clara Schumann, Alfred Jaëll and Hans von Bülow, appeared in London at the Musical Union and at Chappell's Popular Concerts. Towards the end of the 19th century a small number of permanent, touring string quartets began to form, signalling the beginnings of a break with past practices and anticipating what was to become a widespread trend 50 years later. The precedent, with the attendant benefits of opportunities for intensive rehearsal and a resultant unity of ensemble and tone, had been set much earlier by the Müller brothers' quartet, active 1831–55, and followed by a few others (usually family groups). Famous ensembles include: the Joachim Quartet (1869–1907), which gave highly acclaimed performances of the late Beethoven quartets; the Czech Quartet (1892–1933), with Josef Suk (i) as second violin; the Brodsky Quartet (*fl* Leipzig, *c*1883–91, and Manchester, 1895–1921); and the Kneisel Quartet (1885–1917), the first permanent touring quartet in the USA. A number of all-female chamber groups emerged in Britain around the turn of the century, due largely to the fact that although the number of women capable of playing string instruments to an advanced level was increasing, professional orchestral openings for them were rare; one particularly successful quartet was led by Norah Clench (a pupil of Joachim) and gave concerts across Europe from about 1906 to 1913. Concerts focussing on one soloist (typically a pianist, or a singer and accompanist) became established towards the end of the 19th century, but programmes were generally quite different from what became the standard recital format in the 20th century. In London in the pre-World War I decade, programmes embraced diverse repertory (e.g. trivial piano pieces sat alongside 'serious' sonatas), and the soloist was usually 'assisted' by others.

Most 19th-century chamber music heard in concerts was written with professional players, sometimes particular instrumentalists, in mind. Indeed, the quasi-orchestral sonorities and rhetorical gestures of much chamber music, from Beethoven's op.59 quartets and 'Kreutzer' violin sonata onwards, suggest that composers were increasingly addressing the public arena of the concert room, rather than the home environment. A large amount of the piano chamber repertory of the latter part of the century, such as the piano quartets and quintets of Schumann, Brahms, Dvořák and Fauré, boasts a particularly brilliant, at times concerto-like, keyboard part. Duo sonatas (especially the violin sonatas of Brahms, Franck and Fauré) do likewise, although, as with piano quartets and quintets, musical interest is shared between the piano and the other instrument(s). The string quartet repertory similarly makes heavy demands of its players, not only in terms of individual technique (e.g. Beethoven's E♭ Quartet op.74; Smetana's Quartet no.1), but also in terms of ensemble playing (e.g. Beethoven's late quartets, Brahms's quartets). In the early part of the century, the *quatuor brillant*, an extreme example of virtuosity within chamber music, enjoyed a short-lived popularity. Characterized by a concerto-like first violin part and rudimentary accompaniments in the lower lines, it flourished in France and Germany (particularly in the hands of Rode, Kreutzer and Spohr) and proved well suited to performance by travelling violin virtuosos.

The musical language of Romanticism, with its dramatic contrasts of timbre and vivid colouring, was in many respects at odds with the intimate string quartet medium, and 19th-century composers' likings for rich resonances and chromatic colourings may have made larger string ensembles, such as quintets, sextets and even octets, or ensembles with piano and/or woodwind, intrinsically more comfortable forces to work with. Moreover, the legacy of Beethoven, the growing mystique surrounding his late quartets, and the domination of his works at the apex of the chamber music canon throughout the century may have contributed to caution on the part of late 19th-century composers in approaching the quartet genre: few composers produced more than a handful of published quartets, and Brahms's destruction of some 20 works before his op.51 is well known.

(ii) Domestic music-making. Domestic music-making continued to flourish in the 19th century, although it increasingly developed and defined its own repertory, distinct from that of the concert hall. The piano, especially later in the century, became the pre-eminent domestic instrument, emblem of female gentility and social respectability, and affordable by a broad band of the middle classes in northern and western Europe and North America. Easy solo piano pieces, piano duets (e.g. waltzes, quadrilles and marches) and piano-accompanied songs, intended specifically for the home or salon and mostly lightweight in conception, were the mainstay of 19th-century music publishers' catalogues. Most composers produced domestic music of this description, though in the hands of Schubert, Schumann, Mendelssohn and Brahms the domestic piano and vocal genres reached

notable artistic heights. Singing, like piano playing, remained an important social accomplishment for women, but men were not wholly excluded: they often sang songs and ballads and took part in family singing of hymns and sacred songs around the piano. In the early part of the century in Germany, Austria and Scandinavia, male-voice singing groups enjoyed considerable popularity. Schubert's male-voice quartets were frequently performed alongside his lieder and piano music (waltzes, duets etc.) at the informal evenings of music, eating, dancing and games (known as Schubertiads) held in the homes of his Viennese acquaintances.

Alongside piano duets, works for two melody instruments (usually violins or flutes) continued to flourish in the early 1800s, being taken up by Beethoven, Kalliwoda, Spohr and others. With new instruments came new repertory. The concertina (patented in 1829) was fashionable as a domestic instrument particularly in England and Germany until the early 1900s; the family of instruments (treble, tenor and bass) spawned its own stock of pieces (solo fantasias on operatic airs, character-pieces) but could also be used to play string quartets. The harmonium ('cottage organ') also emerged as a domestic instrument in the later 19th century, especially in the USA and central Europe (fig.5). Much of its repertory consisted of arrangements, and some publishers issued optional harmonium accompaniments to songs; the best-known bespoke chamber composition for the instrument is Dvořák's *Bagatelles* for two violins, cello and harmonium.

Although there was an ostensible gulf between the domestic and concert repertories, the public and private spheres of musical activity were in fact linked. Well-known pianists, for example, endorsed specific makes of piano, and the growth of concert-going encouraged publishers to issue a large repertory of transcriptions and arrangements of pieces from the concert hall. The practice, begun in the 18th century, of arranging large-scale concert or operatic works for small ensemble or solo keyboard flourished in the early 19th century. Thus London publishers issued arrangements of Haydn's symphonies for flute, string quartet and keyboard, and excerpts from Mozart's and Rossini's operas for string quartet or for keyboard and accompanying instrument; in France instrumental arrangements of operatic excerpts for domestic performance were particularly popular. By the mid-19th century the piano duet (usually for four hands on one piano) was becoming the standard medium for arrangements of concert works: the symphonies and chamber music of Haydn, Mozart and Beethoven were thus transported from the concert hall into the home. The player-piano, which began to come into vogue as a luxury instrument (particularly favoured by men) in America and, to some extent, Europe in the first decade of the 20th century, was a further means by which transcriptions of concert music could be consumed, and one that enabled non-playing music-lovers to enjoy concert works, including chamber music, in the home.

In domestic circles the performance of string quartets was mainly the province of skilled amateurs, and of professional musicians playing for recreation. Modern pieces, such as Brahms's and Dvořák's quartets, with their increasing technical demands, were probably usually



5. Poster by the Estey Organ Company, Brattleboro, Vermont, advertising their 'cottage organ' and 'organ method', c1890

attempted only by professionals; the same was true of the piano chamber repertory (for instance Brahms's piano trios and duo sonatas). Even the less demanding Viennese works may have been beyond the technical capabilities of most amateur players, though groups may have elected to play fast movements below tempo, to perform simple movements (slow movements and minuets) only, or to battle through regardless. Some composers and publishers catered explicitly for amateur needs: in the early 19th century Georges Onslow, an experienced amateur cellist, wrote numerous string quintets which he tried out with friends before they were published with alternative scorings (two violas or two cellos, or with double bass); nearly a century later piano-rolls of the keyboard parts of piano chamber works by Brahms, Tchaikovsky and others were being manufactured and sold, offering above-average amateur string players the opportunity of trying repertory that was beyond the technical capabilities of most amateur pianists.

See also CONCERT (ii) and RECITAL.

5. AFTER WORLD WAR I. Chamber music after World War I was characterized by a number of changes in its creation and consumption, themselves bound up with shifting aesthetic, social and economic factors.

(i) Composition. Reactions against the large forces and emotional excesses of late Romanticism led in part to a renewed interest in chamber music composition, beginning in the early 20th century. Not only did chamber music offer composers the discipline of writing for leaner forces, but also, because it required few players, rehearsals and public performances were more viable, both practically and economically. The rejection of 19th-century traditions, and the quest for individuality, contributed to increasingly imaginative combinations of instruments and to the appearance of the voice (with or without text) in instrumental pieces of chamber dimensions. Works such as Webern's Quartet op.22 (tenor saxophone, piano, clarinet and violin), Messiaen's *Quatuor pour la fin du temps* (piano, violin, clarinet and cello), Boulez's *Le marteau sans maître* (contralto voice, alto flute, guitar, vibraphone, xylorimba, percussion and viola) and Maxwell Davies's *Ave maris stella* (flute, clarinet, marimba, piano, viola, cello) broadened the instrumental spectrum, while pieces requiring electronic amplification (e.g. Crumb's *Black Angels* for electric string quartet), combining acoustic instruments or voices with tape (e.g. Berio's *Différences* for flute, clarinet, harp, violin, cello and tape or Babbitt's *Philomel* for soprano voice and tape) or with live electronics (e.g. Stockhausen's *Mikrophonie I* for tam-tam, two microphones, two filters and potentiometers, or his *Solo* for one melody instrument and manipulated tape feedback), led chamber music in new directions. In addition, some composers wrote works for small orchestra with one player per part – for example Berg's *Kammerkonzert* for piano, violin and 13 wind instruments (Schoenberg's *Kammersymphonie* op.9 for 15 instruments of 1906 set the precedent) – creating the related genres of chamber symphony and chamber concerto (*see* CHAMBER ORCHESTRA and CHAMBER SYMPHONY).

The stylistic pluralism of 20th-century music had its effect on chamber works, through such techniques as serialism (Schoenberg's String Quartet no.4), neo-classicism (Stravinsky's Octet), aleatoricism (Cowell's *Mosaic Quartet*) and minimalism (Nyman's String Quartet no.2). Traditional chamber genres (sonatas, piano trios etc.) survived to varying extents and in new conceptual guises, with only the string quartet enjoying something of a rejuvenation in the hands of Bartók (whose quartets rival those from Beethoven's late period in intellectual rigour, emotional intensity and frequency of performance), Shostakovich, Janáček, Britten, Tippett, Ligeti and Carter. Such works clearly suggest that the quartet has maintained its magnetism as a vehicle for the concentrated expression of a composer's innermost thoughts. Some composers have rejected generic labels while continuing to write for traditional forces (e.g. Terry Riley's *Salome Dances for Peace*, for string quartet). New directions in the post-World War II period include a tendency towards theatricality (e.g. Roger Reynolds's *The Emperor of Ice Cream*, which requires performers to change their positions on stage during the performance) and techniques that sit uneasily with the inwardness and communion associated with chamber music (e.g. Lutosławski's aleatory String Quartet, which requires the players to avoid coordinating with each other), thus challenging the aesthetics of the genre (Bujic, 1982).

A number of initiatives emanating from institutions and individuals have stimulated and supported 20th-century chamber music composition. In 1922 the Internationale Kammermusikaufführung Salzburg gave birth to the International Society for Contemporary Music, an important supporter of chamber music during the inter-war years. An annual festival of contemporary chamber music was established in Donaueschingen in 1921, later moving to Baden-Baden (1926) and eventually widening its scope. In the USA the benefactor ELIZABETH SPRAGUE COOLIDGE instituted a chamber music festival in Pittsfield, Massachusetts (1918–24), established a foundation (1925) to fund concerts at the Library of Congress in Washington, and commissioned a host of new chamber works from Bartók, Webern, Casella, Bloch, Martinů and others (fig.6). In England the businessman W.W. COBBETT carried out similar acts of philanthropy, commissioning new works from composers and financing several awards, including composition prizes at the RCM in the 1920s, and the competition (established 1905) for 'phantasy' chamber works (multi-section, one-movement pieces that took their inspiration from the Elizabethan viol fantasia; winners included Bridge and Howells). The years after World War II saw further direct support for the composition and performance of contemporary chamber music, including the introduction of residences for chamber ensembles in universities (especially in the USA and UK), the prevalence of chamber media in international composition competitions and the establishment of commissioning programmes by such organizations as Chamber Music America (1983). Other, more general measures, for instance the establishment of festivals and societies for the promotion of new music, and public broadcasting policies and record labels catering for minority tastes, have contributed to a continuing interest in new works of chamber proportions. However, in spite of these efforts, and with some notable exceptions (for instance the quartets of Bartók, Shostakovich, Janáček, Ravel, Barber and Tippett), most 20th-century chamber music has remained on the periphery of the mainstream concert repertory, which has become anchored around a relatively small number of canonic works, largely from the past.

Most 20th-century chamber music has been written for the increasing number of highly skilled instrumentalists



6. Recording chamber music at the NBC studios, New York, 1935: Elizabeth Sprague Coolidge and Walter Koons of NBC, with the Manhattan String Quartet

on the professional circuit and intended for use in the concert hall (and through the new format of gramophone recordings). Works such as Bartók's and Carter's quartets are well beyond the capabilities of most amateurs, requiring a group of players with virtuoso instrumental techniques who are able to cope with the difficulties of ensemble and intonation inherent in the writing.

(ii) Ensembles, sound recording and concerts. The formation of permanent ensembles of professional players, already in evidence towards the end of the 19th century, increased dramatically in the 20th, particularly after World War II when technical standards of performance were raised to unprecedented levels. Among the many groups that established significant international reputations were the Léner, Kolisch, Busch, Pro Arte, Budapest, Juilliard, Amadeus, Cleveland, Tokyo, Lindsay and Alban Berg quartets, and the Beaux Arts and Borodin trios; several ensembles, for instance the Boston Symphony Chamber Players and the Czech Philharmonic Wind Quintet, were formed from the ranks of professional orchestras. The emergence in the 1950s and 60s of the 'early music' movement, which brought large quantities of pre-1750 chamber music to the fore, gave rise to ensembles devoted to the performance of music on period instruments and in historically informed styles; by the late 20th century there were several groups specializing both in Renaissance and Baroque chamber music (e.g. Fretwork, Trio Sonnerie, Purcell Quartet) and in the Classical and early Romantic repertories (Salomon Quartet, Quatuor Mosaïques, London Fortepiano Trio). In addition, a division has emerged between ensembles that play mainly the core concert repertory of works from Haydn to Tippett on modern instruments (such as the Lindsay and Talich quartets, and the Nash Ensemble) and those that specialize in the performance of new music (such as the Arditti and Kronos quartets and the Ensemble Inter-Contemporain).

From the 1920s, broadcasts and sound recordings brought far-reaching changes to the consumption of chamber music, opening up the repertory to those who had hitherto been unable – for whatever demographic, social and/or economic reasons – to attend chamber concerts, and increasing the means by which chamber music enthusiasts were able to gain greater familiarity with the repertory through hearings in their own homes. Chamber music was, by its very nature, apt for domestic consumption in this way (listening to Schubert's String Quintet in the home is intrinsically more natural than listening to Schubert's Ninth Symphony), and even before the start of electrical recording in 1927 chamber music was able to be reproduced on recordings more successfully than, for example, orchestral works. By the mid-1930s much of the standard concert repertory (i.e. a large number of string quartets, some string quintets, violin sonatas and works for miscellaneous combinations, and a handful of piano trios, by composers from Haydn to Debussy) had been recorded by such artists as the Busch, Flonzaley, London and Léner quartets, Albert Sammons, Lionel Tertis and William Murdoch. The issuing of multiple versions on records, and repeated broadcasts of 'classic' works, served to reinforce the central canon of chamber music; at the same time certain recordings (e.g. the Casals-Thibaud-Cortot trio's performance of Schubert's B♭ Piano Trio D898 and the Busch Quartet's performance of Beethoven's 'Rasumovsky' and late string quartets) began to gain their own canonic status. Musically informed, close listening and a developing interest in comparing different recordings of the same work were encouraged by the publication of listening guides to chamber music. Chamber music still bore connotations of an 'élitist' taste, but gramophone listeners were constantly encouraged to develop an appreciation of it. Recordings of modern music formed a minor slice of the repertory, and were mainly issued by particular interest groups, for example the National Gramophone Society in the UK, which specialized in works by contemporary composers. In the late 1920s the BBC's broadcast repertory of chamber music, though built around the

accepted 'classics', included a significant amount (*c*25%; Jefferies, 1929–30) of modern works, by Schoenberg, Berg, Webern, Hindemith, Bartók, Kodály, Shostakovich, Prokofiev, Koechlin, Walton and others, played by international artists.

Alongside the new interest in recordings and broadcasting, chamber music concerts and societies continued in major cities in Europe and North America after the disruptions of World War I, with performances by professional ensembles in small concert halls, libraries, museums, art galleries and churches. Occasional concerts and/or regular series also became a feature of musical life in many small towns, often at the instigation of local music clubs. Instrumental concert programmes began to crystallize into formats of three or four contrasting works by different composers (and often including one modern work) during the 1920s and 30s, as the diversity of programming characteristic of the 19th century began to be replaced by a new homogeneity. Song recital programmes developed similar coherence. A small number of concerts or series celebrated one composer's output (most typically Beethoven's quartets), or were devoted wholly to contemporary music. Recitals for violin (with piano accompaniment), for which a large sonata repertory exists, also emerged, and as the century progressed the solo recital for melody instrument (not only the violin, but also several other instruments, including cello, viola and clarinet) and piano became a prevalent concert type.

World War II brought much concert activity to a temporary halt (the lunchtime recitals at the National Gallery, London, were one prominent exception), but the second half of the century saw a resumption and expansion of concert life, as the advent of easy international travel and communications opened up new possibilities for professional artists. A number of developments followed, among them the establishment of regular chamber concerts in cities in the southern hemisphere. Musica Viva Australia (1945–), an organization devoted to the promotion of chamber music tours by distinguished local and foreign artists, brought chamber music to several Australian cities; the New Zealand Federation of Chamber Music Societies (1945–) functioned in a similar fashion. Other initiatives included the organization of concerts on university campuses and the foundation of specialist festivals (e.g. the Santa Fe Chamber Music Festival, 1973–) and competitions (e.g. the Banff International String Quartet Competition, 1983–), the winning of which could be central to the successful launch of a young ensemble on an international career.

The growth of the early music movement in the 1950s and 60s had a significant impact on both the concert repertory and the recorded and broadcast media. In the inter-war years only a relatively small amount of chamber music from the pre-Classical eras – typically sonatas by Bach, Handel and Purcell, arrangements for violin and piano of Baroque keyboard pieces, and pieces played on modern instruments (e.g. Bach's viola da gamba sonatas on the cello and piano, or Purcell's viol fantasias played by a string quintet) – had been recorded or regularly played in concerts. From the 1950s the amount of Baroque and Renaissance music in the repertory increased steadily, as performers began to restore familiar pieces to their 'rightful' instruments and to play the unknown works that were being exhumed and edited by musicologists. In particular the recorded repertory (now on LP) mushroomed, as large amounts of chamber works by Bach, Corelli, Couperin, Handel, Locke, Rameau, Telemann, Vivaldi and others entered the catalogues. At the same time, recording companies sought to embrace the complete works of many composers in the central canon, in particular Haydn, Mozart, Beethoven and Schubert.

By the 1990s an unprecedentedly wide range of chamber music had become commercially available on CDs, reflecting the diversity of contemporary tastes and modern desires for collecting and completeness while also demonstrating the ability of the record companies to market and sell effectively 'niche' works of minority interest. The purchaser now has a large choice of repertory (from madrigals, viol fantasias and Baroque sonatas to Classical quartets, 19th-century drawing-room miniatures and works by contemporary composers), performers and performance styles; minor works of well-known composers sit beside a host of pieces by numerous lesser-known ones. The mainstream concert repertory is represented by both modern artists and remastered classic recordings of the past. The gap between popular, non-Western and classical modern repertories has been imaginatively bridged by a few chamber groups – most notably the Kronos Quartet – who have issued thematic 'crossover' albums which juxtapose different compositional idioms while presenting works that share a particular extra-musical connection (e.g. Kronos Quartet's *Black Angels*, which brings together a variety of works on a theme of war and persecution). The proliferation of chamber music on record and radio has meant that much of the repertory has become available in the environment of privacy for which it was originally intended, even though the mass use of personal stereos and in-car sound systems means that the physical surroundings for musical consumption are no longer restricted to the home. While the recorded repertory has expanded hugely, most mainstream concert programmes remain based around the central canon (which sound recordings played a vital role in creating earlier in the century), with unusual repertory, when included, surrounded by familiar works.

See also CONCERT (ii); EARLY MUSIC; RADIO; RECITAL; and RECORDED SOUND, §1.

(iii) Domestic music-making. Piano playing and singing flourished in many working- and middle-class homes in the early decades of the 20th century, but were rivalled and eventually widely replaced by listening to radio and sound recordings as the predominant mode of domestic musical entertainment. In spite of this overall shift, a small and musically sophisticated section of society – most notably music students, amateurs (many of them trained to an unprecedentedly high level) and some professional musicians playing together for pleasure – has continued to play chamber music in private. Rigid associations between instruments and gender have been largely eroded. In Germany, ensemble playing has been particularly well sustained by the *Hausmusik* tradition: instrument-playing members of the professional classes often form quartets for recreational music-making. Less able amateur players have, of necessity, confined themselves to technically easier works, such as Baroque trio sonatas, the simpler Viennese quartets and Romantic piano pieces, with difficult 19th-century works and much 20th-century chamber music remaining, for the most part, beyond their performance horizons.

Interest in ensemble playing in the home has been catered for and supported by the publication of a number

of books and articles on how to perform chamber music, and of repertory guides and bespoke periodicals; by the establishment of amateur associations, such as the Amateur Chamber Music Players, an American organization established in 1947 by Leonard Strauss and Helen Rice as a network for those who play chamber music for pleasure (in 1997 its membership stood at more than 4000); and by the increase since World War II in the number of courses, summer schools and festivals at which amateur chamber musicians can receive professional coaching. Although ensemble playing has long enjoyed a prominent role in conservatory education, its importance in developing musicianship in young players has been increasingly recognized through the publication of easy music for ensembles and the establishment of specialized youth chamber-music organizations for players of more advanced abilities.

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Chamber Music America. Organization devoted to the advocacy and performance of chamber music in the USA, formed in 1978. Its membership (numbering over 6000 at the beginning of the 21st century) includes professional ensembles, training institutions, composers, music businesses and individuals. Chamber Music America's purposes are to coordinate and develop support for chamber music activities using government, corporate and private resources, and to provide information and advice. Its activities include performances, touring, educational programmes and the commissioning of new repertory. These goals are promoted through the publication of a journal (*Chamber Music Magazine*, which succeeded *American Ensemble* in 1984) and special directories (including *A Directory of Summer Chamber Music Workshops*). Other publications include *CMA Matters*, a quarterly technical assistance bulletin, and *Flying Together*, published three times a year, which addresses ideas and issues relating to chamber music education. The organization awards nearly $1 million each year to chamber music organizations and ensembles for project support, partnerships and grant programmes. During its annual national conference, Chamber Music America presents awards acknowledging significant contributions in the field of chamber music.

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Chamber Music New Zealand. One of New Zealand's largest and most progressive arts promoters. It was founded in 1950, based in Wellington, and in 1987 changed from a federation of autonomous societies to a centralized organization. Its principal purpose is to present chamber music concerts by international and New Zealand artists. Concert series are presented in nine major centres, as well as concerts in a further 25 cities and towns, and a contemporary music series in a more limited number of venues. Since the 1960s it has produced a newsletter, *Theme*. The organization has changed its name four times to reflect the scope of its work, becoming Chamber Music New Zealand in 1992.

In 1970 it initiated an extensive programme of concerts in schools. It also runs the Westpac School Music Contest for young ensembles and composers, which has been held annually since 1965. A practice of presenting New Zealand artists as well as those from overseas was adopted from the beginning, and in 1982 a consistent policy of promoting New Zealand music was also instituted. Most New Zealand groups toured by the organization programme a work by a New Zealand composer; new music is commissioned, and a composer-in-residence scheme has operated since 1990. Chamber Music New Zealand maintains links with similar organizations worldwide, notably Australia's Musica Viva.

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ADRIENNE SIMPSON

Chamber opera. A term used to designate 20th-century operas of small and relatively intimate proportions using a chamber orchestra. Examples include Strauss's *Ariadne auf Naxos* (1916), Hindemith's *Cardillac* (1926, revised 1952), Stravinsky's *The Rake's Progress* (1951) and Britten's *The Turn of the Screw* (1954). The term has also been applied, retrospectively, to small-scale 18th-century works such as Pergolesi's *La serva padrona* (1733).

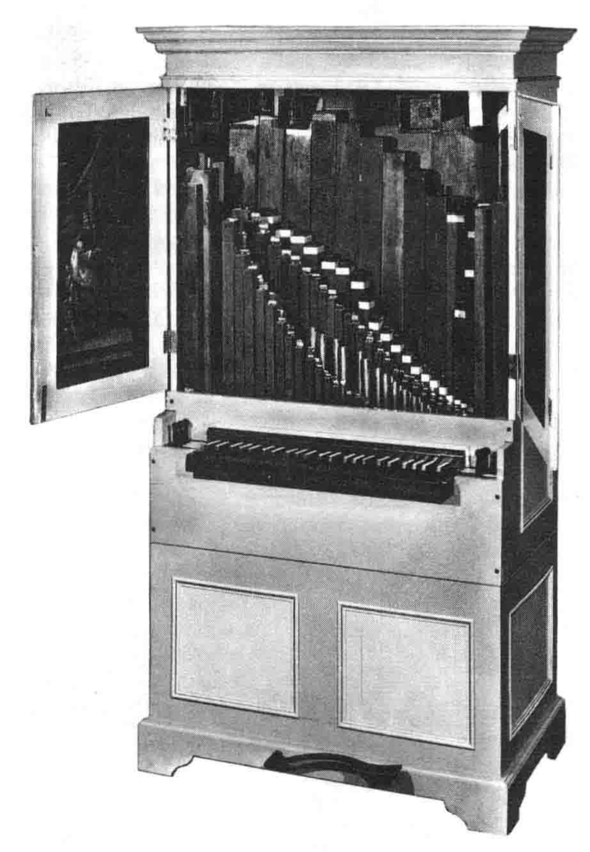
See OPERA, §VI, 7.

□

Chamber orchestra. A small orchestra of a few strings on each part and selected woodwind and brass. *See* ORCHESTRA, §8.

Chamber organ [cabinet organ] (Fr. *cabinet d'orgue*, *orgue de chambre*, *orgue de salon*; Ger. *Hausorgel*, *Kammerorgel*; Dutch *huisorgel*). A term generally used to denote an organ intended for domestic use. Such instruments, developed from the 16th-century POSITIVE, were popular in the 17th, 18th and early 19th centuries in England and were also found throughout the Continent, particularly in Switzerland and the Netherlands, as well as in the USA during the 18th and early 19th centuries.

The typical chamber organ is housed in a compact furniture-quality cabinet, often of hardwood and sometimes elaborately ornamented, of a size suitable to the scale of domestic rooms (see illustration). It commonly has one manual and no pedals (although an additional



Chamber organ, English, 17th century, possibly made by 'Father' Smith (Russell Collection, Edinburgh University)

manual and/or pedals are sometimes found on larger specimens), and is blown using bellows operated by the player's foot. The commonest blowing arrangement consists of a single wedge-shaped feeder below a weighted reservoir, which may be either wedge-shaped or horizontal. Occasionally one finds a two-feeder system, sometimes referred to as 'cuckoo feeders', but still activated by a single pedal, attached to a rocking bar. Double blowing pedals of the REED ORGAN type are occasionally encountered in late continental examples.

Chamber organ action is usually of the 'pin' type (*see* ORGAN, fig.4), in which a sticker below the key pushes down directly on the pallet, although some larger examples may have a more complex action similar to the normal tracker action of a large organ. The stop action is often of the trundle type, with drawknobs, and one finds many ingenious variations of this made for space-saving reasons, especially in late Dutch and American examples. In very early (17th-century) instruments, stop control may be by levers located at either side of the keyboard.

Chamber organs were often made to resemble other pieces of furniture; that described by Mace (*Musick's Monument*, 1676) was in the form of a large table, around which singers and instrumentalists might sit to perform ensemble music. In the 18th century, chamber organs in the form of bureaux and desks were popular, and Snetzler is known to have made several of these. A desk organ by Adcock & Pether (*c*1760) is in the collection of Colonial Williamsburg, Virginia, and an unusual Avery organ (*c*1800), resembling a sideboard, is in the County

Museum, Truro, Cornwall. Dutch chamber organs also sometimes took this form, and a good example is found in the collection of D.A. Flentrop, Zaandam, the Netherlands. The Smithsonian Institution, Washington, DC, owns a fine bureau organ (*c*1815) by the Boston builder Ebenezer Goodrich.

Stoplists of chamber organs varied, but a typical early disposition is that of the fine instrument attributed to 'Father' Smith (*c*1670), now in the possession of N.P. Mander, London: Stopt Diapason (8′); Principal (4′); Fifteenth (2′); Mixture (12th–17th). The compass is 49 notes, *C–c‴*. The case is of oak, with speaking front pipes, and doors. Organs of this size often had only dummy front pipes, or a front of carving or cloth. A slightly larger, but also typical, scheme is that of the organ by Snetzler (1761) now in the Smithsonian Institution: Stopt Diapason (8′); Open Diapason (8′, treble, from *c*′); Flute (4′); Fifteenth (2′); Sesquialtera (II, 19th–22nd, bottom two octaves); Cornet (II, 12th–17th, from *c*′). Most of the 18th- and 19th-century chamber organs had divided stops and some were entirely divided. Many also had a foot-operated MACHINE STOP to silence the compound stop and often also the 2′ stop. These two features made the chamber organ surprisingly flexible, permitting both right-hand and left-hand solos as well as echo effects. Some late chamber organs also had swell mechanisms of various sorts, including a simple raised lid over the case, or compact sliding shutters.

While chamber organs are, by definition, instruments designed for domestic use, many have survived through being moved to small churches or chapels; today there are probably more such instruments in museums or private collections than anywhere else. In the 18th and 19th centuries the chamber organ had several uses: as a solo instrument, as an accompaniment to the voice (Mendelssohn's correspondence describes accompanying Queen Victoria on a large chamber organ in Buckingham Palace) and in chamber music. In this latter role, large chamber organs were also found in 18th-century concert rooms, pleasure gardens and theatres; the organ concertos of Handel, Stanley, Felton and others are meant for this type of instrument (rather than the larger church or concert-hall organ) and lose much of their charm and delicate character when performed on large organs and with large orchestras. The chamber organ was also often used as a CONTINUO instrument in the Italianate concerto grosso popular in the 18th century. It was, indeed, a most versatile instrument, doubtless the reason for its great popularity in the 18th century.

Outside England, centres of chamber organ making existed in the central and northern Netherlands, in the Toggenberg region of Switzerland (where the chamber organ was virtually an indigenous folk instrument) and in Boston and southern New Hampshire in the USA. Simple chamber organs were made in rural New England as late as the 1850s, when they were superseded by the smaller and less expensive reed organ.

Variants of the chamber organ, particularly in England and the USA, included the CLAVIORGAN, in which a basic chamber organ was united with a harpsichord or fortepiano, usually to be played from the same keyboard, and the 'key and finger' BARREL ORGAN, essentially a chamber organ fitted with a self-playing mechanism. Used in both homes and churches, it was less popular than either the pure chamber organ or the keyless barrel organ.

The renewal of interest in such instruments as the harpsichord, virginal and clavichord has encouraged a revival of the chamber organ. Old instruments are being restored for private domestic use and for public performance, and new ones are being built. While these latter are more often than not simply very small practice organs, with two manuals and pedal, a reproduction of a Dutch chamber organ was made during the 1970s by the Flentrop firm. Available in 'kit' form as well as fully assembled, it has proved useful both as a domestic instrument and for ensemble performance.

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BARBARA OWEN

Chambers, Dennis (Milton) (*b* Baltimore, 9 May 1959). American drummer. He first came to national prominence as the drummer with various bands led by George Clinton, including the Brides of Funkenstein and Parliament-/Funkadelic, with whom he worked from 1978 to 1985, appearing on such albums as *Glory Hallastoopid*, (Casablanca, 1979) and *P-Funk All-Stars Live at the Beverly Theatre* (Westbound, 1990). In 1985 he worked and recorded with Special EFX, and in 1986 he began working with guitarist John Scofield, appearing on the albums *Blue Matter* (Gramavision, 1986) and *Loud Jazz* (Gramavision, 1987). In the early 1990s he performed and recorded with a variety of jazz artists including the trumpeter Randy Brecker (*Toe to Toe*, MCA, 1990), keyboard player Adam Holzman (*In a Loud Way*, Manhattan, 1991), guitarist Leni Stern (*Ten Songs*, Lipstick, 1991), bass player Stanley Clarke and keyboard player George Duke (3), keyboard player Tom Coster (*Let's Set the Record Straight*, JVC, 1993), saxophonist Bill Evans (*Petite Blonde*, Lipstick, 1992), the Brecker Brothers (*Return of the Brecker Brothers*, GRP, 1992), guitarist Steve Khan (*Crossings*, Polygram, 1993) and the saxophonist Bob Berg (*Enter the Spirit*, Stretch, 1993). He also appeared with the Buddy Rich big band in a series of tribute concerts to Rich. In 1994 he toured with the rock group Steely Dan and then joined the John McLaughlin band, with whom he continued to work regularly, appearing on the albums *Promise* (Verve, 1995) and *Heart of Things* (Verve, 1997). Strongly influenced by Billy Cobham, Chambers is highly regarded for his ability to play fast, intricate fills within strong, funk-based

grooves; he has also proven himself adept with bop-style phrasing that incorporates funk-like syncopation.

RICK MATTINGLY

Chambers, Stephen Alexander. *See* HAKIM, TALIB-RASUL.

Chambers, Wendy Mae (*b* Winchester, MA, 23 Jan 1953). American composer and performer. She attended Columbia University (BM 1975) and SUNY, Stony Brook (MM 1978), studying with Roussakis, Wuorinen, Beeson and Lewin; in an additional year at the University of California, San Diego (1979–80) she studied with Roger Reynolds, Pauline Oliveros and Will Ogden. Her irrepressible imagination creates ensembles of Berlioz-like grandiosity. In 1979 she produced *Music for Choreographed Rowboats* for 24 musicians in rowing boats, following it with *Ten Grand* (1983) for 10 grand pianos and laser lights, *Pluck* (1984) for 30 harps, *Marimba!* (1985) for 26 marimbas and *Mass* for 77 trombones (1993), a wordless requiem.

With such large groups of homogeneous forces at her disposal, Chambers has tended towards large-scale spatial effects; in her *Symphony of the Universe* (1989) for chorus, horn, organ, jazz band, digital tape and 100 timpani, rhythmic motives explode up and down the entire length of the Cathedral of St John the Divine, New York, a space for which the work was composed. The last movement of *Twelve Squared* (1994) for 12 percussionists, a 'voodoo tone poem in memory of John Cage', consists of four minutes and 33 seconds of solid sound. In 1990 Chambers changed her focus towards compositions for solo instruments. She has also performed widely on the toy piano.

WORKS

Ens: Popcorn, 4 perc, 1977; The Kitchen, 9 pfmrs, pots and pans, 1978; Real Music, 9 cars, 1978; Street Music, 30 musicians, radio link, 1978 [based on Close Encounters film score]; Music for Choreographed Rowboats, 24 musicians, 1979; Busy Box Qt, 4 crib toys, 1980; Clean Sweep, 9 vacuum cleaners, 1980; Prime Time, 9 TVs, 1980; The Village Green, 3 marching bands, sirens, guns, 1980; One World Procession, Tibetan hn, 50 perc, 1981; 10 Grand, 10 pf, laser lights, 1983; Miniatures, pf 4 hands, 1983; Pluck, 30 hp, 1984; Marimba!, 26 mar, 1985; Liberty Ov., brass, perc, 10 synth, org, 1986; Quill, 6 hpd, tape, 1987; Sym. of the Universe, chorus, hn, jazz band, perc, 100 timp, org, tape, 1989; Meditation and Air, fl, hp, 1992; Serenade, tpt, vib, 1992; Mass, 77 trbn, 1993; Twelve Squared, 12 perc, 1994; Psalms of the Butterfly, vn, va, 1996; Endangered Species Song Cycle, Mez, hp, perc, 1997; Mandala in Funk, perc qt, 1997

Solo inst: Suite for Toy Pf, 1983; Z-1 Moments, hp, 1985; Oceanic Variations, pf, 1992; Eclipse, vn, 1994; Solarsonics, va, 1994; Blues, vc, 1995; Razzmatazz, db, 1995; Mandala, cl, 1997

KYLE GANN

Chamber sonata. *See* SONATA DA CAMERA.

Chamber symphony (Ger. *Kammersymphonie*; It. *sinfonia da camera*). A work in symphonic form for chamber orchestra. The title probably originated with Schoenberg's op.9 for 15 instruments (1906); his Second Chamber Symphony, begun in the same year, was not completed until 1939. Meanwhile his example had been followed by Schreker (1916) and many others. In general the title indicates a work of more 'serious' type than the sinfonietta. Analogous concertante compositions include Berg's *Kammerkonzert* (1923–5) and two pieces by Martinů with the title *Concerto da camera* (1941, 1947). For further information see G. Salvetti: 'Camerismo sinfonico e sinfonismo cameristico: alla ricerca di un approccio analitico pertinente', *Chigiana*, new ser., xxiii (1993), 337–52.

□

Chambonnières, Jacques Champion, Sieur de (*b* Paris, 1601/2; *d* Paris, 1672, before 4 May). French composer and harpsichordist. He was the founder and one of the most distinguished members of the French classical school of harpsichord playing and composition.

1. Life. 2. Character, influence and achievement. 3. Works.

1. LIFE. Chambonnières' family name was CHAMPION, and his father bore the title Sieur de La Chapelle, but posterity has always known him by the title of his maternal grandfather, which is that of a small manor about 55 km east of Paris (*see* CHAMPION, §4). Although no records have survived, he is unlikely to have been born much less than a year after his parents' marriage, the contract for which was drawn up on 31 January 1601, and if two other documents are to be trusted he can hardly have been born much later. First, on 20 June 1608 a certain 'Jacques de la Chappelle, filz de Monsieur de la Chappelle, musicien chez le Roy' was godfather to a little girl. The godmother was 'Anne Chambonniere, femme dudit La Chappelle', so there can be no doubt whose family is involved. Yet if the godfather was Chambonnières, he cannot have been much more than six – young, but not impossibly so, to have exercised the canonical duty of holding the infant. The original document having perished when the Hôtel de Ville, Paris, was destroyed in 1871, the foregoing condensed transcript by Laborde, with its reference to a father and son called La Chappelle, must be depended on; but unless the father is assumed to be Thomas Champion, long dead and never known by that name, the son and godfather must have been the child Chambonnières, whom Mersenne, when he first mentioned him, indeed referred to as 'juniorem Capellam'. The second document – the *déclaration* of 1631 – states that Chambonnières had received the reversion of his father's court position in September 1611, by which time he must have been old enough to have exhibited sufficient talent to justify it.

There are only oblique references to the first 20 years of Chambonnières' life. It must have been about his 20th year that he first married; nothing is known of his wife beyond her name, Marie Leclerc. When Jacques Champion (ii) spoke in the *déclaration* of the 'support and advancement' that his elder son received 'both before his marriage and after', advantages that 'in his old age' he was unable to match for his two younger children, he implied that the wedding took place before the late and evidently unexpected births of those children. The advantages were not inconsiderable: 'sommes de deniers, vaisselle d'argeant et pièces d'or' to the value of 4500 livres. How Chambonnières came to take his grandfather's title is unknown, but the name, if not the rank – seigniory, barony or marquisate, according to whim – seems never to have been disputed, and it is used in legal documents, including a royal warrant. Yet although he evidently occupied the manor at times, there is some doubt whether it belonged to him (see below).

In his father's will of 4 June 1632 Chambonnières is called 'gentilhomme ordinaire de la Chambre du Roy'. The salary attached to this post and the date when he acquired it are not known; his duties were presumably those that his father was no longer able to carry out. Whether at Louis XIII's dismal court or in the newly

flourishing salons and private concerts, Chambonnières displayed his talents as a harpsichordist, establishing a reputation that, to judge from two references by Mersenne, seems to have burgeoned quite suddenly in the early 1630s. Mersenne (*MersenneHU*, general preface), after his reference to him as 'the younger Chapelle' (p.141), continued: 'commonly called Baron de Chanbonniere, who is almost without peer in the whole world' (though he noted the elder La Chapelle's opinion that the grandfather Thomas excelled them both). Chambonnières was thus already established as a player and had begun his scramble up the social ladder. A little later Mersenne praised him even more highly (though demoted him in rank):

> After listening to the harpsichord played by the Sieur de Chambonnières ... I can only express my feeling by saying that one should hear nothing afterwards, whether one desires lovely melodies and fine accompanying parts mingled together, beauty of rhythm, fine touch or lightness and speed of hand ... it can be said that this instrument has met its ultimate master.

In 1637 Chambonnières drew the same salary as his father; from 1640 until 1643 the accounts mention both, but give only one salary, while in 1644 Chambonnières is alone as *joueur d'épinette* (Ledbetter, 6). Thus his father seems gradually to have relinquished his functions over at least a decade until his death in 1642.

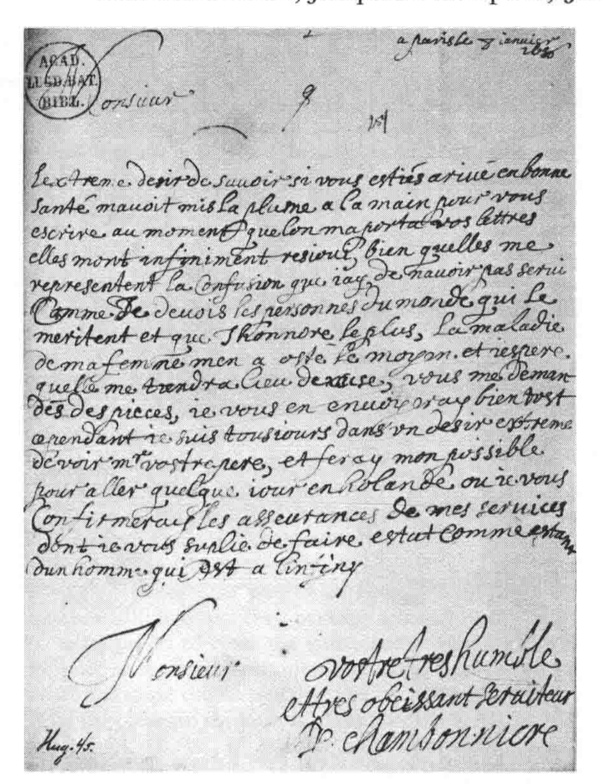
It was not only as a harpsichordist that Chambonnières excited applause, for he was careful too to acquire the aristocratic art of the dance. He appeared for the first time in the *Ballet de la Marine*, danced before their majesties at the Arsenal on 25 February 1635; later, side by side with the young Louis XIV and Lully, he danced in the *Ballet royal de la nuit* (23 February 1653) and in the ballet inserted into Carlo Caproli's opera *Le nozze di Peleo e di Theti* (14 April 1654).

The first of several notarial acts recording the establishment by Chambonnières of what may have been the first paying concert series is dated 17 October 1641; the 'Assemblée des honnestes curieux', frequented in the autumn of 1655 by Christiaan Huygens, was perhaps a continuation of it. By these acts ten musicians were engaged to appear every Wednesday and Saturday at noon for a year at a salary of 150 livres each 'tous ensemble avecq aultres personnes que se recontreront faire concert de musique'. A further act, of 13 December, records the rental by Jehan Delin, one of Chambonnières' hired musicians, of a hall in the rue Mauconseil (a few hundred metres north of St Eustache) for the same days at ten livres a time. The gatherings are here called 'consers de musique en consequence de l'accademye instituée par le roy', indicating royal support, and Chambonnières' name is not mentioned; possibly he had delegated Delin as manager. The fact that the hall was used for weddings and was fitted with benches that were to be left in place for the musical assemblies suggests something resembling concerts in the modern sense; certainly it is unrealistic to imagine that Chambonnières was planning to lay out some 2500 livres a year – nearly double his father's court salary and emoluments put together – without the prospect of some return beyond the thrill of playing the *grand seigneur* with a private musical establishment. Of the music that was performed one can say only that it was both vocal and instrumental, since at least two, possibly three, of the musicians were singers. Except for a viol player and Chambonnières himself, the instruments played are unspecified.

In 1643, the year after Chambonnières' father's death, Louis XIII died, and Anne of Austria became regent. She had her own harpsichordist, Charles Henry Chabanceau de la Barre, so Chambonnières doubtless had plenty of time for his assemblies and teaching. It was he, however, and not La Barre whom the queen commissioned to buy a harpsichord for her son, the seven-year-old Louis XIV: on 17 September 1645 Chambonnières acknowledged reimbursement of his outlay of 600 livres.

The years around 1650 saw him at the peak of his career. In the Netherlands, Constantijn Huygens was busily spreading his fame to anyone who would listen, and it was apparently through him that about 1649 Froberger received some of Chambonnières' pieces. It cannot have been later than 1651 and was probably a year earlier that the three Couperin brothers, Louis, Charles and the elder François, came from nearby Chaumes to Chambonnières to serenade the lord of the manor on his name day, surprising and delighting him to such an extent that he launched all three in the Parisian musical world. At some time during this period his wife must have died, for on 16 December 1652 he married Marguerite Ferret, daughter of a law court usher, settling on her a dowry of 3000 livres. In the same year the armies of the Fronde were laying the Brie region to waste, possibly injuring Chambonnières' financial situation. It may have been with the idea of recouping such losses that he offered himself to Queen Christina of Sweden for a temporary engagement. Constantijn Huygens (the only source for this story) wrote to a friend at the Swedish court on 28 May 1655 that he would be delighted if the queen could send Chambonnières on a tour of Brabant. Although the reception that he accorded Christiaan Huygens in Paris the following autumn – including a coach and horses, suppers, and attendance at the 'Assemblée des honnestes curieux' – hardly conveys the impression of penury, his one surviving letter, written to Christiaan on 8 January 1656 (see illustration) after the latter's return to The Hague, confirms his interest in a journey to the north. That June the king issued letters conferring the reversion of his post on his brother, Nicolas, and permitting the latter to substitute for him in his absence, but by the autumn Christina herself was in Paris, and the projected journey was abandoned.

In 1657 Chambonnières' fortunes took an abrupt downward turn. By an act of 14 February the king delivered a blow to his pride by engaging Etienne Richard as the royal harpsichord teacher. In the spring there was an expensive lawsuit concerning land at 'Le petit Plessis' that ended on 30 May in its sale for the meagre sum of 2840 livres. Chambonnières is not mentioned in the act, only his mother, brother and sister; it is not clear whether the manor of Chambonnières was included, or indeed if he ever actually owned it. On 13 June, for unexplained reasons, Marguerite obtained a decree of separate maintenance and the right to 'son reffus'. A month later she did not hesitate to turn the knife by forcing the sale of some of his property to recover her portion. They continued, however, to live together until his death: very likely they could not afford to do otherwise. Moreover, Chambonnières' position at court had become shaky: Titon du Tillet reported a plot that would have put Louis Couperin into his post, but Couperin refused out of loyalty to his benefactor, and the king honoured his sentiment by creating a new charge for him.



ACAD. LUGD. BAT. BIBL.

a paris le 8 ienuier

Monsieur

Lextreme desir de sauoir si vous estiés arivé en bonne
santé mauoit mis la plume a la main pour vous
escrire au moment que lon ma porté vos lettres
elles mont infiniment resioui, bien quelles me
representent la confusion que iay de nauoir pas serui
comme ie deuois les personnes du monde qui le
meritent et que ihonnore le plus, la maladie
de ma femme men a osté le moyen. et iespere
quelle me tiendra lieu dexcuse, vous me deman
dés des pieces, ie vous en enuoyeray bientost
cependant ie suis tousiours dans vn desir extreme
de voir mr vostre pere, et feray mon possible
pour aller quelque iour en holande ou ie vous
confirmeray les asseurances de mes seruices
dont ie vous suplie de faire estat comme estant
dun homme qui est a linfiny

Monsieur

vostre treshumble
et tres obeissant seruiteur
De Chambonniere

Hug. 45.

Autograph letter (8 January 1656) from Chambonnières to Christiaan Huygens (NL-Lu Hug.45)

In November 1660 contacts with the Huygenses were renewed, and about the end of the following year, now calling himself a marquis, Chambonnières finally met Constantijn. A title was small consolation, however: in a letter of 13 August 1662 recommending him for a post at the electoral court of Brandenburg, Constantijn Huygens mentioned Chambonnières' disgust at seeing a 'pension of about 1000 écus a year' cut off by the 'low and evil clique that reigns in this court', thus characterizing a situation that can hardly be unconnected with the appointment of Lully as *Surintendant de la musique de la chambre* the year before. Even the tone of Christiaan's letters had changed: on 20 December 1660 he wrote of having heard Chambonnières play and sing an *air* which 'seemed to me only mediocre': and on 14 September 1662 he wrote thus:

> The situation of the Marquis de Chambonnière would be pitiable if he had not put on such airs in the past. The last time I saw him he tried again to make me believe he was no longer playing the harpsichord – he would indeed be unfortunate now if he did not possess that métier.

Finally, on 23 October 1662, his brother Nicolas apparently having died, Chambonnières sold the reversion of his post to d'Anglebert for 2000 livres on terms which specified that d'Anglebert should immediately assume all the duties but none of the emoluments. Complicated litigation then ensued on the matter of the allowance for harpsichord moving, which seems to have been resolved amicably in spite of the seemingly lopsided contract. The reason for Chambonnières' retirement, often speculated upon, was uncovered by Lesure (1960) in a remark by the violist Jean Rousseau: 'Who does not know that Monsieur de Chambonnières could not accompany [from a bass] and that it was because of this that he was obliged to resign his court position and come to an agreement with Monsieur d'Anglebert? ... This was not the case with Monsieur [Louis] Couperin'. One can, however, readily sympathize with the refusal of the aging virtuoso to learn a new skill that, once laboriously acquired, would have stripped away the last shred of seignorial illusion masking his status as a hired professional by reducing him to a cog in Lully's orchestral machine.

Although there is only one more record of a concert by Chambonnières – on 1 November 1665 at the Duchess of Orleans' salon – he doubtless continued playing, if only in order to live. In 1670 he finally brought out two engraved books of his pieces, 30 in each, the first dedicated to the Duchess of Enghien. A posthumous inventory of his property was drawn up on 4 May 1672, suggesting that he had probably died during the preceding month. His estate was that of a decayed gentleman: two carriages and a pair of ancient horses, a bit of plate (192 ounces, to be exact), furniture, pictures, tapestries and so on; much of it was in a condition that the inventory specifies as 'tel quel'. There were four instruments, a spinet, a regal and two harpsichords, one of which may have been the two-manual Couchet that Constantijn Huygens mentioned in a letter of 6 April 1655. His widow had been provided for in the sale of his charge to d'Anglebert: she was to receive 600 livres a year. She remarried in 1675, and her pension was continued until 1689.

2. Character, influence and achievement. Chambonnières the man emerges with rare clarity from the scattered records of his life. His formative years as the talented only child of an aging father eager to provide him with every professional and material advantage were not such as to produce a character of modesty and generosity. As he grew to maturity his father must have become aware of this, since he felt it necessary to have recourse to the law to safeguard the well-being of the woman he knew must soon be his widow and the second son and daughter born so late in their union. Later in life Chambonnières was the butt of ridicule for his pretensions. Two stories about his carriages circulated: one claiming that he sent his horses to graze at the city walls for lack of feed, the other that he economized on staff by mounting a stuffed page on the back of his coach. One report after another records the efforts of people around Chambonnières to prevent his destruction of their livelihood. In the end he destroyed his career by pretending to the status of a dilettante.

Yet Chambonnières did well by his pupils. The three Couperin brothers, Hardel, one of the Gautiers (probably Pierre Gautier (ii)), d'Anglebert, Lebègue, Cambert and Nivers: even if not all of those whose names have at various times been connected with him actually studied with him, their music speaks to his credit, and the loyal refusal of Louis Couperin to displace him and the noble *Tombeau de Mr. de Chambonnières* by d'Anglebert could only have sprung from personal regard. Le Gallois took his part in what appears to have been friendly artistic rivalry with the followers of Louis Couperin; he called the two masters 'chefs de secte', and his little book tells much. The pupil who came closest to Chambonnières' style was Hardel. Chambonnières' own playing was distinguished by delicacy and subtlety of touch, fleetness without display, and imaginative embellishment: 'each time he played a piece he mingled in new beauties – *ports*
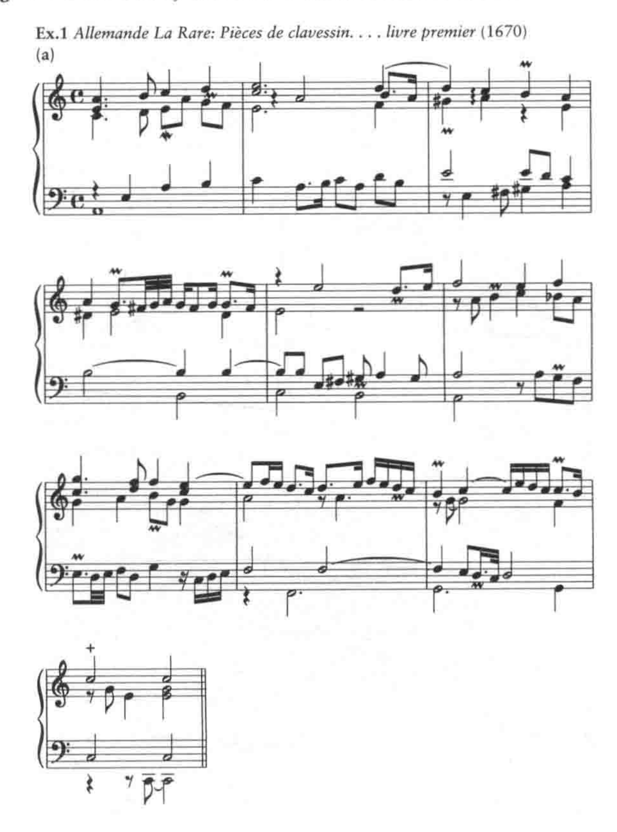
de voix, passages and various ornaments, with *doubles cadences*'. But he disapproved of over-embellishment and especially of flourishes sweeping up through an octave. Le Gallois compared his 'chants naturels, tendres, & bien tournez' with Louis Couperin's 'doctes recherches' and declared that the one 'touched the heart, the other touched the ear'. And in fact, after becoming acclimatized to Chambonnières, one may well momentarily find Couperin crabbed and lush until his intellectual power and depth of feeling begin to unfold.

3. Works. Approximately 85% of the very roughly 150 surviving pieces are allemandes, courantes, sarabandes and gigues, with half the total consisting of courantes, a quarter of sarabandes and the remainder evenly divided between allemandes and gigues. There are also four pavanes, three or four chaconnes, and a small miscellany of other types, most of them dances. Conspicuously absent are preludes, Chambonnières being the only important French harpsichord composer of the period with none to his credit. There are a total of 22 known sources, of which only eight were available when Brunold and Tessier's edition was published. The three principal sources are two engraved books, with 60 pieces in carefully notated and generously ornamented versions; the Bauyn Manuscript (*F-Pn*, formerly thought to have been copied in the 1660s but now known to have been written on paper that was not manufactured before 1676; Gustafson and Fuller, 1990, p.356), including most of the above in plainer versions, along with many other pieces; and a manuscript in the collection of Guy Oldham, in London, with 22 pieces and 3 *doubles*, of which five pieces are unique. The particular importance of the Oldham manuscript arises from the fact that 13 of the pieces are in a hand that those who have examined the source agree to be the composer's, and at least one of the pieces, *Le moutier allemande*, appears to have been composed directly into the manuscript. Two of the 19 further manuscript sources merit special mention because of the possibility that among their unattributed pieces are some by Chambonnières. Of the 39 pieces in another manuscript (*F-Psg* 2348), only one has an attribution, but 28 are concordant with known pieces by Chambonnières. Four are by other composers, and it is possible, even likely, that some of the remaining seven pieces are by Chambonnières. More intriguing is the manuscript *B-Bc* 27220 (incomplete inventory in Gustafson and Fuller, 374–82). Among the 115 pieces, not one of which names the composer, are 15 keyboard dances that appear in other sources with attributions to Chambonnières; stylistic and thematic evidence suggests that a few more of the dances in this manuscript may be as yet unidentified pieces by him. In addition, there are nine anonymous *préludes non mesurés*. Since no piece of this kind known to be by Chambonnières exists for comparison, attribution on stylistic grounds is difficult; nevertheless, the possibility cannot be ruled out that here are some of his missing preludes.
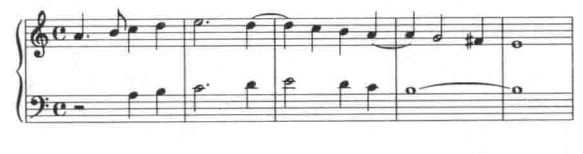
The rich source material for Chambonnières' music yields abundant evidence to corroborate Le Gallois' report that he approached his pieces freshly every time he played them. Although some variants are undoubtedly the result of corrupt transmission, others are not, for example the differences between the composer's autograph versions of certain pieces in Oldham and those published in 1670. The *Sarabande Jeunes zéphirs* is found in 11 sources, no two versions being identical, and some strikingly different.
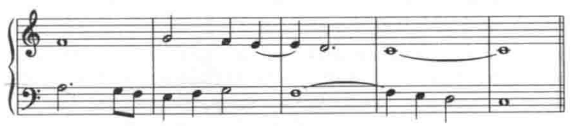
Ex.1 *Allemande La Rare: Pièces de clavessin. . . . livre premier* (1670)

(a)



(b) canonic skeleton of the first strain





It has been argued that there can be no definitive reading of a piece by Chambonnières, and that it is the player's privilege and even duty to take ever varying liberties with the printed page (Fuller, 1993).

About 20 of the pieces have titles, some of which may indicate a date of composition that would otherwise be impossible to ascertain: *Allemande La Dunquerque* for the capture of Dunkirk in 1646, *Les Baricades* for the uprising that began the Fronde in 1648, *Sarabande de la Reyne* for Louis XIV's marriage in 1660, *Courante de Madame* for the wedding of Monsieur (Philippe of Orléans) in 1661. The 60 pieces published in 1670 were an anthology chosen from the composer's life work and gathered into groups or suites, defined by key. It is clear from the patterns of transmission as well as from overwhelming evidence from the entire period that few, if any, entire suites were composed as units, even though certain sub-groups may have been (see below). Since, however, it was the composer who assembled them, the groupings can be assumed to reflect his best judgment as to the order in which the pieces ought to be heard. The

order is normal for the period: all but three consist of an allemande, two or three courantes and a sarabande, to which a final piece is sometimes added. If it is true that Chambonnières himself copied or even composed certain pieces directly into the Oldham manuscript, one may venture a hypothetical reconstruction of the genesis of the third suite (nos.11–16). The manuscript includes nos.12–14 and, after a gap, 11. The three courantes delicately complement one another in the direction of their melodies, the degrees of the scale emphasized, the choice of harmonies and their range of textures; yet a little four-note scale fragment, common currency of his style, is just prominent enough in all three to cast a uniform hue over them. The fact that they reappear in the same order in the edition he supervised – as none of the other autograph pieces do – is evidence enough that one is not reading in a spurious connection. If Oldham's manuscript is in fact a composing score, then the *Allemande La loureuse* (11; 'The Bagpiper') was probably written later to introduce the courantes, though a musical connection is far from obvious. *Les Baricades* (16; a gigue wrongly labelled 'courante' in the Bauyn Manuscript and modern editions) was then perhaps selected from a store of older pieces to close the suite, and a sarabande was supplied to recall the courantes' scale motif. All the pieces are found more or less together in a much larger group of D minor pieces in the Bauyn Manuscript: nos.11, 12, 82, 83, 13, 84, 16, 14, 15 and five more. It is worth noting how little the compiler of the Bauyn Manuscript cared about Chambonnières' subtle grouping (if indeed it was apparent in the sources from which he worked). If one claims a complementary connection between the three courantes, one can hardly pass in silence over the much more striking resemblances between *Les Baricades* and a gigue in D major (17) that follows it in the 1670 anthology. Could Chambonnières have been experimenting here with a minor-major pair? The puzzle is compounded by still another, contrasting D major gigue (18).
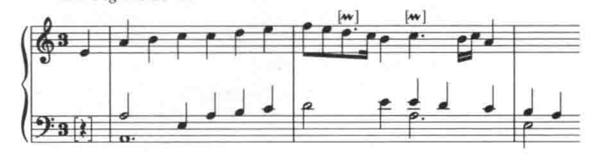
Chambonnières' exact role in the creation of the classical French harpsichord style is impossible to assess for lack of sources from the first half of the 17th century. He has long been credited with transferring the diaphanous lute style of Ennemond Gaultier and his contemporaries (the *style brisé*) to the harpsichord, but so was Froberger, as early as Mattheson's *Grundlage einer Ehren-Pforte* (1740), and the interchange between Froberger and Chambonnières predated the earliest datable sources of the latter's music. Moreover, the second great French master, Louis Couperin, was demonstrably and profoundly influenced not only by Chambonnières but also by Froberger, who visited Paris in 1652. The dark years of Chambonnières' biography — the period between 1611 and about 1635 — correspond exactly to the apogee of the French lute school, and one can only imagine that he and other possessors of harpsichords, of which inventories show that there were many, did not hesitate to play their favourite lute pieces as best they could, in the manner of the handful of anonymous early keyboard transcriptions, both French and German, that survive. It is consistent with what we know of Chambonnières the man and with reports of his later activites that he would have set out deliberately to 'cash in on' the immense success, particularly the social success, of the lutenists by adopting the types of allemande, courante and sarabande that they (especially Mesangeau) had created in the 1620s.

Precisely when he did this cannot be determined, though Mersenne's panegyric cited above can be read to imply that by 1636 he had arrived at the style we know, having left behind the earlier style of showy and rather mechanical diminutions on songs. The evidence of Froberger's realization of French lute style suggests that he worked at first without knowledge of Chambonnières; it was the *style brisé* that fascinated him, and he carried it to sometimes bizarre extremes, whereas Chambonnières used it sparingly.

Moreover, unlike the elder composer, who adopted the lutenists' loose and flexible attitude towards groupings with their characteristic multiplication of courantes, Froberger 'rationalized' the disorderly French concatenations into regular sets of allemande, courante and sarabande, influenced perhaps by the uniformly constituted suites of early 17th-century German ensemble music (see SUITE). But Chambonnières' style cannot be explained solely by the model of the lutenists. At its core must have been a thorough grounding in counterpoint, transmitted perhaps from his grandfather Thomas, 'the greatest contrapuntist of his time' (*MersenneHU*), through his father. Other, undocumented influences – *ballets de cour, airs de cour*, organ music, music imported from England and Italy – must also have operated.

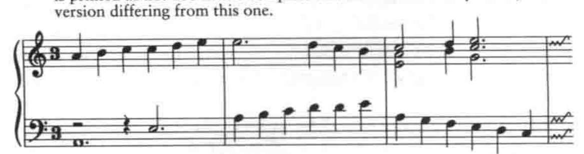
However formed, the art of Chambonnières betrays nothing of warring styles. It is as assured, direct and easy as if it had always been there, the product of a brilliant talent anchored below the surface in solid contrapuntal discipline. The quality that above all distinguishes his pieces is line: each strain, especially of his allemandes and courantes, is one hovering curve of melody. But there is much more. Ex.1*a* shows the first strain of the allemande (no.1) that Chambonnières chose to begin his published collection. The register of the strictly conjunct line changes at the caesura in bar 5 – a poignant deceptive cadence on the dominant minor, with an unresolved suspended 7th – to produce a climax on the high G, after which the line subsides, wreathed in ornament, to its resting place at the first relaxation of the harmony since the opening. No two bars have the same rhythm; no little motifs are tossed about as so often happens in allemandes; there is no 'theme'. And yet the whole skeleton (the second strain continues with the method of the first in an even broader sweep) is canonic. As the reduction in ex.1*b* demonstrates, it is a canon of contours and pitches, not of rhythms, and the lower line wanders through the texture at will. The craft of this lovely piece, which after many hearings still sounds like an inspired improvisation, was, as the title implies, something special for Chambonnières; even apart from the canon, the texture is suffused with polyphony, whereas in most of his pieces the polyphony is transitory. But it seems to have inspired (or perhaps been inspired by) a courante, which subtly paraphrases the whole melody of the allemande, and a sarabande, which are found together in the source (*F-Psg* 2348; see exx.2 and

Ex.2 Openings of the third courante following *Allemande La Rare* in *Pièces de clavessin . . . livre premier*. The example is copied from a simpler version in *F-Psg* MS 2348.



3). The courante (4) – the only piece in this suite missing from the Bauyn Manuscript – was enriched with ornament for publication; the sarabande (135) was rejected.

Ex.3 Opening of a sarabande which follows the courante above in *F-Psg MS* 2348. It does not figure in either of the engraved collections of 1670, but is printed as no. 135 in the complete edition after the 'Bauyn' MS, in a version differing from this one.



The range of styles and forms in Chambonnières' works is tiny. The pavanes are the grandest pieces, the sarabandes the smallest. But the same compass, the same note values, the same textures and the same motifs are found everywhere. It is an art that gives the modern listener very little to hold on to; the events that might seize our attention are often so encrusted with ornament that we miss their profile. But within the narrow limits of the idiom there is an incessant flow of invention. Ideas are exploited briefly, only to be abandoned for new ones, and the materials of one strain rarely appear in the next. Yet the two halves of each piece are united by an exquisite balance of tension, modulated by a rhythm whose intricacies are poised on the elegant pulse of the dance. What Chambonnières failed to achieve in life informs his music: the aristocracy of concealed means, where effort seems remote and pedantry is scorned.

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numbers in parentheses are those used in the edition; all pieces are for harpsichord; for concordances see Gustafson (1979) and Gustafson and Fuller (1990)

PRINTED

Les pièces de clavessin . . . livre premier (Paris, 1670/*R*); ed. T. Dart (Monaco, 1969):
a: Allemande La Rare (1); Courante and double (2); Courante (3); Courante (4); Sarabande (5); Gaillarde (6)
C: Allemande La Dunquerque, ?1646 (7); Courante Iris (8); Courante (9); Sarabande de la Reyne, ?1660 (10)
d: Allemande La loureuse (11); Courante La toute belle (12); Courante de Madame, ?1661(13); Courante (14); Sarabande (15); Les Baricades, ?1648 (16)
D: Gigue (La Madelainette) (17); Gigue (18)
F: Allemande (19); Courante (20) [= 101]; Courante (21); Courante (22); Sarabande (23)
g: Pavane L'entretien des dieux (24); Courante (25); Sarabande (26) [= 133]; Courante (27)
G: Sarabande (28); Gigue La vilageoise (29); Canaris (30)
Les pièces de clavessin . . . livre second (Paris, 1670/*R*); ed. T. Dart (Monaco, 1969):
C: Allemande (31); Courante (32); Courante (33); Gaillarde (34) [= 75]; Gigue La verdinguette (35)
d: Allemande (36); Courante (37); Courante (38); Courante (39); Sarabande (40)
D: Allemande (41); Courante (42); Courante (43); Courante (44); Sarabande (45)
F: Allemande (46); Courante (47); Courante (48); Sarabande (49)
g: Pavanne (50); Gigue (51); Courante (52); Gigue où il y a un canon (53)
G: Allemande (54); Gigue (55); Courante (56); Courante (57); Courante (58); Sarabande Jeunes zéphirs (59); Menuet (60)
Sarabande Le Chamboner, C, in Musick's Delight on the Cithren (London, 1666), ?arr. of hpd piece by Chambonnières; ed. in Gustafson (1979)

MANUSCRIPT

F-Pn Rés.Vm⁷674–5 (facs. in Manuscrit Bauyn (Geneva, 1977)), ed. B. Gustafson and R. Peter Wolf (New York, forthcoming)
C: Le moutier allemande (61); Allemande (62); Allemande (63); Courante (64); Autre (65); Courante (66); Courante (67); Courante (68); Courante (69); Courante (70); Courante (71); Autre (72); Sarabande (73); Sarabande (74), also attrib. Louis Couperin in same MS; Sarabande grave (75) [= 34]; Gigue (76); Courante (77); Courante (78); Courante (79); Courante (80); Chacone de M. de la Chappelle dit Chambonnières (81)
d: Courante (82); Courante (83); Courante and double (84); Sarabande (85); Sarabande (86); Pavanne (87); Sarabande (88)
D: Allemande La Mignonne (89); Courante (90); Courante (91); Courante (92); Courante (93); Courante (94); Courante (95); Sarabande (96); Courante (97); Gigue Bruscanbille (98);
e: Gigue (99)
F: Courante (100); Courante (101) [= 20]; Courante (102); Courante (103); Courante (104); Courante (105); Rondeau (106); Courante (107); Courante (108); Sarabande (109); Volte (110), as Sarabande O beau jardin, *US-BEm*778; Sarabande (111); Sarabande (112); Chaconne (113); Brusque (114); Autre brusque (115); Chaconne (116), attrib. Louis Couperin by Curtis
G: Courante (117); Courante (118); Courante (119); Sarabande (120); Sarabande (121); Gigue (122); Chaconne (123)
g. Allemande L'affligée (124); Sarabande (125); Gigue (126); Gigue (127); Pavanne (128)
a: La drollerie (129); Courante (130); Courante (131); Courante (132); Sarabande (133) [=26]; Sarabande (134); Sarabande (135); Sarabande (136); Gigue La cocquette (137), as La vetille, G. Oldham's private collection, London
B♭: Allemande (138); Courante (139); Sarabande (140); Gaillarde and double (141)

OTHERS

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Courante, a, G. Oldham's private collection, London
Sarabande, a (inc.); Gigue, a (inc.); Sarabande, G; L'estourdie, G: all in G. Oldham's private collection, London*
Courante and sarabande, d, *GB-Lkc* Dart Collection

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DAVID FULLER

Chambray, Louis François, Marquis of [Fakaerti or Fakaerli; de Ratisbonne, George] (*b* Château de Chambray, nr Evreux, 23 May 1737, *d* Vienna, 1 April 1807). French composer. An officer in the royal army, he eventually attained the rank of *premier enseigne* (equivalent to that of a present-day general) in the light cavalry. He held many distinctions and military titles, but seems to have been present at only one battle, that of Rossbach in 1757; as Rossbach is near Ratisbon (Regensburg), it has been suggested that Chambray based his *nom de plume*, in part, on his activities there. The only positive link between the names Chambray and Fakaerti consists of an entry in a manuscript catalogue compiled by the contemporary librarian of the Bibliothèque Royale de Paris, P.-L. Roualle de Boisgelou: 'Sgr. Fakaerli (M. le marq. de Chambray No.3) ... M. le Marq. de Ch. composa trois sinf. que Béraud publia sous le nom supposé de Fakaerli'.

A gifted amateur composer, Chambray showed that he was able to assimilate Italian influences as well as those of the Mannheim school. He was apparently connected, perhaps as a patron, with Antoine Bailleux and A.L. Baudron, as each dedicated a work to him in 1767. Chambray's surviving works comprise one vocal duo, one quintet for flute, violin, viola, cello and bass, and five symphonies.

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KENNETH LANGEVIN

Chaminade, Cécile (Louise Stéphanie) (*b* Paris, 8 Aug 1857; *d* Monte Carlo, 13 April 1944). French composer and pianist. While it is striking that nearly all of Chaminade's approximately 400 compositions were published, even more striking is the sharp decline in her reputation as the 20th century progressed. This is partly attributable to modernism and a general disparagement of late Romantic French music, but it is also due to the socio-aesthetic conditions affecting women and their music.

The third of four surviving children, Chaminade received her earliest musical instruction from her mother, a pianist and singer; her first pieces date from the mid-1860s. Because of paternal opposition to her enrolling at the Paris Conservatoire, she studied privately with members of its faculty: Félix Le Couppey, A.-F. Marmontel, M.-G.-A. Savard and Benjamin Godard. In the early 1880s Chaminade began to compose in earnest, and works such as the first piano trio op.11 (1880) and the *Suite d'orchestre* op.20 (1881) were well received. She essayed an *opéra comique*, *La Sévillane*, which had a private performance (23 February 1882). Other major works of the decade were the *ballet symphonique Callirhoë* op.37, performed at Marseilles on 16 March 1888; the popular *Concertstück* op.40 for piano and orchestra, which was given its première at Antwerp on 18 April 1888; and *Les amazones*, a *symphonie dramatique*, given on the same day. After 1890, with the notable exception of the Concertino op.107, commissioned by the Conservatoire (1902), and her only Piano Sonata (op.21, 1895), Chaminade composed mainly character pieces and *mélodies*. Though the narrower focus may have been due to financial, aesthetic or discriminatory considerations, this music became very popular, especially in England and the USA; and Chaminade helped to promote sales through extensive concert tours. From 1892 she performed regularly in England and became a welcome guest of Queen Victoria and others.

Meanwhile, enthusiasm grew in the USA, largely through the many Chaminade clubs formed around 1900, and in autumn 1908 she finally agreed to make the arduous journey there. She appeared in 12 cities, from



Cécile Chaminade

Boston to St Louis. With the exception of the concert at Philadelphia's Academy of Music in early November, which featured the *Concertstück*, the programme consisted of piano pieces and *mélodies*. The tour was a financial success; critical evaluation, however, was mixed. Many reviews practised a form of sexual aesthetics that was common in Chaminade's career and that of many women composers in the 19th and 20th centuries (see Citron, 1988). Pieces deemed sweet and charming, especially the lyrical character pieces and songs, were criticized for being too feminine, while works that emphasize thematic development, such as the *Concertstück*, were considered too virile or masculine and hence unsuited to the womanly nature of the composer. Based also on assumptions about the relative value of large and small works, complex and simple style, and public and domestic music-making, this critical framework was largely responsible for the decline in Chaminade's compositional reputation in the 20th century.

Prestigious awards began to come her way, culminating in admission to the Légion d'Honneur in 1913 – the first time it was granted to a female composer. Nonetheless, the award was belated and ironic considering that she had been largely ignored in France for some 20 years. In August 1901 Chaminade married Louis-Mathieu Carbonel, an elderly Marseilles music publisher, in what may have been a platonic arrangement; he died in 1907 and she never remarried. While her compositional activity eventually subsided because of World War I and deteriorating health, Chaminade made several recordings, many of them piano rolls, between 1901 and 1914. Aeolian produced additional piano rolls of her works after the war, now with the improved technology of the Duo-Art system. In later years, by which time she was feeling obsolete, she was tended by her niece, Antoinette Lorel, who attempted to promote Chaminade's music after her death in 1944.

Chaminade was well aware of the social and personal difficulties facing a woman composer, and she suggested that perseverance and special circumstances were needed to overcome them. Her output is noteworthy among women composers for its quantity, its high percentage of published works and for the fact that a large portion – notably piano works and *mélodies* – was apparently composed expressly for publication and its attendant sales (Enoch was the main publisher). Chaminade composed almost 200 piano works, most of them character pieces (e.g. *Scarf Dance*, 1888), and more than 125 *mélodies* (e.g. *L'anneau d'argent*, 1891); these two genres formed the basis of her popularity. Stylistically, her music is tuneful and accessible, with memorable melodies, clear textures and mildly chromatic harmonies. Its emphasis on wit and colour is typically French. Many works seem inspired by dance, for example *Scarf Dance* and *La lisonjera*. Of her larger works, the one-movement *Concertstück* recalls aspects of Wagner and Liszt, while the three-movement Piano Sonata shows the formal and expressive experimentation that was typical of the genre by the late 19th century (see Citron, 1993, for a feminist analysis of the first movement). The *mélodies* are idiomatic for the voice and well-suited expressively and poetically to the ambience of the salon or the recital hall, the likely sites for such works. The Concertino has remained a staple of the flute repertory; while it is a large-scale work and thus represents a relatively small part of her output, the piece still provides a sense of the elegance and attractiveness of Chaminade's music.

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Callirhoë (ballet symphonique, E. Rougier), Marseilles, 16 March 1888; orch suite, op.37, *c*1890

Concertstück, op.40, pf, orch (*c*1893)

Concertino, op.107, fl, orch (*c*1902)

Chbr works incl.: 2 pf trios, op.11 (1881), op.34 (1887); 3 morceaux, op.31, vn, pf (Breslau, c1885); Chanson (Sérénade) espagnole, op.150, vn, pf (1903) [transcr. of mélodie; transcr. F. Kreisler (1925)]

*c*200 works for pf, incl.: 2 Mazurkas, [op.1] (1869); Sonata, c, op.21 (1895); Libellules, op.24 (1881); Etude symphonique, op.28 (1890); Sérénade, op.29 (1884); 6 études de concert, op.35 (1886); Scarf Dance (1888) [from op.37]; La lisonjera, op.50 (Milan, *c*1890); Valse carnavalesque, op.73, 2 pf (1894); 3 danses anciennes, op.95 (1899); Caprice humoristique, op.113 (1904); Contes bleus, op.122 (1906); Etude humoristique, op.138 (1910); Berceuse du petit soldat blessé, op.156 (1919)

*c*125 mélodies, 1v, pf, incl.: L'heure du mystère (P. Barbier) (*c*1878); Ritournelle (F. Coppée) (1886); L'anneau d'argent (R. Gérard) (1891); Tu me dirais (Gérard) (1891); Si j'étais jardinier (R. Milès) (1893); Viatique (E. Manuel) (1895); Fleur du matin (C. Fuster) (1896); Mon coeur chante (Fuster) (1896); Nuit d'été (Fuster) (1896); Au pays bleu (Fuster) (1898); Reste (R. Myriel) (1899); Ecrin (R. Niverd) (1902); Amour invisible (1905); Les heureuses (1909); Le village (1915); L'anneau du soldat (Gérard) (1916)

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MARCIA J. CITRON

Chamorro music. *See* MICRONESIA, §IV, 1.

Champagne, Claude (Joseph Arthur Adonai) (*b* Montreal, 27 May 1891; *d* Montreal, 21 Dec 1965). Canadian composer. His work marks the development of a specifically Canadian music, characterized by the influence of French-Canadian folk culture, modality, free forms and the topography of the Canadian landscape. Champagne's paternal grandfather introduced him to folk music and to the violin; this early acquaintance with Canadian fiddle tunes and the rhythms of Canadian square dance music was later to influence several compositions. From his Irish grandmother he inherited his love of legend and the dreamy, poetic side of his nature. During the years 1900–08 he studied the violin, the piano and the saxophone, and Rodolphe Mathieu introduced him to harmonic theory through Rimsky-Korsakov's treatise, which Champagne later translated into English (1930, unpublished). From Alfred Laliberté, a pianist and composer who had

been a pupil of Skryabin, he learnt the use of superimposed 4ths and something of Wagnerian lyricism. He was also drawn to the harmonic techniques of Russian composers, notably Musorgsky's use of modality and the colourful orchestrations of Borodin. It was Laliberté who determined Champagne's career by submitting his symphonic poem *Hercule et Omphale* (1918) to Rachmaninoff. The work was played in Paris in 1926, by which time Champagne was in France for further study (1921–28). Dukas advised him to study with Gédalge, who gave him a thorough grasp of counterpoint and fugue. After Gédalge's death he was a pupil of Laparra and also worked with Koechlin. In addition, he studied the violin with Jules Conus and music aesthetics with Léon Algazi. He discovered Renaissance polyphony while participating in the chorus of the Schola Cantorum, sensing a link between 16th-century modality and French-Canadian folk music. The modal subtleties of Fauré's harmony and Debussy's use of the whole-tone scale strongly affected his style, leading him to greater rhythmic as well as harmonic freedom.

It was in the *Suite canadienne* (1927) for chorus and orchestra where the counterpoint harks back to the spirit of French polyphonic chansons that Champagne succeeded in combining aspects of both French-Canadian folklore and the European symphonic tradition. This work, which established the style of his first maturity, won the Beatty International Folklore Prize (1928), and was a great success in Paris where it was performed at a Pasdeloup concert. His next important work was the *Danse villageoise* (1929) for violin and piano, composed after his return to Canada in 1928. In it he created his own folk-like material; the syncopated passages are reminiscent of the Canadian country fiddler's dance music. Two elements in particular evoke Champagne's combined French and Irish heritage: the melodic upper part, which recalls the *rigaudon*, and the accompaniment, which evokes Celtic bagpipes. This was to become the composer's best-known work, both in its original form and in later versions for string quartet and orchestra. During this period Champagne played an important role in Montreal as a teacher: he introduced solfège teaching into schools, and taught composition, imparting to his pupils both a sound technical basis and an understanding of the necessity of hard work. He was professor at the McGill Conservatorium of Music (1930–42), taught harmony, counterpoint, fugue and composition at the Ecole Vincent d'Indy (1930–62) and was on the staff of the Ecole Normale de Musique of the Institut Pédagogique, Westmount, Montreal. One of his most important contributions was the formation of the Montreal Conservatory in 1942; he sketched the plan for the state-subsidized academy modelling its teaching methods on those of the Paris Conservatoire. He was assistant director and composition professor at the Montreal Conservatory for many years.

During a visit to Brazil in 1942 Champagne composed the piano piece *Quadrilha brasileira* on a theme from the island of Marajo. Three years later he was visiting professor at the Rio Conservatory, where he conducted the orchestra and, in collaboration with Villa-Lobos, organized a concert of Canadian chamber music. The works of this period include the *Images du Canada français* (1943) for chorus and orchestra. This piece is a collection of sound pictures of outstanding orchestral mastery. In particular 'Marines' shows a trace of Debussy's influence in its harmony and instrumentation. In 1945 Champagne produced the *Symphonie gaspésienne*, which revealed him further as an impressionist of the Canadian landscape. He described the background of the work in the following terms:

> I sought quite simply to transpose the Gaspé scenery into musical form ... by means of combinations of sounds which evoke in me the idea of fog, boats' sirens, bells, waves, light, flocks of gulls, and by a dynamism suggesting ... the steep slopes of the landscape.

Though its three movements are linked by two recurrent themes, the work is closer, in both style and form, to *La mer* than to a conventional symphony.

Champagne deliberately reserved the string quartet genre until late in his life; in 1951 he composed the Quartet in C, a work that relates both to sonata form and to fugue. Its structure and harmony make it Champagne's most adventurous work: there are bold dissonances and polytonal passages, with a frequent Bartókian use of simultaneous major and minor 3rds; the music develops through perpetual variation. The last major work, *Altitude* (1959), is a symphonic poem for chorus and orchestra stimulated by the spectacle of the Canadian Rockies. The powerful use of the full orchestra, including an ondes martenot, contrasted with leaner, contrapuntal writing for strings and vocal recitatives, reveals a supreme technical command. Shortly before Champagne's death a retrospective concert was organized by the Ecole Vincent d'Indy and the Association of Conservatory Professors for the inauguration of the Salle Claude-Champagne in Montreal.

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for complete list see Duchow (1972)

Orch: Ils sont un peuple sans histoire, incid music, 1916; Hercule et Omphale, sym. poem, 1918; Suite canadienne, chorus, orch, 1927; Berceuse, small orch, 1932; Evocation, small orch, 1943; Images du Canada français: mosaique vielle France, chorus, orch, 1943; Symphonie gaspésienne, 1945; Pf Conc., d, 1948; Paysana, small orch, 1953; Altitude, chorus, orch, 1959

Chbr: Danse villageoise, vn, pf, 1929, arr. str qt/str orch, hp, pf/orch; Habanera, vn, pf, 1929; Str Qt, C, 1951; Suite miniature, fl, vc, pf, 1958, arr. as Concertino grosso, str qnt, 1963; Prière à la mémoire d'Henri Gagnon, org, 1963

Vocal: Ave Maria, chorus, 1924; Au bois du rossignolet, folksong arr., 1v, pf, 1930; 3 chansons folkloriques du Canada, chorus 4vv, 1935; Rondel, 5 male vv, 1935; Messe brève, chorus, 16 rec, vc, 1951; Messe breve, chorus 3vv, 1951; Easter, 1v, pf, 1966

Pf: Prelude pastorale, 1917; Prelude, Filigrane, 1918; 2 canons, 1942; Quadrilha brasileira, 1942

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ANDRÉE DESAUTELS

Champein, Stanislas (*b* Marseilles, 19 Nov 1753; *d* Paris, 19 Sept 1830). French composer. By the age of 13 he was choirmaster at the collegiate church of Pignon, Provence, for which he composed a mass, a *Magnificat* and psalms. In 1776 he went to Paris where his motet for large choir, *Dominus regnavit*, was performed at the royal chapel at Versailles. On St Cecilia's day (22 November) 1776 he had a new mass and the Versailles motet performed at the Mathurins church.

In 1779 he made his début as a stage composer with *Le soldat françois*, an *opéra comique* performed by the Comédiens du Bois de Boulogne. Thereafter he wrote many works for the Comédie-Italienne, the Comédie-Française and the Opéra. Among these, *La mélomanie* (1781), a great success that assured his reputation, was revived several times. In 1789, at the Théâtre de Monsieur, he presented *Le nouveau Don Quichotte* as a translation of a play by a fictitious Signor Zuccarelli, because only Italian plays were permitted under the theatre's licence; apparently the subterfuge fooled even the Italians. During the first years of the Revolution he lived in Rouen, where he produced occasional patriotic songs. In 1793 he was appointed president of the Rhin-et-Moselle département at Koblenz; his administrative duties account for the long break in his production of stage works. He maintained contact, however, with Parisian music circles until his return in 1804. *Menzikoff* (1808), a slight work on an improbable subject but with idealistic sentiments, shows that after his return he moved towards the 'larmoyant' *opéra comique*; some of the dramatic *airs* and ensembles are quite typical of the period. In 1812 his opera in prose after Sophocles's *Electra* was rehearsed at the Opéra but not performed. At the Restoration Champein lost the pension of 6000 francs granted to him by Napoleon; he then experienced poverty and undeserved oblivion despite the tardy help of more fortunate colleagues like Boieldieu and Catel. Towards the end of his life a committee of authors induced M. de Martignac, a minister under Charles X, to grant him a pension, from which he benefited only briefly.

His son Marie-François Stanislas (*b* Paris, 20 July 1799; *d* Paris, 8 March 1871), having briefly succeeded to the Parisian music publishers and dealers Langlois, took up a career in journalism and founded the music journal *Le franc-juge* (Brussels, 1834–9), the weekly *La mélomanie revue musicale* (Paris, 1841) and *Le musicien* (Paris, 1842). After fleeing to England to avoid prosecution for libel, he lived in Italy, returning to Paris a few years before his death.

WORKS

all printed works published in Paris

STAGE

first performed in Paris unless otherwise stated

PCI – *Comédie-Italienne*

POC – *Opéra-Comique*

Le soldat françois (scènes lyriques mêlées de chant, 2), Petits Comédiens du Bois de Boulogne, 1 June 1779, collab. A. Albanese

Mina (cmda, 3, E. Grenier), PCI (Bourgogne), 26 Jan 1780

La mélomanie (opéra comique mêlé d'ariettes, 1, Grenier), Versailles, 23 Jan 1781, *F-Pc**; rev. 1799, frag. *Po*; (1783)

Léonore, ou L'heureuse épreuve (op, 2, H.M.N. Duveyrier), PCI (Bourgogne), 7 July 1781

Le baiser, ou La bonne fée (comédie mêlée de musique, 3, J.-P.-C. de Florian), PCI (Bourgogne), 26 Nov 1781, *Pc**; (1784)

Le poète supposé, ou Les préparatifs de fête (cmda et de vaudevilles, 3, P. Laujon), PCI (Bourgogne), 25 April 1782, *Pc**; (n.d.)

Isabelle et Fernand, ou L'alcade de Zalaméa (cmda, 3, L.-F. Faur, after P. Calderón), PCI (Bourgogne), 9 Jan 1783, *Pn*; (n.d.)

Colombine et Cassandre le pleureur [Les amours de Colombine; Columbine douairière] (parade mêlée d'ariettes, 2, Faur or J.L. Brousse-Desfaucherets), PCI (Favart), 3 Feb 1785

Les amours de Bayard, ou Le chevalier sans peur et sans reproche [Bayard en Bresse] (comédie-héroïque mêlée d'intermèdes, 4, J.-M. Boutet de Monvel), Comédie-Française, 24 Aug 1786

Les fausses nouvelles (cmda, 2, N. Fallet), PCI, 26 Aug 1786 [rev. as Les noces cauchoises, Montansier, 11 Aug 1790]

Le manteau, ou Les nièces rivales (opéra bouffon, 1, A.-L.-B. Beaunoir), Beaujolais, 2 Sept 1786, *Pc**; excerpt (n.d.)

Les dettes (comédie lyrique, 2, N.-J. Forgeot), Versailles, 8 Jan 1787, *Pc**; rev. 1803–4; (1787)

Florette et Colin (opéra bouffon, 3, Le Bas), Beaujolais, 7 July 1787, *Pc** (in 1 act)

Lanval et Viviane, ou Les fées et les chevaliers (comédie héroï-féerie, 5, P.-N. André-Murville), Comédie-Française, 13 Sept 1788, *Pc**; excerpts (n.d.)

Le nouveau Don Quichotte (opéra bouffon, 2, T.-C.-G. Boissel de Monville, after M. de Cervantes), Monsieur, 25 May 1789, *A*; (n.d.)

Les déguisements amoureux (opéra bouffon, 2, Mayeur de St-Paul, after J. Patrat), Beaujolais, 8 Aug 1789, *Pc**; rev. 1803–4

Les ruses de Frontin (op, 2, Marchand), Monsieur, 8 March 1790, *Pc**

Le portrait, ou La divinité du sauvage (comédie lyrique, 2, Saulnier), Opéra, 22 Oct 1790, *Pc**

Bayard dans Bresse [Créqui et Clémentine] (cmda, 4, J. Rouget de Lisle), PCI (Favart), 21 Feb 1791, *Pc**

Les espiègleries de garnison (cmda, 3, E.-G.-F. de Favières), PCI (Favart), 21 Sept 1791; rev. as Les trois hussards (comédie lyrique, 2), POC (Favart), 26 July 1804, *A*, *Pc**, *Pc*

Les deux prisonniers, ou La fameuse journée (drame lyrique, 3, J. Martin), Rouen, 10 Feb 1794, *Pc**

Les épreuves du républicain, ou L'amour de la patrie (essai patriotique, 3, Laugier), POC (Favart), 4 Aug 1794, *Pc**

Le cannonnier convalescent (fait historique en vaudevilles, 1, J.-B. Radet), Vaudeville, 1794, air (n.d.)

Menzikoff et Foedor, ou Le fou de Bérézoff (drame, 3, J.-H.-F. Lamartelière), POC (Feydeau), 30 Jan 1808, *Pc**; (n.d.)

La ferme du Mont-Cenis (op, 3, Lamartelière), POC (Feydeau), 20 May 1809, *Pc**

Les rivaux d'un moment (op, 1, Corsange), POC (Feydeau), 30 June 1812, *Pc**

Le mariage extravagant (comédie vaudeville, 1, M.-N.-A. Désaugiers, Gentil and Valory-Mourier, after Mimaut: *Les épouseurs*), Vaudeville, 8 Sept 1812, *Pc**

Les hussards en cantonnement (oc, 3, Sainte-Elme), POC (Feydeau), 28 June 1817, *Pc**

Undated: L'amoureux goutteux (op, 1, M.-J. Sedaine), rev. 1807, *Pc**; L'avare amoureux, ou La chaise à porteurs (op, 2), theatre of Prince of Condé, Chantilly, *Pc**; Les deux seigneurs, ou L'alchimiste en société (op, 2, Anson and Hérissant)

35 unperf. works, autographs in *Pc*, some inc.: detailed list in *GroveO*

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Romances, couplets, airs, many pubd

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PAULETTE LETAILLEUR

Champgrand, Sophie de. *See* BAWR, SOPHIE DE.

Champion. French family of composers and musicians. At least six musicians of this name were active in the 16th and 17th centuries: the five enumerated below and Nicolas or Jehan-Nicolas 'de La Chapelle' (*b* Paris, between 1620 and 1625; *d* before 1662), a younger brother of (5) Jacques Champion (iii) who is mentioned briefly under (4) Jacques Champion (ii). The last four represent three successive generations of the same family. Whether or not the first two belonged to an earlier generation of this family is unknown, though the later recurrence of their first names makes it seem likely that they did.

(1) **Jacques Champion** [Campion, Scampion, Sampion] (i) (*b* late 15th century; *d* after 1534). Singer and ?composer. He is traceable from 1513 as master of the choristers at St Rombout, Mechelen, and from 1518 as a singer in the court chapel of the Emperor Charles V. At an unknown date he succeeded Nicolas Carlier as master of the choristers there, but by 1528 he had been replaced by Gombert, perhaps because of age (Federhofer), and in 1530 or 1531 he appears to have been pensioned off (Schmidt-Görg). He is not heard of after 1535. Coclico may have been referring to him when he spoke of 'many princes of musicians, Josquin des Prez, Pierre de la Rue, Jacobus Scampion, and others, who used admirable and most sweet embellishments of clausulae' (*Compendium musices*, Nuremberg, 1552/*R*; after Reese, 517).

(2) **Nicolas Champion** [Nicolas Liégeois] (*b* in or nr Liège, *c*1475; *d* Lier, 20 Sept 1533). Composer and singer, brother of (1) Jacques Champion (i). He was a prominent member of the court chapels of Philip the Fair and Charles V, and was probably connected with the court of Frederick the Wise, Duke of Saxony. His extant works comprise two five-voice masses, *Missa supra Maria Magdalena* and *Missa ducis Saxsonie 'Sing ich niet wohl'*, two psalm motets, *Beati omnes* and *Deus in adjutorium*, for six and four voices respectively (sacred works all ed. in CMM, lx, 1973), and one four-voice Flemish chanson, *Noch weet ick* (ed. in Mw, xxii, 1962; Eng. trans., 1964). They represent outstanding examples of Franco-Flemish polyphony in the high Renaissance. Typical stylistic features include proportional designs, florid discantus parts and densely layered textures with superimposed contrasting motives, elaborate rhythmic activity in the approach to cadences and the use of modal mutations for expressive effect (as found also in the works of Ockeghem and La Rue); these are combined with such Josquinian traits as imitative paraphrase of motifs from the cantus firmus, meticulous text declamation and systematic tonal organization. The clear formal symmetry of Champion's works is enhanced by the cyclical recall and development of material between sections of motets and between entire mass movements. These and other advanced techniques of melodic and contrapuntal development place him at the forefront of his generation; his works were disseminated, like those of other Franco-Flemish composers, in later German and Spanish sources.

(3) **Thomas Champion** [Mithou, Mythou, Mitou, Mytou] (*d* after 1579). Composer and keyboard player. He was generally known as Mithou and was highly esteemed as both composer and performer. He is first heard of in the service of Antoine de Bourbon-Vendôme, father of Henri IV. In 1554 he was living in Paris and in 1557 in Béarn, which his employer had acquired by marriage along with his title of King of Navarre. Towards the end of 1557 he entered the king's service; in 1559 he played the part of Orpheus in a court festivity celebrating the marriage of Marguerite, sister of Henri II, to the Duke of Savoy. In 1578 he became the first organist of the royal chapel and chamber. There is no record of him after 1580. Mersenne not only praised his organ and spinet playing but called him 'the greatest contrapuntist of his time'. His surviving works are, however, too few to substantiate this claim: they amount only to *Premier livre contenant 60 pseaumes de David* (Paris, 1561) for four voices, as well as four sacred chansons and seven four-part secular chansons scattered through collections (RISM 1548^{4}, 1549^{20}, 1552^{3} ($2/1556^{12}$), 1552^{4} ($2/1554^{20}$), 1554^{26}, 1556^{15}, 1556^{16} ($2/1556^{14}$), 1575^{4} and 1597^{10}), two also transcribed for lute (1552^{34}).

(4) **Jacques Champion (ii)**, Sieur de La Chapelle (*b* ?Paris, before 1555; *d* Paris, 1642). Keyboard player and composer, son of (3) Thomas Champion. The evidence for his date of birth is a reference to him as 'octogenarius' made about 1635 by Mersenne, backed up later by statements by Champion himself mentioning his old age. On 10 March 1564 he was old enough to be a godfather, and he had married some time before 27 May 1580. A report of this date provides the first evidence of his employment – as organist and *valet de chambre* to Henri III, a position that he may have taken over from his father. Later he is described as *joueur d'espinette*, but his interest in the organ evidently continued since he was a member of the committee that in 1610 accepted the newly enlarged organ in Notre Dame. There is no record of the death of his wife, nor were there any children (at least, none survived into the 17th century). But on 31 January 1601 he took as his second wife Anne, daughter of Robert Chastriot, 'escuier, sieur de Chambonnière'. Chambonnières was a small manor in the commune of Le Plessis-feu-Aussous, about 55 km east of Paris (and 15 from Chaumes-en-Brie, home of the Couperin family). The marriage contract identifies the groom as 'Jacques Champion, escuier, sieur de La Chapelle, vallet de chambre ordinaire du Roy, demeurant à Paris, rue de la Chanverrerye, paroisse St-Eustache', showing that at some time after 1580 he had acquired the title of minor nobility (La Chapelle) by which he was known in certain documents and possibly as a composer (see below).

The first of his three children was (5) Jacques Champion (iii) (*see* CHAMBONNIÈRES, JACQUES CHAMPION). For many years his father believed he would be the only one, and he lavished on him all the benefactions that it was in his power to bestow, including the reversion of his royal charge. When a daughter and another son were born there was little left, and it is a measure of Champion's perception of his elder son's character that he felt it necessary to go to law to assure himself that the imbalance would be at least partly offset. In a *déclaration* dated 10 April 1631 (a source of many biographical details for the whole family) he ordered that immediately after his death Chambonnières should pay a total of 3000 livres to his mother, brother and sister in consideration of the post and other benefits conferred on him by his father. In effect, Chambonnières was being ordered to buy the charge from his family, and if he were to refuse out of 'disobedience and ingratitude' his father begged the king not to accept him into his service. He acted in this decisive manner explicitly to preserve harmony among his three children, but he need not have worried. In 1639 his

daughter Louise married a Piedmontese nobleman, and his younger son, Nicolas (or Jehan-Nicolas), who took over the title of 'sieur de La Chapelle', became a captain in the regiment of the Count of Harcourt, danced in a court ballet and in 1656 received the reversion of his brother's and late father's charge – there is no other record of his musical activity, though the royal act expresses satisfaction with his abilities – which he was prevented from exercising apparently because of his premature death.

The will of Jacques Champion (ii) is dated 4 June 1632 and calls him 'chevalier de l'ordre de St-Michel'. He figures for the last time in payment records in January 1638, and his son, who must by that time have taken over his functions, appears alongside him as reversioner. The salary was 600 livres a year, with about the same amount added for maintenance, 80 livres for a mount and 150 livres for harpsichord moving. The date of his death is given in a marginal note in Mersenne's own copy of his *Harmonie universelle*.

In the preface to the same work Mersenne spoke of Champion's 'profound knowledge and beautiful touch on the harpsichord'. In 1621 John Bull dedicated *Het joweel voor capelle* to him (Dart), and the source of this composition (*GB-Lbl* Add.23623, dated 1629) contains three pieces that Dart attributed to him, 'Fantas: de Chappel', 'Pauana simphonie de Chappel' and 'Gaillarde de Chappelle' (the jewel and pavane are edited in H.F. Redlich: *Harpsichord Pieces from Dr John Bull's Flemish Tabulatura*, Wilhelmshaven, 1958); a fourth piece may be the 'Alemande de Chapelle' on which Sweelinck may have written two variations (in the 1662 *Celler Klavierbuch*, *D-CEbm* 730, ed. in EMN, ii, 1965). This music, if it is indeed by Champion – Apel (Eng. trans., 796, n.19) disagreed – is thoroughly retrospective in style and suggests that, although Chambonnières may have received his solid contrapuntal grounding from his father, he did not derive from him his free melodic sweep and rich keyboard textures. According to Dart, five dance pieces 'de chapelle', one dated 1619, were in the lost Clark manuscript.

(5) Jacques Champion (iii). *See* CHAMBONNIÈRES, JACQUES CHAMPION.

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DAVID FULLER/DAVID LEDBETTER (1, 3–5), NORS S. JOSEPHSON (2)

Champness [Champnes, Champneys], **Samuel Thomas** (*b* *c*1732; *d* Sept/Oct 1803). English singer. There were at least three, possibly four, 18th-century singers of the name Champness; it is difficult to separate their identities beyond doubt. According to Chapel Royal records, two – both named Thomas – were discharged as boys (presumably when their voices broke), on 31 August 1748 and 20 July 1753 respectively; but Chamberlayne (*Magnae Britanniae Notitia*, 37th edition) listed Samuel Champness among the Chapel Royal boys in 1748, and an 1803 obituary notice in *The Gentleman's Magazine* said that Samuel 'was one of the singing-boys under that great master Handel, who composed several songs in the oratorio of *Joseph* expressly for him'. The last statement is probably untrue, but it seems possible that Samuel was identical with the first Thomas.

A 'Mr Champness' was a prominent bass soloist, especially in oratorio, from the mid-1750s, and it seems likely that all references in this paragraph are to the same man. He sang in *Judas Maccabaeus* and probably other oratorios under Chilcot at Bath in April and May 1755 and in *Samson* there in 1757. It is not certain when he first appeared in Handel's London seasons: certainly in 1757–9, and probably in 1755–6. In 1757 he created the part of Time in *The Triumph of Time and Truth*. In 1758 he sang in the same work and in *Belshazzar*, *Jephtha* and *Judas Maccabaeus*; in 1759 in *Solomon* and probably *Samson*. He sang Polyphemus in *Acis and Galatea* at the Great Room, Dean Street, in 1758 and for Beard's benefit at the Long-Room, Hampstead, in 1759, and made many provincial appearances: at Salisbury (1759, when according to the *Salisbury Journal* he 'sung the base part with great energy and exactness', 1760 and 1763–5), Birmingham (1760), Oxford, Cambridge (1761 and 1765) and the Three Choirs Festival (1760 and 1763). His name appears in many later librettos, and he was probably the Champness who appeared in the Covent Garden oratorio seasons of 1776–7 and 1789–91 and was a bass at the Handel Commemoration Festival of 1784.

One Champness sang in the chorus of Handel's Foundling Hospital *Messiah* in 1754, and two – a soloist who received one and a half guineas and a member of the chorus who received half a guinea – in those of 1758 and 1759. It is probable that the soloist was the Champness of the previous paragraph, and that he was the man who sang in Arne's *Eliza* (1754) and *Britannia* (1755) at the New Haymarket and every season at Drury Lane from 1755 to 1774, when he retired from the stage. According to the 1803 obituary Samuel was celebrated 'for his powerful bass-voice, particularly in the character of Hecate, in *Macbeth*'. He appeared in J.C. Smith's *Tempest* in 1756, and in *Almena* by Michael Arne and Battishill in 1764. Samuel Champness (? the same man) was a member of the Westminster Abbey choir, 1783–1803, and admitted as a Gentleman of the Chapel Royal on 20 November 1789.

A Thomas Champness was appointed minor canon of St Paul's on 14 January 1766, joined the choir of Westminster Abbey ('late', perhaps after retiring from the theatre) in 1777, became a minor canon there in 1779 and died or retired about 1781–2. Samuel's brother

Weldon (or Welldon) Champness became a minor canon of St Paul's on 21 November 1761, lay vicar at Westminster Abbey (1762–77), minor canon there (1778–1801), precentor (1794–1808) subdean and succentor at St Paul's (1797–1810), and died in 1810. He was almost certainly the 'Rev. Mr. Champness' who sang countertenor at the 1784 Commemoration. Thomas Weldon Champness, son of Samuel, was a member of the Westminster Abbey choir in 1800–11.

WINTON DEAN

Chance. *See* ALEATORY, §9.

Chance, John Barnes (*b* Beaumont, TX, 20 Nov 1932; *d* Lexington, KY, 16 Aug 1972). American composer. He began studying composition at the age of 15, and received the BM and MM degrees from the University of Texas, Austin, where he was a pupil of Clifton Williams, Kent Kennan and Paul Pisk; he won the Carl Owens Award for student composition in 1956 and 1957. He was a timpanist with the Austin SO and an arranger for the Fourth and Eighth US Army Bands before serving as composer-in-residence for the Ford Foundation Young Composers Project, Greensboro, North Carolina (1960–62). In 1966 he joined the music department at the University of Kentucky, a position he held until his death. His most popular compositions include *Variations on a Korean Folk Song* (which won the American Bandmasters Association Ostwald Award in 1966), *Incantation and Dance*, *Elegy*, *Blue Lake Overture*, *Introduction and Capriccio* and the Symphony no.2, finished just before his death. Chance's works are tonal and unabashedly romantic, demonstrating rhythmic inventiveness and a secure command of instrumentation.

WORKS

Inst: Sym. no.1, orch (1956); Ov. to a Fairy Tale, orch (1957); Credo, tpt, pf (1959); Fiesta!, orch (1960) [arr. H. Hazelman, band (1997)]; Satiric Suite, str (1961); Incantation and Dance, band (1962); Introduction and Capriccio, 24 ww, pf (1966); Variations on a Korean Folk Song, band (1967); Blue Lake Ov., band (New York, 1971); Elegy, band (1972); Sym. no.2, wind, perc (1975)

Vocal: Blessed are They that Mourn (Bible), chorus, 4 hn, str, b drum (1961); The Noiseless, Patient Spider (e.e. cummings), female vv, multiple fl (1961); Alleluia, chorus, band (1962); Ballad and March (Amer. trad.), chorus, band (1962); 3 Songs (cummings), S, fl, pf (1962); Kyrie and Alleluia, chorus, orch (1967)

Principal publisher: Boosey & Hawkes

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B.E. Kopetz: 'An Analysis of Chance's *Incantation and Dance*', *The Instrumentalist*, xlvii/3 (1992), 34ff

RAOUL F. CAMUS

Chance, Michael (*b* Penn, Bucks., 7 March 1955). English countertenor. He studied at King's College, Cambridge, where he was a choral scholar, and quickly established a reputation. He made his British operatic début as Apollo in Cavalli's *Giasone* (1983, Buxton Festival) and his European début as Andronicus in Handel's *Tamerlano* (1985, Lyons). Other roles have included Otho, in Monteverdi's *L'incoronazione di Poppea* and in Handel's *Agrippina*, and Ptolemy in Handel's *Giulio Cesare*. He sang with Kent Opera as the Military Governor in the première of Judith Weir's *A Night at the Chinese Opera* (1987, Cheltenham Festival) and in 1988 achieved a notable success in the title role of *Giasone* at the Innsbruck Early Music Week. In 1989 he appeared at Glyndebourne as Oberon in Britten's *A Midsummer Night's Dream* and as Apollo in *Death in Venice* with the Glyndebourne Touring Opera. In 1990 he sang with the Netherlands Opera in Monteverdi's *Il ritorno d'Ulisse in patria*, and in 1997 appeared as Gluck's Orpheus at the ENO. His recordings include *Agrippina*, *Tamerlano*, *Orfeo* (Monteverdi and Gluck), *Giasone*, Mozart's *Ascanio in Alba* and Alexander Goehr's *The Death of Moses*, in addition to music ranging from Elizabethan lute songs to *Carmina burana*. Chance's secure technique and natural-sounding, unstrained vocal projection have made him much in demand in both opera and oratorio.

NICHOLAS ANDERSON

Chance, Nancy Laird (*b* Cincinnati, 19 March 1931). American composer and pianist. She studied theory and composition with Ussachevsky, Luening and Chou Wen-chung at Columbia University. She received the ASCAP/Nissim prize for orchestral composition twice (1981, *Liturgy*; 1984, *Odysseus*), as well as two awards from the NEA, three fellowships from the MacDowell Colony and a Sundance Film Composer Fellowship in 1988. Her commissioned works include *Planasthai* (Cleveland Chamber Orchestra, 1991), *In Paradisium* (Florilegium Chamber Choir, 1987) and the Woodwind Quintet (Quintet of the Americas, 1983), and her works have also been performed by the Philadelphia Orchestra, the St Louis SO, the Da Capo Chamber Players and other contemporary chamber ensembles in New York, Philadelphia, Boston, Washington, DC, and Chicago. The *New York Times* (June 1985), writing of *Rhapsodia*, described her music as 'densely plotted series of aural clusters … gnarled sounds that expand and contract with a violent poetry'. Several of her works have been recorded on Opus One.

WORKS
(*selective list*)

Orch: Liturgy, 1979; Odysseus, suite, 1983; Planasthai, 1991

Other inst (for chbr ens unless otherwise stated): Darksong, 1972; Edensong, 1973; Daysongs, 1974; Ritual Sounds, 1975; Ceremonial, 1976; Declamation and Song, 1977; Duos II, ob, eng hn, 1978; Duos III, vn, vc, 1980; Exultation and Lament, a sax, timp, 1980; Solemnities, 1981; Ww Qnt, 1983; Rhapsodia, 1984; Str Qt no.1, 1984–5; Elegy, str orch, 1986; Heat and Silence, 1989

Choral (with orch unless otherwise stated): Domine, Dominus, motet, double chorus unacc., 1964; Odysseus, 1981–3; In Paradisium, 1986–7, chbr version, 1987; Pie Jesu, Libera me, Hosanna and Benedictus, 1990

Other vocal: 3 Rilke Songs, S, fl, eng hn, vc, 1966; Duos I, S, fl, 1975; Say the Good Words, 1v, synth, 1989

Film: Last Images, 1988

MSS in *US-NYamc*

Principal publishers: MMB Music, Theodore Presser, G. Schirmer, SeeSaw Music

CYNTHIA GREEN LIBBY

Chançoneta. *See* CHANZONETA.

Chancy [Chansi], **François de** (*d* Aug 1656). French composer and lutenist. By 1629, when he published his *Tablature de mandore*, he may already have been in the service of Cardinal Richelieu, to whom he dedicated it. He definitely served him from 1631 to 1635. From 1635 until his death he was a chamber musician of the king, and from some time before 1644 until his death he also headed the children of the royal household. His successor in this latter position was Cambefort, who served at his

side from 1644 until 1656, when he assumed all his duties. From about 1630 on Chancy often participated in *ballets de cour*, for some of which he wrote music, for example *Ballet de la félicité*, *Ballet des triomphes* (1635), *Ballet de la vieille cour, Ballet de la prospérité des armes de France* (1639) and *Ballet des fêtes de Bacchus* (1651).

Chancy's instrumental music comprises pieces for mandora (a series of branles and six short suites, each beginning with a *recherche* or prelude); for lute (including several suites whose dances are unusual in having asymmetrical phrase lengths); and three courantes for violin and oboe. His songs are mostly solo *chansons pour danser* and *chansons pour boire* with lute accompaniment. *Je ne puis vivre un seul moment* is an unusual *gavote pour boire*. There are a few songs for two or three voices and also two collections for four voices, for which Chancy wrote most of the poems. He could apparently compose at great speed, since on one occasion, when Maria de' Medici paid a sudden visit to Richelieu, he was ordered to compose and perform a new song on the spot. Mersenne, who included several pieces by Chancy in his treatises, thought him one of the best songwriters at the French court. (G. Durosoir: *L'air de cour en France: 1571 à 1655*, Liège, 1991)

WORKS
all published in Paris

Editions: *Oeuvres de Chancy, Bouvier, Belleville, Dubuisson, Chevalier*, ed. A. Souris (Paris, 1967) [S]

Tablature de mandore de la composition du Sieur Chancy (1629)

2 suites (6 dances each), lute, 1631[6], S

Airs de cour, 4vv, 2 vols. (1635–44); 1 air ed. A. Verchaly, *Airs de cour pour voix et luth (1603–1643)* (Paris, 1961)

Les équivoques, 1–3vv, lute, 5 vols. (1640–55); vols.iii–v are entitled Livre des chansons; vols.ii–v repr. as Recueil des quatre livres des Equivoques pour boire et pour danser (1699)

Isolated instrumental works in the Philidor collection (*F-Pn*) and in the treatises of Mersenne; 4 ed. in S

JOHN H. BARON

Chandor, Henry (*fl* 1568–76). French choirmaster and music editor. In 1568 he was *maître de musique* at the collegiate church of St André in Grenoble. By 1576 he had moved to Paris, where he worked for his friend Nicolas Du Chemin as an editor and as tutor to his three children. He appears as an editor in only one surviving print, *Sonetz de P. de Ronsard*, set for four voices by Guillaume Boni and published by Du Chemin in 1576. Evidently Boni was not satisfied with Chandor's work, since he obtained a privilege for a revised edition which was subsequently issued by the rival press of Le Roy & Ballard.

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E. Droz: 'Guillaume Boni de Saint-Flour en Auvergne, musicien de Ronsard', *Mélanges offerts à M. Abel Lefranc* (Paris, 1936), 270–81, esp. 275

F. Lesure and G. Thibault: 'Bibliographie des éditions musicales publiées par Nicolas Du Chemin', *AnnM*, i (1953), 269–373, esp. 276, 336 [incl. facs. of Chandor's title-page of 1576]

FRANK DOBBINS

Chandos. English record company. It was founded in 1979 by Brian Couzens and has championed rare and neglected repertory. Initially focussing on British composers (including Bax, Bliss, Dyson, Moeran and Rubbra), it later entered a wider field including American and European (especially Scandinavian) music. In 1989 the period performance label Chaconne was formed and in 1995 an Opera in English series was launched (with *The Barber of Seville*). Standard repertory has also been recorded, notably Mariss Janson's Tchaikovsky symphony cycle (1984–6). Whenever possible, extended series are undertaken, among them complete Walton and Grainger 'editions'. Chandos was among the earliest record companies to use digital technology (from 1978) and to release recordings on CD (1983). It remains an independent, family-owned company, producing about 100 CDs a year.

PAUL D. WESTCOTT

Chang. Sassanian vertical angular harp. *See* IRAN, §§I, 5 and II, 5. *See also* PAKISTAN, §5(iii).

Chang, Sarah (*b* Philadelphia, 10 Dec 1980). American violinist of Korean origin. Precociously gifted, she began to perform in public at the age of five, and at seven won the Starling Scholarship to the Juilliard School in New York, where she studied with Dorothy DeLay and Hyo Kang. She made her professional début in 1988 playing Paganini's First Violin Concerto with the New York PO directed by Mehta, and by the time she was 15 had appeared with most of the major orchestras in Europe and the USA, and at leading festivals. She made her début at the Proms, playing the Sibelius Concerto, in 1999. Her pure tone, dazzling technique and fluent musicianship can be heard in her recordings of the Paganini First Concerto and the concertos of Mendelssohn, Tchaikovsky and Sibelius.

RICHARD WIGMORE

Change ringing. An art of bellringing peculiarly English and producing a music of its own. It was developed in England during the 17th century, while on the Continent there was a parallel, although unconnected development in the carillon.

1. History. 2. Methods of change ringing.

1. HISTORY. For centuries before the development of change ringing, the general shape and form of the bell and the uses of bellringing had been established. Probably the most characteristic sound in the medieval town was that of the chiming of bells, announcing the time for prayer or simply the hour. The bells were chimed, singly or in twos or threes, by means of a rope and lever which enabled them to be swung just far enough for the clappers to strike them. They were hung in church towers because such buildings were almost the only ones large enough to contain them.

Change ringing in approximately the form we now know it began around the end of the 16th century and expanded considerably, both in popularity and complexity, during the second half of the 17th century. The adoption of change ringing as a pastime by associations of well-to-do young men in the middle of the 17th century was particularly influential in its development, although its strength has always been as a vernacular folk art. The growth of ringing is discussed by Sanderson.

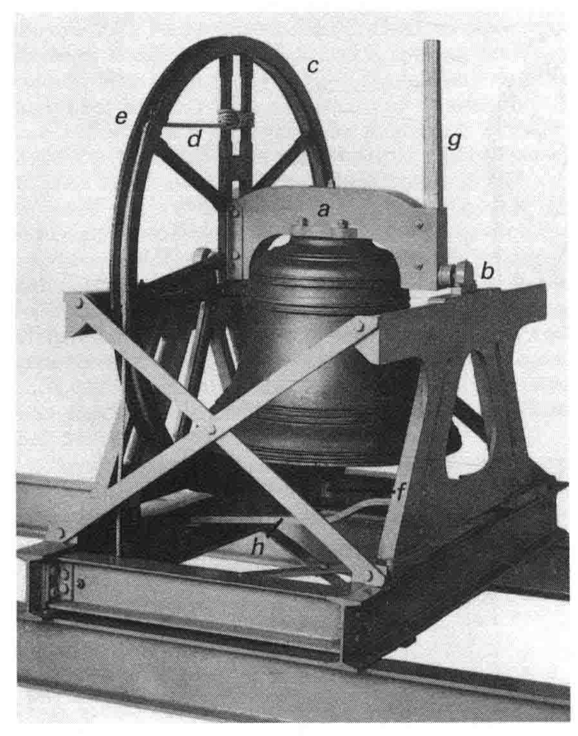
One of the changes brought about by the Reformation in England and the simplification of public worship and, in the 17th century, the Puritan tenet of sabbatarianism, was the almost complete secularization of change ringing. The quasi-liturgical ringing of bells was forbidden, although of course the ban was never completely successful, and change ringing remained a secular hobby to be

carried out on any day of the week except Sunday; indeed it was abhorred by most of the clergy.

After a period of stagnation in the first half of the 19th century, there was a movement in the second half for reform in the use of bells for church purposes, taking its seeds from the Oxford Movement. Associations were formed throughout the country based on county or diocesan areas, and they encouraged the use of bells to call people to worship and to mark the great church festivals. Change ringing was advocated as an element in supporting this reform. The secular side of ringing still remained, but to ring the bells regularly on Sundays became the overriding duty of ringers.

Change ringing is once again flourishing, with local associations covering the whole of the British Isles. The number of active ringers remained fairly constant throughout the 20th century at between 35,000 and 40,000, but it increased to over 50,000 by the year 2000 in a drive to ring every bell in the country at the start of the new millennium. There is also a rapidly growing, although limited amount of change ringing in other parts of the world, particularly in North America and Australia but also in New Zealand and southern Africa. The organization unit is the 'local band' (the group of ringers attached to a particular 'ring' of bells) and it is this strong local structure which has enabled change ringing to flourish continuously for 400 years. Some of the early pieces of ringing ('methods') are rung as much today as they were 350 years ago, but since World War II there has been rapid growth in extremely complex methods, which the ringers of earlier periods would have thought impossible to cope with.

2. Methods of change ringing. Fig.1 shows the way in which a modern bell is hung for the purpose of change ringing. The crown of the bell is firmly bolted to the headstock, which revolves on 'gudgeons' working in ball-bearings. To the headstock is fixed a large wooden wheel, flanged to hold the rope which passes down, by means of pulleys and guides, into an approximate circle with its neighbours in the ringing-room, normally 9 metres or more below. Here the ringer pulling on a 'sally' (a coloured woollen section woven into the rope about 240 cm from the end) sets the bell in motion (fig.2), making it swing alternately in opposite directions, one double swing for each pull. When the swing of the bell exceeds 90° from the vertical, the garter hole passes a stationary pulley (concealed behind the front left corner of the frame in fig.1) and the direction in which the rope leaves the garter hole is reversed. The clapper strikes within each swing when the bell is approaching the end of its arc. With each pull the bell describes an ever increasing arc until it is mouth upwards; the process of getting the bell into this position is called 'raising', and the bell when raised is said to be 'up'. The bell may, if desired, be allowed to go a little way over the 'balance' point and be held there. If allowed to go even further until the stay rests against the slider, it is said to be 'stood' or 'set' and can be left that way during rest periods. This process of 'full circle' ringing, with the facility of being able to hold the bell just over the balance point, enables the striking of the bell to be slightly delayed or advanced through small variations in pull so as to fit in with the other bells either in a repeated sequence or in changing patterns.



1. Change-ringing bell at rest: (a) headstock (b) bearings (c) wheel (d) rope (e) garter hole (f) clapper (g) stay (h) slider

The starting point for all change ringing is the repeated ringing of all the bells in sequence down the musical scale ('rounds'), most 'rings' of bells being tuned so that their strike notes are in a major key. (For a discussion of the tuning of bells *see* Bell (i), §2.) Normally there are six or eight bells in a ring although there may be fewer or more, with 16 the current maximum. In ringing rounds and in all change ringing it is considered essential that all bells are invariably struck in an even spacing one from another with the exception of a double interval at the end of every other change. No variation from this strict rhythm is permitted and achieving it is known as 'good striking'. It is difficult because of the varying size of change ringing bells – the average weight being around 250 kg but some bells weighing up to four tonnes – and the remote and cumbersome nature of the equipment. Indeed, a bell hung for change ringing sounds two seconds after the physical action.

The earliest and simplest form of change ringing is known as ringing 'call changes'. In this method the order of striking is varied from simple rounds by pairs of bells swapping their places at suitable intervals on the instructions of one of the ringers (called the conductor). Call change ringing is still practised throughout Britain and is especially used to give beginners practice in bell control. From this it is a short step to ringing simple methods.

The total number of changes possible on any number of bells (that is, the different sequences which can be obtained without repetition) is the factorial of the number: the number of permutations obtainable on three bells is factorial three, i.e. $3 \times 2 \times 1$, or six changes; on four bells $4 \times 3 \times 2 \times 1$, or 24 changes; on eight bells 40,320 changes are possible, and on ten bells 3,628,800.

The basic principle involved in ringing changes on any number of bells is called 'plain hunt', the word 'hunt' being used in the sense of a course, or path among the

other bells. Each bell is represented on paper by an ordinal, starting with 1 for the treble (the smallest bell) and going down the scale to the tenor (the largest bell). Table 1 shows examples of plain hunt on three, four and six bells. Each bell follows a regular path among the others, going from the front (or lead) up to the back (or behind) and then down to lead again. In each of the sets of changes given in Table 1, a line can be drawn along the path of any of the numbers, each representing a bell; the result will be a straight path from front to back and then from back to front, or vice versa. This progress of a bell is called plain hunting, and plain hunt produces twice as many changes as there are bells, each bell being struck twice in each position in the row: once on the way up and once on the way down.

These changes can be written out by reversing the order of the bells in pairs of adjacent numbers. In the six-bell example the second row is obtained by reversing the order of each of the three pairs; the next row by changing only the inner two pairs; and so on until the original order returns.

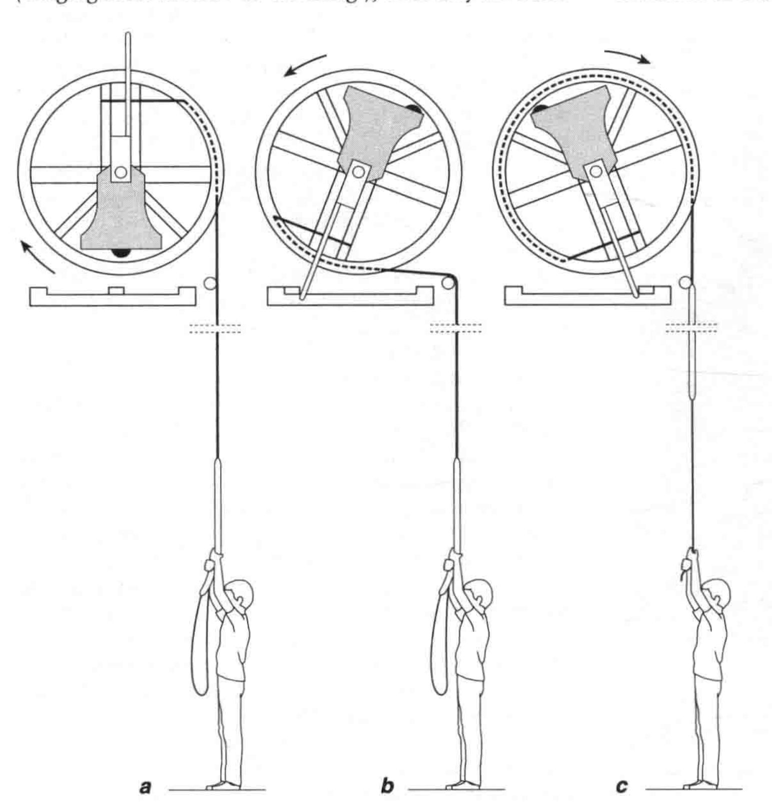
But change ringing is not confined to plain hunting. On three bells plain hunt produces all of the six possible changes. But on four bells only eight of the 24 possible sequences can be produced by plain hunt, and it is an essential tradition of change ringing to ring as many different changes as are possible in the time available without repetition. Plain hunting must therefore be varied to obtain more of the possible changes.

There are two main types of method: one for use with an even number of changing bells, the other with an odd number. In the latter, an even number of bells are rung but the tenor is always rung at the end of each change ('ringing tenor behind' or 'covering'), with only the other bells changing. Each method of obtaining changes is described by its name and by the number of bells changing: even-bell methods are 'minimus' on four bells, 'minor' on six, 'major' on eight, 'royal' on ten and 'maximus' on twelve. Odd-bell methods are 'doubles' on five bells, 'triples' on seven, 'caters' (from *quatres*) on nine and 'cinques' on eleven. (In doubles two pairs of bells interchange at every permutation; in triples three pairs interchange and in caters four pairs interchange.) These descriptions have survived from the early days of change ringing.

The simplest of the even-bell methods, and the one best suited for use as an introduction to the inexhaustible complexities of change ringing, is Plain Bob. Its basis is the plain hunt, varied in the simplest way possible to produce more and different changes. On four bells plain hunt starts from rounds and returns to rounds in eight changes. This length, from the time the treble leads until it returns to lead again, is called a 'lead'. At the first lead

TABLE 1: Plain Hunt

Three bells	*Four bells*	*Six bells*
1 2 3	1 2 3 4	1 2 3 4 5 6
2 1 3	2 1 4 3	2 1 4 3 6 5
2 3 1	2 4 1 3	2 4 1 6 3 5
3 2 1	4 2 3 1	4 2 6 1 5 3
3 1 2	4 3 2 1	4 6 2 5 1 3
1 3 2	3 4 1 2	6 4 5 2 3 1
1 2 3	3 1 4 2	6 5 4 3 2 1
	1 3 2 4	5 6 3 4 1 2
	1 2 3 4	5 3 6 1 4 2
		3 5 1 6 2 4
		3 1 5 2 6 4
		1 3 2 5 4 6
		1 2 3 4 5 6



2. Change-ringing action: a pull on the rope raises the bell from down position (a) to up position (b); a further pull causes the bell to swing down and continue round to position (c); the next pull returns the bell to position (b)

TABLE 2: Plain Bob Minimus

1 2 3 4	1 3 4 2	1 4 2 3
2 1 4 3	3 1 2 4	4 1 3 2
2 4 1 3	3 2 1 4	4 3 1 2
4 2 3 1	2 3 4 1	3 4 2 1
4 3 2 1	2 4 3 1	3 2 4 1
3 4 1 2	4 2 1 3	2 3 1 4
3 1 4 2	4 1 2 3	2 1 3 4
1 3 2 4	1 4 3 2	1 2 4 3
1 3 4 2	1 4 2 3	1 2 3 4

TABLE 3: Lead ends for Plain Bob Minor

1 2 3 4 5 6	rounds
1 3 2 5 4 6	first lead end
1 3 5 2 6 4	second lead
1 5 3 6 2 4	second lead end
1 5 6 3 4 2	third lead
1 6 5 4 3 2	third lead end
1 6 4 5 2 3	fourth lead
1 4 6 2 5 3	fourth lead end
1 4 2 6 3 5	fifth lead
1 2 4 3 6 5	fifth lead end
1 2 3 4 5 6	rounds

end (Table 2) the bells are prevented from coming round (back to 1 2 3 4): the bell striking over the treble (3) stays in 'seconds place' (the second position) for another blow (called 'making seconds place'). To prevent repetition the bells in thirds and fourths place (2 and 4 in Table 2) change places – this is called a 'dodge' – and a new row (1 3 4 2) is produced.

A second lead is then produced by plain hunting until its end is reached. A corresponding dodge is made and the row 1 4 2 3 is produced. The third lead, incorporating the same dodge when the lead end is reached, produces rounds. Thus all of the 24 possible changes on four bells have been rung, with no repetition and no omission. A line drawn through any one of the numbers 2, 3 or 4 in Table 2 will show the path of one bell in this 'plain course' of Plain Bob Minimus. Each of these 'working' bells has followed a path consisting of plain hunting, varied at the lead ends by making seconds place, a 3–4 dodge after the two blows behind (this is called 3–4 down) or a 3–4 dodge before the two blows behind (called 3–4 up). The treble has retained its plain hunting path throughout. When this Plain Bob method is rung on six bells a plain course of 60 changes is obtained by ringing five leads of plain hunt, each one incorporating a similar variation at the treble lead end. The lead ends starting from rounds for Plain Bob Minor are shown in Table 3.

Changes can now be rung, all different, for about two minutes, depending on the weight of the bells (which governs the speed of the ringing). The next stage is to vary the Plain Bob method further, introducing different changes until all the 720 changes possible on six bells can be produced. At the appropriate stage in the ringing, just before the treble leads, the conductor may call 'bob'. This is an instruction to the ringers, or some of them, to alter their paths, thus producing a new row from which further changes can be rung. The variation made by a bob called at the last lead end of a plain course of Plain Bob Minor is shown in Table 4.

The difference caused by the bob is that instead of a bell making seconds place at the lead end, another bell makes fourths place. The effect is to alter the paths of three of the bells; consequently if a bob is called at the corresponding position twice more – that is at the 118th and the 178th changes – these bobs will affect the same three bells, and all six bells will be back at rounds in 180 changes.

If bobs are called at appropriate places it is possible to produce 360 changes – half the total number possible on six bells – but for complex mathematical reasons, it is not possible to obtain the full 720 changes in this method by bobs alone. The order of one pair of bells alone must be changed at one time if all or some of the other 360 changes are to be produced, and a further single change is then required to get back to rounds. To do this the conductor calls 'single' at the appropriate places. The effect is compared in Table 4 with a plain lead and a bob lead.

However many bells Plain Bob is rung on, the bobs and singles will affect only the bells which are in seconds, thirds or fourths place at the lead end. All the other bells follow the normal path as at a plain lead. But the number of positions at which bobs and singles may be called and made, and the number of changes they will produce become much greater on the higher numbers of bells. The most a normal ringer ever rings at one time without stopping is about 5000 changes, starting from and ending with rounds, and without repetition in between – although for doubles and minor where the total possible changes are less than 5000, periodic repetition is allowed. This length is called a 'peal' and takes about three hours to ring. 'Quarter-peals' (being about 1250 changes) are rung far more frequently than peals but the normal length rung on Sundays and for practice is a 'touch' lasting five to ten minutes, although many such touches are rung in a standard ringing session of between 30 minutes and two hours. The composer – whether of peals, quarter-peals or touches – must ensure that his compositions are 'true' (i.e. they contain no repeated changes) and that they are as musical as possible. A composition which is not true is said to be 'false'.

Many ringers, and probably still more listeners, prefer the more obvious rhythmic and musical effect produced when the tenor bell is rung at the end of every row while the other bells change. On the normal ring of six or eight

TABLE 4: A bob and a single in Plain Bob Minor

a: Plain lead end		*b: Bob*		*c: Single*
2 1 3 4 5 6	call bob	2 1 3 4 5 6	call single	2 1 3 4 5 6
1 2 4 3 6 5		1 2 4 3 6 5		1 2 4 3 6 5
1 2 3 4 5 6	make bob	1 4 2 3 5 6	make single	1 2 4 3 5 6
		4 1 3 2 6 5		2 1 3 4 6 5
		etc		etc

TABLE 5

Plain Bob				*Grandsire Doubles*				
1	.	.	.	1	2	.	.	.
.	1	.	.	2	1	.	.	.
.	.	1	.	2	.	1	.	.
.	.	.	1	.	2	.	1	.
.	.	.	1	.	.	2	.	1
.	.	1	.	.	.	.	2	1
.	1	.	.	.	.	.	1	2
1	.	.	.	.	.	1	.	2
1	.	.	.	.	1	.	2	.
				1	.	2	.	.
				1	2	.	.	.

TABLE 6: A lead end in Grandsire Doubles: bell 5 makes thirds

5	4	1	3	2
5	1	4	2	3
1	5	2	4	3
1	2	5	3	4
2	1	5	4	3
2	5	1	3	4

TABLE 7: Grandsire Doubles, plain course

1	2	3	4	5	1	2	5	3	4	1	2	4	5	3
2	1	3	5	4	2	1	5	4	3	2	1	4	3	5
2	3	1	4	5	2	5	1	3	4	2	4	1	5	3
3	2	4	1	5	5	2	3	1	4	4	2	5	1	3
3	4	2	5	1	5	3	2	4	1	4	5	2	3	1
4	3	5	2	1	3	5	4	2	1	5	4	3	2	1
4	5	3	1	2	3	4	5	1	2	5	3	4	1	2
5	4	1	3	2	4	3	1	5	2	3	5	1	4	2
5	1	4	2	3	4	1	3	2	5	3	1	5	2	4
1	5	2	4	3	1	4	2	3	5	1	3	2	5	4
1	2	5	3	4	1	2	4	5	3	1	2	3	4	5

bells this means that an odd number of bells change. One of the earliest, but most lastingly popular, of the odd-bell methods is 'Grandsire'. In the ringing (and as usually taught) it seems to be completely different from Plain Bob, but it is in fact a very simple extension of it. While Plain Bob on four bells consists of a plain hunting treble and three working bells, in Grandsire Doubles (i.e. on five bells) another bell does a plain hunt parallel to the treble. The lead of each in Table 5 shows only the plain hunt bells.

This double hunting path means that it is not possible for one of the working bells to make seconds place at the lead end, because all the working bells must keep out of the way of the hunting path of the treble and the 'bell in the hunt' (bell no.2 in Table 5); but, when 1 and 2 change over at the front, a bell can make thirds place. This causes the two bells behind to dodge together, but it will be in the 4–5 positions instead of the 3–4 positions (Table 6). The result is that whereas Plain Bob on four bells produces the sequence seconds, 3–4 down and 3–4 up, everything now moves one position further along to give thirds, 4–5 down and 4–5 up. Using this double hunt system, but otherwise proceeding as for Plain Bob, a plain course of Grandsire Doubles is produced as in Table 7. Touches are obtained by the use of bobs and singles having the effect of changing the second hunt bell and thus producing different changes. Like Plain Bob, Grandsire can be rung on all numbers of bells. Grandsire Triples, for example, is based on the same principle, being Plain Bob Minor (six bells) with an additional bell in the hunt.

So far the methods considered have been based on a lead with the treble having a plain hunting path. There is another and very large class of method where the treble has a dodging path instead of a plain one. An old word for dodging was 'bobbing', hence this path of the treble is called 'treble bob' and methods based on this dodging path are sometimes called treble bob methods. Other methods of this class are called 'surprise' or 'delight' methods. Whereas in plain hunt all the bells can do the same work and will come back to rounds without repetition, the bells cannot all have a dodging hunt because, as Table 8 shows, each change will be repeated. To avoid this, some alterations to treble bob hunting must be made, and the nature of these variations determines the particular method that is obtained. Table 9 gives the first leads of the two most-rung treble bob methods – here on six bells. Repetition is avoided by the bells in thirds and fourths place 'making places' (i.e. ringing two consecutive blows there) shortly before and after the lead ends, and another bell repeatedly making seconds throughout the middle of the lead.

TABLE 8

1	2	3	4	5	6
2	1	4	3	6	5
1	2	3	4	5	6
2	1	4	3	6	5
2	4	1	6	3	5
4	2	6	1	5	3
2	4	1	6	3	5
4	2	6	1	5	3
4	6	2	5	1	3
6	4	5	2	3	1
4	6	2	5	1	3
6	4	5	2	3	1
6	5	4	3	2	1

etc

TABLE 9

Kent Treble Bob Minor						*Oxford Treble Bob Minor*					
1	2	3	4	5	6	1	2	3	4	5	6
2	1	3	4	6	5	2	1	4	3	6	5
1	2	4	3	5	6	1	2	4	3	5	6
2	1	4	3	6	5	2	1	3	4	6	5
2	4	1	6	3	5	2	3	1	6	4	5
4	2	6	1	5	3	3	2	6	1	5	4
4	2	1	6	3	5	3	2	1	6	4	5
2	4	6	1	5	3	2	3	6	1	5	4
2	6	4	5	1	3	2	6	3	5	1	4
6	2	5	4	3	1	6	2	5	3	4	1
6	2	4	5	1	3	6	2	3	5	1	4
2	6	5	4	3	1	2	6	5	3	4	1
2	5	6	3	4	1	2	5	6	4	3	1
5	2	3	6	1	4	5	2	4	6	1	3
5	2	6	3	4	1	5	2	6	4	3	1
2	5	3	6	1	4	2	5	4	6	1	3
2	3	5	1	6	4	2	4	5	1	6	3
3	2	1	5	4	6	4	2	1	5	3	6
3	2	5	1	6	4	4	2	5	1	6	3
2	3	1	5	4	6	2	4	1	5	3	6
2	1	3	4	5	6	2	1	4	3	5	6
1	2	3	4	6	5	1	2	3	4	6	5
2	1	4	3	5	6	2	1	3	4	5	6
1	2	4	3	6	5	1	2	4	3	6	5
1	4	2	6	3	5	1	4	2	6	3	5

TABLE 10

Cambridge Surprise Minor	London Surprise Minor
123456	123456
214365	213546
124635	125364
216453	215634
261435	251643
624153	526134
621435	521643
264153	256134
624513	526314
265431	562341
256413	653214
542631	635241
256431	365421
524613	356412
542631	534621
456213	543612
546123	453162
451632	541326
456123	543162
541632	451326
514623	415362
156432	145632
516342	416523
153624	146253
156342	142635

TABLE 11

Forward hunting	Backward hunting
1 2 3	1 2 3
2 1 3	1 3 2
2 3 1	3 1 2
3 2 1	3 2 1
3 1 2	2 3 1
1 3 2	2 1 3
1 2 3	1 2 3

These methods are considered relatively straightforward to ring, but there are many thousands of extremely complex methods on the same basic plan of the treble following a treble bob path, but with the other bells making places in various parts of the lead. Table 10 gives the first leads of two of the most complex six-bell methods currently rung. Avoiding falseness when composing for treble dodging methods is extremely difficult and most composers now check their compositions by computer.

A method in which all the bells do the same work in a plain course is sometimes known as a 'principle', and the most popular principle is 'Stedman', composed by Fabian Stedman, the 17th-century ringer and writer. Plain hunt on three bells produces six changes, and these can be achieved in two different ways, known as forward and backward hunting (Table 11).

TABLE 12: Stedman Doubles

S - *slow six*, Q - *quick six*

	1 2 3 4 5				
Q	2 1 3 5 4				
	2 3 1 4 5		4 1 3 2 5		1 5 3 2 4
	3 2 4 1 5		1 4 2 3 5		5 1 2 3 4
	2 3 4 5 1		1 2 4 5 3		1 5 2 4 3
	2 4 3 1 5		2 1 4 3 5		1 2 5 3 4
S	4 2 3 5 1	Q	2 4 1 5 3	S	2 1 5 4 3
	4 3 2 1 5		4 2 1 3 5		2 5 1 3 4
	3 4 2 5 1		4 1 2 5 3		5 2 1 4 3
	4 3 5 2 1		1 4 5 2 3		2 5 4 1 3
	4 5 3 1 2		4 1 5 3 2		2 4 5 3 1
	5 4 3 2 1		4 5 1 2 3		4 2 5 1 3
Q	5 3 4 1 2	S	5 4 1 3 2	Q	4 5 2 3 1
	3 5 4 2 1		5 1 4 2 3		5 4 2 1 3
	3 4 5 1 2		1 5 4 3 2		5 2 4 3 1
	4 3 1 5 2		5 1 3 4 2		2 5 3 4 1
	3 4 1 2 5		5 3 1 2 4		5 2 3 1 4
	3 1 4 5 2		3 5 1 4 2		5 3 2 4 1
S	1 3 4 2 5	Q	3 1 5 2 4	S	3 5 2 1 4
	1 4 3 5 2		1 3 5 4 2		3 2 5 4 1
	4 1 3 2 5		1 5 3 2 4		2 3 5 1 4
					3 2 1 5 4
					3 1 2 4 5
				Q	1 3 2 5 4
					1 2 3 4 5

For Stedman Doubles, the three bells at the front of the row ring plain hunt while the two bells in the 4–5 places dodge with each other. At the end of the six changes (known as a 'six'), the bell in thirds place changes places with the bell in fourths place. Another six changes are rung on the new front three bells (two already there with one new one) while the two bells now at the back dodge with each other. The sixes (i.e. the sets of three bells hunting at the front) must, however, consist of alternate forward and backward hunting. The forward hunting six is known as a 'quick six' and backward hunting six as a 'slow six', and the plain course starts in the middle of a quick six. Table 12 gives a plain course of Stedman Doubles. After the first two changes bell no.4 goes into the front three places and stays there for 30 changes before going out to the back again. During those changes it follows what seems to the beginner a rather complicated path. Then after two sixes in the 4–5 places it goes into the front again, but after only six changes it comes straight out to dodge again in 4–5. These two pieces of work in the front are called 'the slow' and 'the quick' respectively.

Each one of the five bells does exactly the same work, merely starting in a different place. At the end of 60 changes – half the possible total – the bells come back to rounds. To obtain the other 60 changes a 'single' is called in the middle of any one of the sixes. Instead of one of their dodges behind, each of the bells at the back then

TABLE 13: Stedman Triples

Plain		Bob		Single
1 2 3 4 5 6 7		1 2 3 4 5 6 7		1 2 3 4 5 6 7
2 1 3 5 4 7 6	call bob	2 1 3 5 4 7 6	call single	2 1 3 5 4 7 6
2 3 1 4 5 6 7		2 3 1 4 5 6 7		2 3 1 4 5 6 7
3 2 4 1 6 5 7	make bob	3 2 4 1 5 7 6	make single	3 2 4 1 5 6 7
2 3 4 6 1 7 5		2 3 4 5 1 6 7		2 3 4 5 1 7 6
2 4 3 6 6 5 7		2 4 3 1 5 7 6		2 4 3 1 5 6 7
etc		etc		etc

makes a place – one in fourths place and the other in fifths. (This is known as 'lying still'.) This changes the relative positions of just two of the bells and if the method is continued the second 60 changes can be rung. Then another single is called and the bells are back in the plain course which continues until rounds is reached.

To produce Stedman Triples, Caters and Cinques on seven, nine or eleven bells, the additional pairs of bells dodge with each other in the same way as in doubles, swapping places in the 3–4, 5–6, 7–8 and 9–10 positions at the end of the sixes, as before. To extend the method beyond a plain course, a single may be called as before, and also a form of bob, in which the bell in fifth place makes place. Unlike doubles, however, these calls are made at the change of the sixes. An example of a bob and a single in Stedman Triples is shown in Table 13.

Change ringing is also performed on handbells as well as on tower bells, but since the performers have one bell in each hand the difficulties they experience are to that extent increased. But the standard of the ringing is often higher because the control of handbells is far easier.

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WILFRID G. WILSON/STEVE COLEMAN

Changes. Jazz and popular musicians' term for a sequence of chords: for example 'blues changes', referring to a blues progression.

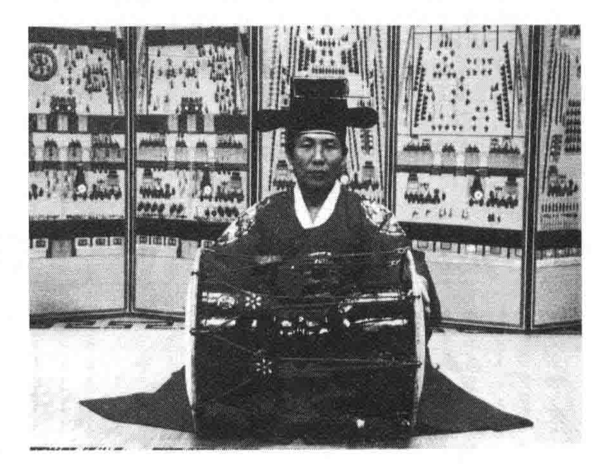
Changgo. Double-headed hourglass drum, the chief percussion instrument of Korea (*chang*: 'stick'; *go*: 'drum'). It is also known as *changgu* (especially in central Korea and among folk performers), *sŏlchanggo* (for the instrument used in the farmers' percussion band music *nongak*) and *seyogo* (a Chinese term used in certain historical sources, meaning 'narrow-waisted drum'). The *changgo* body is made in a number of sizes, and in general a *changgo* used in court music and for subtle accompaniment will be larger and deeper-toned than one used in *nongak* and in certain types of folksong.

The body of the instrument is made of a single piece of paulownia wood, fashioned in the shape of an hourglass and hollow even at the narrow waist. The body ranges in length from roughly 40 cm to over 60 cm and in diameter at the ends from roughly 20 cm to over 30 cm. It may be painted red and decorated with traditional motifs, though some drums used in *nongak* are left with a natural finish. The circular heads, of animal skin, are mounted on metal hoops of a diameter several centimetres larger than the end diameter of the wooden body; because the heads are larger, there is a protruding overhang of 6 to 8 cm around each end. The two heads are laced directly to each other by cords running from hooks attached to the metal hoops. Small leather sleeves placed on pairs of adjacent lacing cords can be manipulated to vary the head tension; the drum is tuned to an effective resonance, but not to any particular pitch. According to the *Akhak kwebŏm* (1493) both heads were originally of horseskin, thick on the left and thin on the right; the left skin is now usually of cowhide and the right of dog- or sheepskin, except in the case of the medium-sized *sŏlchanggo* used in *nongak*, which has dogskin for both heads.

In most types of Korean music the *changgo* is placed horizontally on the floor in front of the seated performer (see illustration). The left face is struck with the open left hand, the right face with a slender stick of bamboo; the right face can be struck in the centre in loud music, or along the protruding flange (producing a crisp, high-pitched sound). The open hand produces a deep, resonant sound, the stick a drier, penetrating sound. In the case of *nongak*, which is performed out of doors and requires considerable volume of sound, the *changgo* is strapped with sashes onto the performer, who holds a bamboo mallet (with a ball of wood or plastic at the striking end) in the left hand, hitting either the left or right heads, and a sturdy bamboo stick in the right hand, striking the centre of the right skin in a virtuoso technique, full of visual display.

The hourglass drum in Korea can be traced back to mural paintings of the Koguryŏ period (37 BCE–668 CE) and artefacts (such as stone and metal reliefs) of the Silla period (57 BCE–935 CE). The name *changgo* appears in literary references to the year 1076, and both the instrument and the name have remained essential to the tradition ever since: virtually all surviving forms of Korean musical notation (tablature, letter, graphic etc) include parts for the *changgo*, and it is the one instrument vital for nearly every performing ensemble.

At present the *changgo* is found in most genres of Korean music, whether court, aristocratic or folk. Normally its purpose is to articulate the repetitions of structural rhythmic patterns as an accompaniment to melody instruments, but there is also a solo repertory of



Changgo (hourglass drum) of Korea

considerable rhythmic subtlety in *nongak* and the more recent small percussion ensemble *samullori*.

Related hourglass drums include the Korean *kalgo*, the several Japanese *tzuzumi*, and the Chinese *zhanggu*.

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ROBERT C. PROVINE

Changing note. *See* NOTA CAMBIATA.

Chanler, Theodore (Ward) (*b* Newport, Rhode Island, 29 April 1902; *d* Boston, 27 July 1961). American composer and critic. He studied the piano and composition with Hans Ebell and theory with Arthur Shepherd, and in 1919 entered the New York Institute of Musical Art to study with Richard Buhling (piano) and Goetschius (counterpoint). Later he worked under Ernest Bloch at the Cleveland Institute and attended Brasenose College, Oxford University (1923–5). After studying composition for three years with Boulanger in Paris, he returned to the USA in 1933; for a short time in the following year he was music critic for the *Boston Herald*. He won the League of Composers Town Hall Award in 1940 with *Four Rhymes from Peacock Pie*, and received two Guggenheim fellowships (1940, 1944). He taught at the Peabody Conservatory (1945–7) and later at the Longy School, Cambridge, Massachusetts, where he remained until his retirement in 1959. A perceptive and articulate composer-writer, he was a regular contributor to *Modern Music*. His compositions are marked by lyrical melody, polytonality and economy of musical materials; his output largely consists of songs. He holds a unique position in 20th-century American music history as a lyric miniaturist; his song cycle *Eight Epitaphs* (New York, 1939) is considered his most outstanding work and one of the most valuable contributions to American art song.

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DAVID E. CAMPBELL/LAURA L. BROUGHTON

Channey, Jean de (*b* Piedmont, *c*1480; *d* Avignon, *c*1539–40). French printer. He began his printing career in Lyons around 1500 as an apprentice to Jacques Arnoullet. On the latter's death in 1504 or 1505, his widow Michelette du Cayre entrusted the press to Channey, who published a book under his own name in about 1505, using Arnoullet's type. Assuming that he would have had to be in his mid-20s for such a responsibility, he was probably born about 1480. Another book with his name as printer was published in 1510, using his printer's mark, a copy of the Aldine anchor and dolphin, for the first time.

Because Arnoullet's sons were coming of age and were ready to take over their father's business, Channey petitioned the Avignon town council in late 1512 for permission to establish a printing firm there. In August 1513 the first of many books with the Avignon address appeared in print. Michelette du Cayre followed him to Avignon, where she married him.

His involvement with music came about through a contract with the composer Elzéar Genet, known as Carpentras, to print four books of his music. Channey was perhaps the best of the few printers in Avignon, but apart from the undated book *Regles communes de plain chant avecques la fin des tons tant reguliers que irreguliers nottee*, he had no experience with music. He remained a publisher of books of grammar, law, theology, popular tales in French and Latin, and poetry (including Marot) until 1540 when he issued a series of ordinances of King François I. This last publication is dated 1540 on the title-page but 1536 on the colophon. An agreement dated 2 January 1531, which reveals many important details about contemporary printing problems, states that Carpentras was to provide a trained singer-corrector at his own expense, to supervise the project and to share the responsibilities for the print run of 500 copies. There was great difficulty in making the note types fit the lines and spaces of the staves, and instead of the six months specified in the contract it was 16 months before the first of the four books appeared (on 15 May 1532). Following this first book (of masses), a second book (of Lamentations) was published on 14 August 1532. An undated book of hymns was issued before 1534 (it is dedicated to Cardinal Ippolito de' Medici, who died in August 1534). A fourth book, also undated and containing *Magnificat* sections, appeared later, probably not after 1536.

Although Attaingnant and Moderne had already begun printing music by the new single-impression method, Channey was the only French printer to follow the double- or triple-impression methods of Petrucci and other Italian music publishers. The most original and distinctive feature of the books is the music type, which has rounded instead of lozenge-shaped note heads. This type was designed by the music copyist Etienne Briard of Bar-le-Duc, who imitated the kind of handwriting that he himself had used 15 years earlier at the papal chapel of Leo X where Carpentras had been a singer. (For illustration, *see* PRINTING AND PUBLISHING OF MUSIC, fig.7.)

His four music books are an isolated example of teardrop notation in the history of music printing, unless they served as a model for Robert Granjon in Lyons when he designed a similar round-note music type in 1558.

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SAMUEL F. POGUE/FRANK DOBBINS

Channing, Carol (Elaine) (*b* Seattle, 31 Jan 1921). American actress and singer. She made her stage début in 1941 with *No for an Answer*, created the role of Lorelei Lee in *Gentlemen Prefer Blondes* (1949), and succeeded Rosalind Russell in the role of Ruth Sherwood in *Wonderful Town* (1953). It is for the role of Dolly Gallagher Levi in *Hello, Dolly!* (1964), however, that she is best known, and for which she has won both a Tony Award and the *Variety* Drama Critics Award. She received a special Tony Award in 1968. In 1973, she returned to Broadway as Lorelei Lee in *Lorelei*, for which she was nominated for a Tony Award. Her success on stage made her a popular guest on various television game and talk shows, including 'Password', 'To Tell the Truth', the 'Merv Griffin Show', and the 'Ed Sullivan Show'. In 1994, Channing reprised the title role in the revival of *Hello, Dolly!*, 30 years after its creation. In 1995, she received a special Tony Award for lifetime achievement. She began her career as a soprano, but evolved into a true Broadway belter. She possesses a large stage voice with a heavy emphasis on the lower chest register, and has one of the most uniquely recognizable voices of 20th-century musical theatre, having retained its remarkable quality through the decades.

WILLIAM A. EVERETT, LEE SNOOK

Chanot. French family of violin makers. The first member of the family known to have made violins is Joseph Chanot (*b* Boulaincourt, nr Mirecourt, 10 Sept 1760; *d* Mirecourt, 23 Aug 1832). He worked in Mirecourt from the 1780s. His eldest son, François (*b* Mirecourt, 25 March 1788; *d* Brest, 11 Nov 1825), was a mathematician who specialized in naval construction, but who also took an interest in violin making. In 1817 he patented a 'guitar-shaped' violin built on what he considered to be acoustical principles, with a flat table, c-holes and no soundpost, and he presented such an instrument, with a paper on the subject, to the Académie Royale des Beaux-Arts. An example of this instrument, made in 1818 for Viotti, and a cello, are in the instrument collection at the Musée de la Musique, Paris.

François Chanot's brother Georges Chanot (i) (*b* Mirecourt, 25 March 1801; *d* Courcelles, nr St Rémy-les-Chevreuse, 10 Jan 1873) is judged second only to J.B. Vuillaume among Parisian copyists of Stradivari and Guarneri 'del Gesù'. Their lives to some extent ran parallel, since both came from Mirecourt to Paris, both became renowned experts and dealers as well as makers of new instruments, and both had powers of observation which put them ahead of their contemporaries as copyists. Georges Chanot settled in business in Paris from 1821, firstly at 3 place des Victoires, then 7 passage Choiseul. In 1837 he moved to 26 rue de Rivoli and in 1847 to 1 quai Malaquais, where the family stayed until 1888. Chanot's business was smaller than Vuillaume's and produced comparatively few instruments. In order to avoid fierce competition with Vuillaume, Chanot himself spent much time travelling through Europe, especially Spain, England, Germany and Russia, in search of old instruments and doing repairs. By this means he also gained an international reputation for his own instruments. His exceptionally neat workmanship perhaps shows more sympathy with Stradivari than with Guarneri, and his familiarity with worn Cremonese varnish helped him to produce most realistic results in his imitations. His instruments have as good a tone as any made in Paris after Lupot, with the characteristic French power of sound but without the Italian subtlety of response.

Georges Chanot had three sons: Adolphe (*b* Paris, 16 Sept 1826; *d* Paris, 15 July 1854) was a fine restorer and bowmaker. He worked for a while at John Turner's shop in London but died at the age of 27. Georges Chanot (ii) (*b* Paris, 11 Jan 1831; *d* London, 11 March 1893) moved to London in 1851, and in 1858 worked on his own account. He was known for many years as one of the best workmen in London. One of his sons, Georges-Adolphe Chanot (*b* London, 28 Oct 1855; *d* 1911), made violins in Manchester from 1879 and another, Joseph-Anthony (*b* London, 1 Oct 1865; *d* 1936), worked in Wardour Street, London. The third son of Georges Chanot (i) was Joseph Chardon (*b* Paris, 22 May 1843; *d* Paris, 21 June 1930); his mother was Antoinette Chardon, Chanot's shop assistant. Joseph was never legitimized by his father, and when he succeeded to the business in 1873, he adopted the trade name 'Maison Chanot, fondée en 1821, Chardon successeur'. He moved to 22 boulevard Poissonnière in 1888 and to 3 rue d'Edimbourg in 1914. He was a good dealer and a renowned expert. In 1897 he was joined by his son Georges (iii) (*b* Paris, 22 April 1870; *d* Paris, 11 June 1949); the firm then became known as 'Chardon et fils successeurs'. In 1939 Georges (iiii) moved to 39 rue de Rome; after his death, the business was run by his two children: André (*b* Paris, 18 July 1897; *d* Paris, 24 Aug 1963), a fine bowmaker, with his sister Joséphine (*b* Paris, 10 July 1901; *d* Paris, 1 Feb 1981), who was responsible for the commercial aspects of the trade. The firm ceased with the death of 'Mademoiselle Chardon'.

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CHARLES BEARE/SYLVETTE MILLIOT

Chan Pui-fang. *See* CHEN PEIXUN.

Chansi, François de. *See* CHANCY, FRANÇOIS DE.

Chanson (Fr.: 'song'). Any lyric composition set to French words; more specifically, a French polyphonic song of the late Middle Ages and Renaissance. In a general sense the word 'chanson' refers to a wide variety of compositions: the monophonic songs of the Middle Ages (*see* TROUBADOURS, TROUVÈRES); court songs of the late 16th and 17th centuries (*see* AIR DE COUR); popular songs of the streets, cafés and music halls in the 17th, 18th and 19th centuries (*see* CHANSON POUR BOIRE; VAUDEVILLE; PASTOURELLE; BERGERETTE (ii); BRUNETTE); art songs of the 19th and 20th centuries (MÉLODIE); as well as to folksongs ('chanson populaire' or 'chant folklorique'). The term is sometimes used in its more specific sense to refer only to those 15th- and 16th-century polyphonic songs that do not set poems in one of the *formes fixes* (*see* RONDEAU (i); VIRELAI; BALLADE (i)), but in this article it is taken in a somewhat broader context to mean any polyphonic song with French text written from about the time of Machaut to the end of the 16th century.

1. Origins to about 1430. 2. 1430 to about 1525. 3. 1525 to the mid-16th century. 4. The second half of the 16th century.

1. Origins to about 1430. Extensive collections of monophonic songs by trouvères and troubadours survive from the 13th century, and secular songs sometimes appear in one of the upper parts of a 13th-century motet, combined with other texts in French or Latin and set over a tenor derived from plainchant (or, rarely, from a song or dance). But polyphonic compositions in which all the voices sing the same lyrical poem (or where the top line, intended to be sung, is accompanied by one or two newly invented subordinate lines) are extremely rare before the middle of the 14th century. Guillaume de Machaut is the earliest musician to have written an extensive collection of polyphonic songs; he can legitimately be called the first important composer of polyphonic chansons.

But a few polyphonic songs survive from the late 13th and early 14th centuries: a number of three-voice rondeaux, including 16 composed by Adam de la Halle, one by Jehannot de L'Escurel and two in the so-called Picard roll (*F-Pn* Pic.67), dating from the early 14th century. In addition, the late 13th-century manuscript *F-Pn* fr.12786 contains on ff.77–82 a group of 35 poems (mostly rondeaux) with spaces that can only have been intended to contain polyphonic music of the kind found in Adam de la Halle's chansons. Apel also proposed that three songs in the Leiden fragments (*NL-Lu* BPL 2720, ed. in Apel, 1972, iii, nos.285–7, and Van Biezen and Gumbert, 1985, nos.L9–11) could be from the first quarter of the century, though their context in a Flemish manuscript of around 1400 could be otherwise construed. Most of these songs were written in a style closely resembling that of the conductus. The music moves in lightly decorated note-against-note counterpoint; most of the pieces were notated in score with the text beneath the lowest voice. In some or all of these chansons, the lowest or middle voice seems to be the most important melodically; for example, the middle voice of Jehannot's *A vous, douce debonaire*, appears elsewhere in the manuscript of his works as an independent melody supplied with the complete poetic text (the polyphonic version has only the refrain). This could suggest that these earliest chanson composers may well have set about making polyphonic versions of originally monophonic melodies.

Besides the two polyphonic rondeaux, the Picard roll also contains two chaces, that is, three-part canons, complete with onomatopoeic effects, that set hunting poems in the manner of an Italian caccia (although most cacce consist of a two-part canon over a third non-canonic supporting line). Only an incomplete fragment of one chace appears in the Picard roll, and the second (*Se je chant mains que ne suel*) was originally thought to be a two-part canon.

Among Machaut's settings of long sequence-like poems called lais, most of them monophonic, are several that are canonic, and one of his polyphonic ballades consists of a three-part canon with each voice singing different words. But most of Machaut's polyphonic songs resemble neither chaces nor the conductus-like compositions of Adam and Jehannot. Instead, they are basically treble-dominated, with one or more florid melodic lines supplied with text, one or more slower-moving accompanying lines (tenors and contratenors) and an occasional faster-moving upper part called 'triplum'. Judging from their musical style, Machaut's chansons seem best adapted for performance as solo songs with instrumental accompaniment, although 14th-century performing practices allowed *a cappella* performance of them.
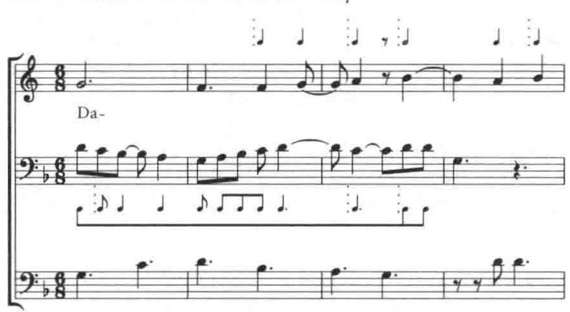
In his long narrative poem, *Remede de Fortune*, probably written before 1342, Machaut interpolated compositions for one, two, three and four voices to illustrate various verse forms: Lai, *complainte*, *chanson roial*, *baladelle*, ballade, virelai and *rondelet* (or rondeau). But the major portion of his secular polyphonic works consists of settings for two, three and four voices of ballades, virelais (or 'chansons baladées', as he called them) and rondeaux. They have survived as a group, included in the several manuscripts that contain Machaut's complete poetic and musical works, though several also appear scattered throughout various manuscript anthologies of the time. Since there are so few connecting stylistic links between the conductus-like chansons of the earlier generation and the treble-dominated style of Machaut, with its emphasis on rhythmically unstable, intricately decorated melodic lines, it may be that Machaut himself invented the new chanson style that was to dominate secular polyphony for almost 200 years. Possibly Philippe de Vitry, none of whose secular works survive, first composed polyphonic chansons in the new style; an anonymous 14th-century poetic treatise credits him with having 'found the manner of the lais and simple rondeaux', a statement that may acknowledge his innovations in the realm of secular polyphony, but may merely suggest that he established those poetic forms in the manner in which musicians would continue to use them, or that he set those poetic forms to monophonic music. Possibly, too, Machaut derived his new chanson style from the earlier motet, for the two kinds of composition are not completely dissimilar. The 13th-century motet is normally polytextual, but the tenor is in longer notes; thus a two-voice motet, with French text in the upper voice, differs from a chanson chiefly in having a tenor that is derived from plainchant and written in modal rhythms or isorhythmic patterns, rather than being newly composed and rhythmically free.
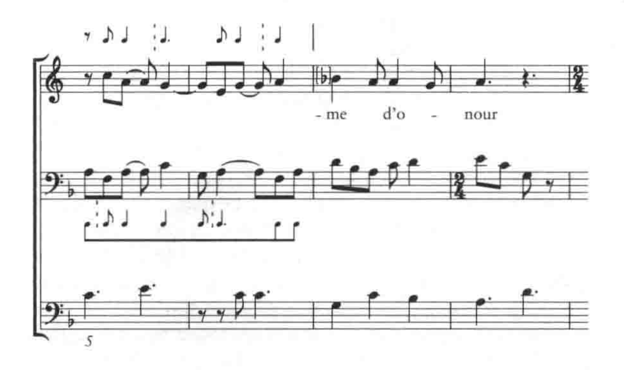
The repertory of polyphonic chansons of the first half or even three-quarters of the 14th century is quite small (Machaut's 70 or so compositions make up by far the largest single group), but composers after about 1360 regularly set French lyric poems polyphonically. Well over 400 compositions survive from the last three or four decades of the century, all of them available for study in modern editions (see Apel, 1950 and 1970–72; Greene, 1981–9; Wilkins, 1966), and Reaney (1955–83) has published over 100 more dating from the first decades of the 15th century. These chansons were the work of two overlapping generations of composers active during the period between Machaut and Du Fay (*c*1360–1420): a group of 'mannerists', most of whose complex works were composed before the turn of the century; and a somewhat younger group (the precursors of Du Fay and Binchois) who wrote less complicated chansons during the first two or three decades of the 15th century, but who began their work before 1400. The works of some of the best composers of this period, such as Johannes Ciconia, Matteo da Perugia and Baude Cordier, show the characteristics of both generations; during their careers, however, these composers appear to have simplified their earlier mannerist tendencies and helped to establish a new style.
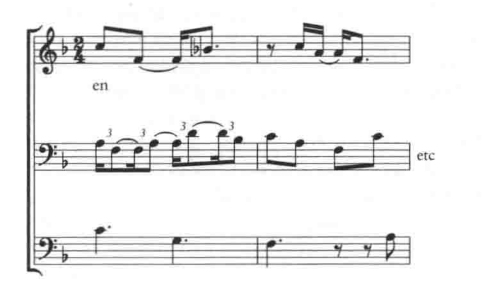
The majority of mannerist chansons, which consist of mostly three-part settings of ballades, virelais and rondeaux, appear in four large manuscript anthologies from libraries in Chantilly (*F-CH* 564), Modena (*I-MOe* α.M.5.24, olim lat.568), Paris (*F-Pn* n.a.fr.6771, the so-called Reina Codex) and Turin (*I-Tn* J.II.9), the last of which contains a repertory of music from Cyprus. Some of the mannerist composers worked at the papal court in Avignon (J.S. Hasprois, Johannes Haucourt) and at the courts of Foix or Aragon (Gacian Reyneau, Jaquemin de Senleches, Pierre Tailhandier and Trebor). Others, such as Anthonello de Caserta, Philippus de Caserta and Matteo da Perugia, were Italian, and their works show the influence of the Trecento ballata, madrigal and caccia.

The mannerist composers took special delight in rhythmic complexity, written down in a sophisticated notation capable of expressing intricate syncopations and polyrhythms (ex.1; the sets of notes above and below the staves were added by the editor, Apel, to clarify the rhythmic groupings of the original notation). Most of their chansons have the treble-dominated texture first found in Machaut's polyphonic songs, a florid melody with text accompanied by two slower-moving supporting voices (tenor and contratenor). This basic scheme is capable of great variety, however: the contratenor sometimes approaches the cantus in speed and complexity; some chansons have two florid melodies, each supplied with text; in some a fourth voice, called 'triplum', is added above the others. The longest and most ambitious and serious chansons of the mannerists set ballades, some of which extend to 90 bars or more. Among the most immediately appealing compositions in this repertory are the virelais that imitate natural sounds such as birdcalls (e.g. Vaillant's *Par maintes foys*).

Ex.1 Anthonello de Caserta: *Dame d'onour en qui*







Chansons by the later of the two generations between Machaut and Du Fay are found in a number of early 15th-century manuscript anthologies, particularly that in Oxford (*GB-Ob* Can.misc.213). This collection includes music by Nicolas Grenon, Richard Loqueville, Estienne Grossin, Franchois Lebertoul, Guillaume Legrant, Johannes Reson, Hugo and Arnold de Lantins, as well as by Johannes Cesaris, Johannes Carmen and Johannes Tapissier, the three composers singled out by Martin le Franc in his poem *Champion des dames* as having astonished Paris with their music before the advent of Du Fay and Binchois. With their simpler style, in which the complex artifices of the mannerists are largely absent, they established the conventions that the later 15th-century composers followed. In their music the principal melodic line is less florid than in works by Machaut and his successors. Melismas are usually reserved for initial or final parts of a phrase (and may well occasionally have been performed by instruments). The contratenor generally moves with the tenor in slower note values often disjunctly, filling in the harmonies. The more ambitious ballades and multi-stanza virelais all but disappeared in favour of the shorter and more epigrammatic rondeaux.

2. 1430 TO ABOUT 1525. Many of the most important 15th-century composers were born and educated in the areas controlled by the dukes of Burgundy, especially in the part that is now northern France and Belgium. From there many of them pursued careers in various parts of western Europe, particularly Italy, and became the ambassadors of an international musical style. Hence scholars speak of a Burgundian school of 15th-century composers, or a Franco-Flemish school, and of Burgundian or Franco-Flemish chansons. The terms have proved their usefulness, and it is doubtless correct to stress the importance of the 15th-century Burgundian court as a cultural centre so long as it is clear that the most important surviving French chansonniers of the years 1450–75 are from central France (perhaps Paris, Tours or Bourges) and that other French centres were often just as important.

The work of Guillaume Du Fay dominates our view of the French chanson in the second quarter of the 15th century, largely because his are the works that most vividly characterize their texts. He seems to have chosen a wider range of poetic theme than most of his contemporaries. The variety of moods in his song poetry is enormous: from the celebratory – *Resvelliés vous* – to the lamenting – *Mon chier amy* – to the hearty and companionable – *Hé compaignons* – to the obscene – *Je ne suy plus* – to the seasonal – *Ce jour de l'an* – to the suicidal – *Helas mon dueil* – to the farewell song – *Adieu ces bons vins* – to the incomprehensible jargon of the drinking-song *Puisque vous estes campieur*, and so on. He cultivated a wide range of sharply focussed ideas, while many other composers operated within a less

consciously varied palette (the variety is still there, just with rather subtler gradations).
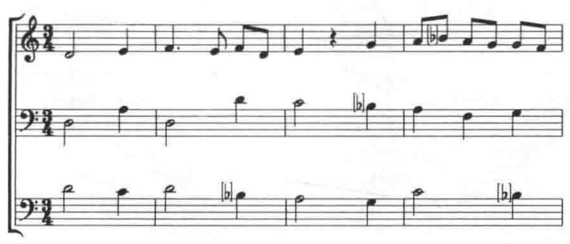
But even within his love poetry, Du Fay shows the most astonishing variety. *Par le regard de vos beaux yeux* is one of the few songs of blissfully happy and fully reciprocated love. *Pouray je avoir* is in the genre of persuasive seductive songs, uncertain of their reception. *J'ay mis mon cuer* is a song of unrestrained praise expecting no response. In *Malheureux cuer* the poet addresses his heart and complains that it has brought him unfathomable sadness.
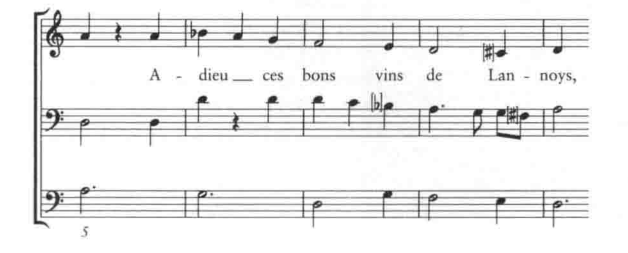
Du Fay could set the tone with absolute precision in only a few notes. The long held note that opens *Par le regard de vos beaux yeux* shows an almost tentative introduction to a melody that becomes more and more luscious as it progresses. The striking chromatics at the start of *Helas mon dueil* are among the saddest notes he wrote, strikingly different from the joyful chromatics at the opening of the wedding song *Resvelliés vous*. The languid octave rise and fall that begins *Malheureux cuer* gives a wonderful introduction to the poet's dialogue with his wayward heart. At the start of *Vostre bruit* the sturdy imitative pattern marvellously reflects the poet's courage in aspiring to love a lady so much loved by others. The bracingly imitative opening of *Entre vous, gentils amoureux* instantly sets the tone of communal merrymaking on Mayday.

Du Fay, like his predecessors, set mostly chansons cast in one of the *formes fixes* (*La belle se siet* is a rare exception, being based on a popular ballad melody), but he had a decided preference for rondeaux over ballades or virelais; almost 60 of his 80 chansons are rondeaux, a proportion characteristic of the chanson production of most later 15th-century composers.

Du Fay inherited the treble-dominated three-part texture from earlier generations, but in his chansons this traditional model underwent considerable revision and refinement. The principal melodic line (and, indeed, all three lines) in his early chansons, such as *Adieu ces bons vins de Lannoy* (ex.2), is apt to be quite simple metrically. Except for frequent hemiola patterns they can be transcribed into modern notation in 3/4 or 6/8 with few or no syncopations over the bar-lines. In later works Du Fay

Ex.2 Du Fay: *Adieu ces bons vins*





conceived his melodies in irregular groupings of two or three beats independent of metrical units, a feature that gives his melodies a floating, almost detached quality, and that established a stylistic convention followed by most composers for the next 150 years. Also in his later chansons Du Fay refined his control of tonality, and he took ever greater care to integrate the various strands of texture into a homogeneous whole (while never abandoning the layered structure of treble-dominated texture), by moving all three voices at approximately the same speed, for example, or by increasing the amount of imitation among the voices.

Binchois is usually portrayed as a lesser contemporary of Du Fay. Spending most of his mature career at the court of Burgundy, Binchois cultivated a much more consistent style, where Du Fay seems to have gathered new ideas from others almost with each new piece. The music of Binchois is more private and reflective, so it has found less favour in recent years. But in the 1420s and 30s his music was more widely distributed than that of Du Fay; and in many ways his restrained and refined style can be considered to represent the central tradition of the chanson in those years.

Much of Binchois' music is very simple: extremely regular phrases; almost syllabic declamation of the text until the slight melismas in the last line to bring it to a close; but most important of all, very much music of melodic line and grace, with the lower voices often playing no role except to support the melody. Everything is calculated to framing the very simple melody that projects the words. In his music every slightest gesture seems designed for a clear musical purpose; the text must come through with absolute clarity, an aim achieved by using an almost minimalist melody, sometimes with phrases that keep within only three or four notes.

When Binchois becomes more elaborate it is still clear that his aim is clarity and graceful line. His music shows very little interest in harmonic colour for its own sake. Binchois was a composer of lines, not harmonies or textures. In some of his chansons there are astonishing and fascinating dissonances, but even these are calculated merely to drive the melodic line.

Du Fay and Binchois were the most distinguished figures of their generation, but there were many fine chanson composers among their contemporaries, most of them employed in cathedrals and princely chapels as church musicians. Like Du Fay, many of them had been educated by the great choir schools in the Low Countries. Graduates of those institutions who were active during the first half of the century include Nicolas Grenon, Richard Loqueville, Johannes Brassart, Hugo and Arnold de Lantins and Johannes Franchois de Gemblaco.

Around 1450, various changes in the chanson style took place, of which three should be mentioned here. The first is syntactical: the contratenor moved into a range below the tenor, becoming a true bass line for the first time in musical history; that affected all kinds of polyphony (including, for example, the emergence of a consistent style of four-voice sacred polyphony at the same time) and therefore needs no further comment in this context. The second concerns text-setting: just as the composers of the early 15th century had reacted against the music of the Ars Subtilior by writing songs that were almost syllabic and put their emphasis on clear declamation, so the generation of the 1450s allowed a new luxury

of lines to create their own kind of novelty. A rondeau with a four-line refrain in the 1420s or 30s would characteristically take about two minutes to perform, whereas those of the 1450s could be twice as long and those of the Compère-Agricola generation perhaps six or seven minutes – a development that surely contributed to the ultimate abandonment of the *formes fixes*. Third, and perhaps related to the second change, was the revival of the old virelai form that had been neglected for some 40 years but was to become one of the favoured forms for composers such as Ockeghem and Busnoys.

Busnoys was a sophisticated melodist particularly adept at writing long and elaborately shaped vocal lines. Often they are made up of melodic clichés, cadence formulae and turns of phrase common to all Franco-Flemish composers of his time, but Busnoys filled his melodies with finely wrought details and organized them in carefully balanced segments. His technique of beginning each phrase syllabically with a clearcut motif and continuing with faster motion and a long melisma on the penultimate or antepenultimate syllable derives from earlier masters; but he normally took great pains to contrast the differing formal and melodic functions of phrase beginnings and endings. Moreover, in his music, individual phrases tend to be longer and more complex (they are often subdivided, for example, into several smaller units) than those of earlier composers.

Like Ockeghem, Busnoys made an effort to weld the three voices together into a homogeneous texture, partly by understating the conventional hierarchy of principal melody (cantus), supporting melody (tenor) and filler voice (contratenor). Not infrequently two of the three voices move in parallel 3rds or 10ths, a mannerism associated with Busnoys as well as Jacob Obrecht and Alexander Agricola, both his younger contemporaries. The amount of imitation Busnoys wrote in any one chanson varies greatly; some have very little, whereas others include fully developed points of imitation between two or even all three voices at the beginnings of most or all of the phrases.

In addition to his settings of rondeaux and virelais, Busnoys also composed a few polyphonic arrangements of popular tunes, and some chansons in which one or two popular tunes serve as cantus firmi providing the scaffolding over which the cantus (and sometimes other voices as well) sing a more conventional lyric, usually a rondeau. Normally three voices sufficed to set these stereotyped love-poems to music, but in about a third of his chansons Busnoys wrote for four voices, the texture that was to become standard for secular as well as sacred music by about 1500.

It looks very much as though most of the surviving chansons by Ockeghem and Busnoys were composed by about 1470. At about the same time a new and startling generation arose. Perhaps the most successful of these was the young Hayne van Ghizeghem, whose *De tous biens plaine* and *Allez regrets*, both composed around 1470, were to become the most widely copied chansons of their time and were to stay in the repertory for some 70 years, to judge from their surviving sources. The true innovator of that generation, however, seems to have been Loyset Compère, whose chansons show the most radically new uses of imitation and of melismatic lines that are plainly used purely for their decorative effect. In that same generation Alexander Agricola produced some of the most elaborately florid text settings of the entire 15th century. A favoured form of chanson at this time was the MOTET-CHANSON, normally in three voices, in



1. Courtiers making music in the Garden of Love: miniature by the Master of the Prayerbooks of c1500, from a 'Roman de la rose' made for Engelbert II of Nassau, c1500 (GB-Lbl Harl.4425, f.12v); chansons would have been appropriate on such an occasion, and the miniature may well reflect contemporary performing practice

which a lower voice carried a Latin text and was usually based on chant.

Also in those years, perhaps initially in the hands of Johannes Martini, the tradition of the 'instrumental' chanson arose. In texture and melodic structure these works differed little from the chansons of Compère and Agricola. The main difference is in their formal design: while they generally adhere to the formal pattern of the rondeau settings, they do not have the clear separation of poetic lines that had characterized all songs of the 15th century. None of these works has any identifiable text beyond the opening words, and it must be assumed that these were simply titles of pieces that stand firmly in the chanson tradition but were evidently intended for instrumental ensemble performance.

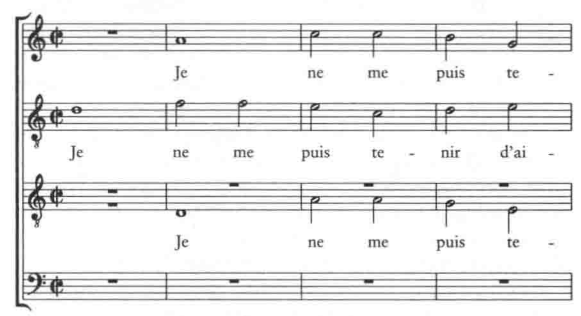
Some time about 1480 this led to yet another tradition, perhaps pioneered by Alexander Agricola, that of apparently instrumental pieces that were elaborations based on just one voice of an existing chanson: Hayne's *De tous biens plaine* was initially a favourite for this kind of treatment, as were Ockeghem's *D'ung aultre amer* and the anonymous *J'ay pris amours*.

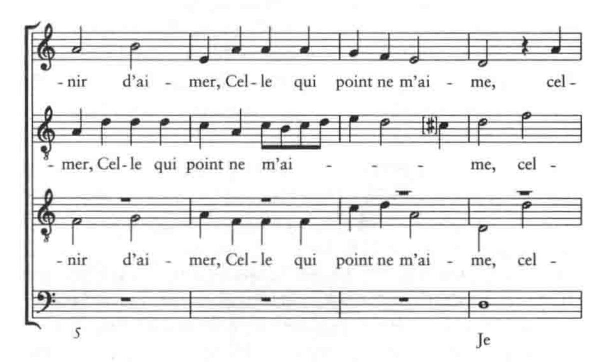
In secular and sacred works, musical style changed radically towards the end of the 15th century. The generation of Franco-Netherlands musicians whose careers span the several decades before and after 1500 – in the first place, Josquin Desprez, but also Jacob Obrecht, Henricus Isaac, Pierre de La Rue, Jean Mouton, Antoine de Févin and many others – forged new techniques that became central to 16th-century musical language. Although they continued chiefly to use cantus firmi, composers around 1500 made a decisive step forward in liberating themselves from the scaffolding techniques of the later Middle Ages, which forced predetermined elements of design on their compositions. They began to work with motifs as the smallest units of musical construction, creating in the process pieces consisting of chains of interlocked phrases, each of them devoted to the manipulation of a single motif. In its 16th-century classical formulation, this technique produced a series of points of imitation, interrupted for variety and contrast by occasional chordal passages. The composer planned his piece without recourse to any predetermined scheme; he varied the texture and changed the character of the music at will, shifting from full sounds to thin, from strict imitative counterpoint to dialogue among parts of the choir to thickly scored chords as his mood and the musical requirements dictated.

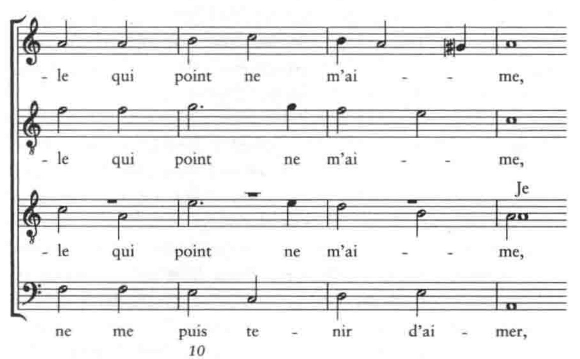
These new techniques radically changed the relationships of individual voices and hence the way music actually sounded. Although both Du Fay (especially in his later years) and Ockeghem tended not to emphasize the differences among various voices, each strand in the contrapuntal fabric did not become fully equal until the end of the century, in the music of Josquin and his contemporaries. Perhaps the most obvious result of the innovations of the new generation of composers working around 1500 was the change from a hierarchical texture, in which each voice has a special function, to a texture in which all the voices, while independent, are equal in importance and in melodic style. This new sonority is sometimes described as a combination of melodic lines that are all vocal in conception, but this does not mean that pieces in the new style were performed exclusively by voices. Specifically in the chanson, the new technique of imitative counterpoint applied to equal but independent melodic lines enabled composers more easily to abandon the predetermined repetition schemes of the *formes fixes*. The gradual disappearance of rondeaux, ballades and virelais, however, did not prevent Josquin and his contemporaries from using repetition schemes. Josquin often repeated phrases in ways that are easily comprehensible if untraditional, and he was especially apt to associate musical repetition with poetic lines that rhyme. Josquin mirrored the structure of the poem, for example, in his setting of *Plusieurs regretz*, composed round a canon, the structural device that he used more than any other in his settings of serious courtly lyrics. But in *Je ne me puis tenir d'aimer* (ex.3), a through-composed chanson without any scaffolding device, he took full advantage of the possibilities of imitative writing and choral dialogue to vary the texture of the music and to extend each phrase by working with one or more motifs very much in the manner of a motet.

Popular poems, intended to be sung, circulated throughout France during the 16th century in cheaply printed books of verse; the melodies for some of them survive in several manuscripts prepared for the aristocratic circles

Ex.3 Josquin: *Je ne me puis tenir d'aimer*







round Louis XII, who evidently cultivated for a time this attractive genre, intended in the first place for the amusement and education of the urban lower and middle classes. Josquin's generation was the first to use this material extensively, and he himself wrote a substantial number of popular arrangements. It is not always possible to be certain that a particular chanson incorporates a popular tune if its monophonic model has not survived, but the tenor of Josquin's *Si j'eusse Marion* is so simple and straightforward that there can be little doubt that the composer took into his polyphonic texture one of the melodies sung in the streets of Paris. Josquin treated his borrowed material in the manner he reserved for three-part popular arrangements; that is, the outer voices imitate the cantus firmus, but the tenor enters last and presents the melody in its simplest and most complete form while the outer voices either continue their imitation or move in parallel motion. Similar three- and four-part popular arrangements were composed by Févin, Mouton, Ninot le Petit and various other composers working in the late 15th century or early 16th. In four-part popular arrangements the borrowed material is often paraphrased rather than presented as a cantus firmus, and Josquin sometimes put the popular melodies into canons with themselves to form a solid structural framework round which the other voices weave their complex and varied web; he did so, for example, in *Faulte d'argent*, and in *Adieu mes amours*, in which the cantus sings a rondeau while the lowest voices move in free canon.

Not all late 15th- and early 16th-century composers were as progressive as Josquin in abandoning the *formes fixes*. The chansons of Pierre de La Rue, Johannes Prioris, Antoine de Longueval, Antonius Divitis and others include settings of rondeaux and virelais as well as some songs in the newer forms and styles, whereas Obrecht, Isaac, Mouton, Févin, Ninot le Petit, Braconnier, Antoine Brumel and others abandoned the older forms almost entirely. The music of these men appears in the later manuscript chansonniers as well as in the magnificent three-volume anthology of songs published by Ottaviano Petrucci of Venice in the years after 1501: the *Odhecaton*, *Canti B* and *Canti C*.

See also BORROWING, §7.

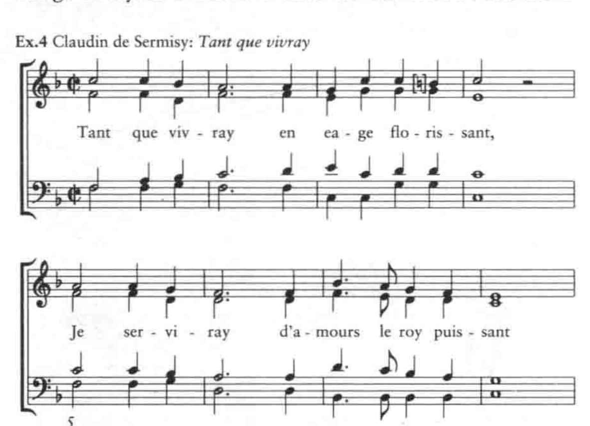
3. 1525 TO THE MID-16TH CENTURY. Much discussion of the chanson repertory of the second quarter of the 16th century has taken place against a background of presumed differences in national or regional approaches to musical style. This view has stressed the apparent contrast between the predominantly imitative and contrapuntal style favoured by Franco-Flemish composers such as Gombert (who worked at the Netherlands Habsburg court and whose chansons were issued principally by Flemish printers such as Susato) and the patent lyricism and homorhythmic textures preferred by French composers, above all the royal musician Sermisy (whose output figures largely in the offerings of the official French printer Attaingnant). Indeed, a considerable stylistic gulf separates the two approaches.

Many of Sermisy's chansons are graceful but quite straightforward lyrical miniatures with easy charming melodies that follow closely the rhythms of the words they set. Sermisy harmonized his polished soprano lines with simple chords, or placed them in a polyphonically animated homophony, or else he elaborated the important melodic material by means of relaxed bits of imitation that make the texture varied and interesting. But it is the very simplicity of a song like Sermisy's *Tant que vivray* (ex.4), which sets a poem by Clément Marot, that makes its greatness so elusive and so difficult to explain. Such a chanson certainly reaches no great expressive heights, although its charm and ability to delight listeners are immediately evident. Like so many of Sermisy's chansons the words seem to control the flow of the music. They are set for the most part syllabically, with short melismas only towards the ends of phrases serving a purely decorative function. Moreover, the structure of each musical phrase exactly matches the formal details of the poetry. The pause on the fourth note of each of the first three phrases, for example, marks the caesura in the middle of the poetic line, and the characteristic opening rhythm, repeated at the beginning of each phrase, mirrors the dactyls of the poem. Some chanson melodies are virtually isorhythmic, so closely do they fit the patterned repetitive rhythms of the poetry. In spite of its imitative second half, *Tant que vivray* is unusually homorhythmic; in most Parisian chansons the texture is enlivened by rather more actively moving and independent inner parts. Moreover, most chansons in this repertory reveal more clearly than *Tant que vivray* that their counterpoint is based on a self-sufficient duet between superius and tenor, to which a harmonic bass and a complementary (and sometimes extraneous) altus have been added.

How different these French chansons of the 1530s are from settings produced in the Netherlands can immediately be seen by comparing *Tant que vivray* with the songs by Clemens non Papa, Gombert, Willaert, Richafort or Crecquillon that were published by Susato in Antwerp and by other Flemish printers of the mid-16th century. Without their words, many of these Netherlands chansons could well be mistaken for motets, so pervasive is their imitation and so dense their texture once all the voices have entered (there are many works for five voices here, as well as three- and four-voice ones such as are found in French prints). In purely musical terms the secular nature of such compositions can be discerned only in matters of details and emphasis; they are shorter, less serious and somewhat more tuneful than most motets, their phrases are more concise and clearly defined, and their rhythms shortwinded and inclined to regular emphasis (even though the implied metre often conflicts with the bar-lines of modern editions).

Scholars have now refined their view of the chanson repertory of the second quarter of the century, recognizing that each of the two principal types embraces a wide range of styles. Much the same concern for coordinated

Ex.4 Claudin de Sermisy: *Tant que vivray*



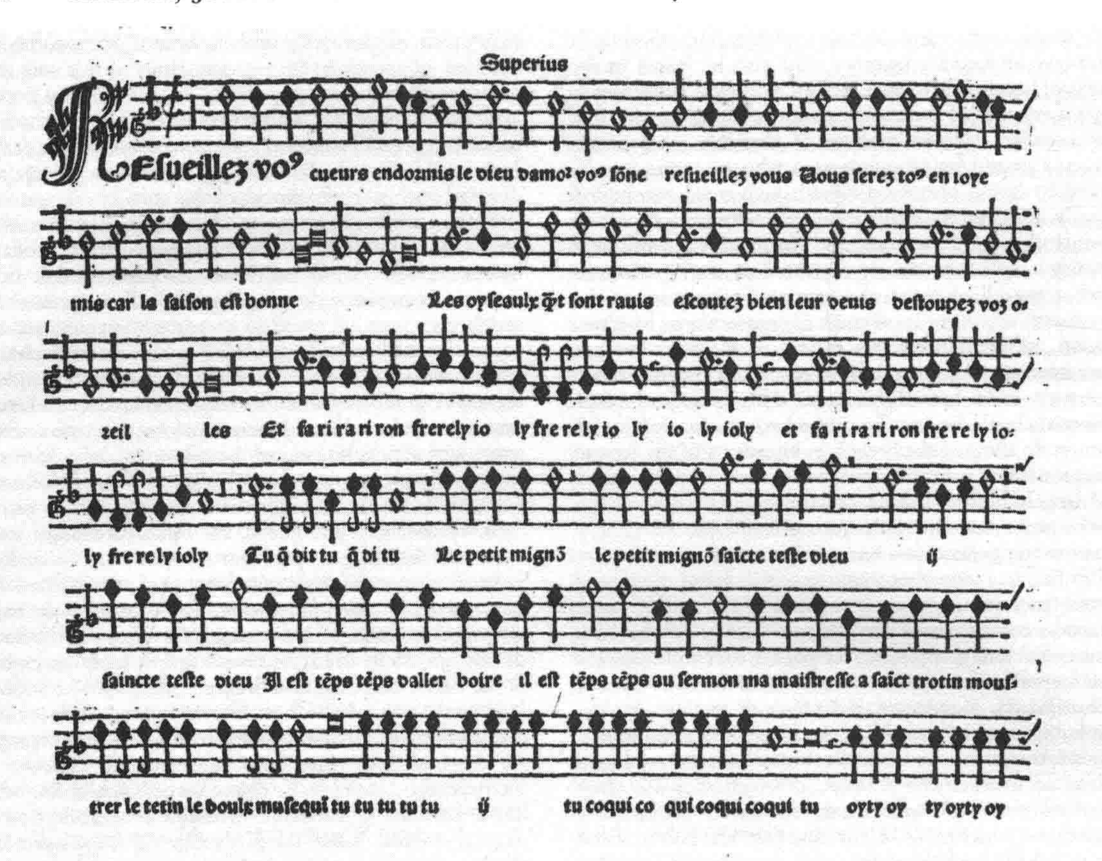
polyphonic motion and clear text declamation in Sermisy's *Tant que vivray*, for instance, can also be heard in the music of his close associate Certon, who was employed in Paris as master of the choirboys at the Ste Chapelle. But the so-called Parisian manner of chanson composition was not shared by all composers whose careers can be linked to Paris, nor were French provincial composers equally disposed to emulate directly Sermisy's approach to melodic style, texture and form. Thus, although Sermisy's style was clearly favoured at the royal court (and at the allied court of Lorraine, to judge from the speed with which the local court composer there, Mathieu Lasson, adopted Sermisy's model of melodic design), there now seems no convincing reason to view the French repertory as a monolithic one. The long and often melismatic melodic lines favoured by Janequin, who with Sermisy dominated the French publications of the second quarter of the century, reveal that the restrained lyricism and largely homorhythmic textures typical of Sermisy's works were not the only means available to French chanson composers.

Efforts have also been made to understand the patent variety of stylistic types as reflecting the poetic texts. Chanson composers in the second quarter of the 16th century no longer chose to set poems that followed the rigid formal and thematic conventions of the 15th-century *rhétoriqueurs*. Rondeaux, ballades and virelais, for example, appear only rarely in Attaingnant's anthologies. Instead, the poems on which Parisian chansons are based follow no fixed rhyme scheme, although they are often strophic, and their patterned repetitions are usually immediately intelligible. Their long metrical patterns and elegantly balanced *quatrains* and *huitains* lend themselves well to the refined melodic manner that is the epitome of the mid-century chanson, with its clear alignment of rhyme, prosody and musical line. Often, as in *Tant que vivray*, the first few phrases of music are repeated to new text, and the last phrase or two of both words and music are also repeated, in order to round off the composition convincingly. Many Parisian chansons are organized according to the scheme *AABBC*, but that is only one of several similar groundplans commonly adopted. Like the formal schemes, the subject matter and diction of the poems chosen by Parisian composers also reflect a new freedom and a release from the strictness of late medieval traditions. The subject matter was more varied than in chansons of around 1500; it encompassed fulfilled as well as unrequited love, and comic as well as serious aspects of the amorous predicament. Many poems mix popular with courtly elements. Clément Marot, the leading chanson poet of the time, even edited anthologies of the song texts that were presumably those most frequently heard in the streets of Paris. And the poetic diction, less strained and artificial than in 15th-century chansons, took on a more relaxed, natural and individual tone.

French composers also set narrative texts, many of them humorous and some as wittily indecent as Marot's tale of an amorous priest, *Frère Thibault*, whose plans are foiled when his young lady friend gets stuck halfway through the latticework attempting to enter his bedchamber. Like most narrative chansons, Certon's setting of this anti-clerical story alternates points of imitation, based on short and precise motifs, with simple chordal passages that occasionally break into triple metre – changes of texture and technique designed both to embody the dynamism of the story and to imitate the profile and rhythms of speech itself. Compositions of this sort seem to have enjoyed great popularity in 16th-century France, at least to judge by the prominence afforded them by music printers. The second volume of the Lyonnais printer Jacques Moderne's *Difficile des chansons* (1544) was devoted exclusively to works of this sort.

Both prolific, Sermisy and Janequin between them wrote more than 400 chansons of various sorts, lyrical or narrative, relentlessly imitative, simply chordal, or in some in-between style of polyphonically animated homophony. Sermisy excelled at composing delicate and sophisticated love-songs, while Janequin's most characteristic works express the vivacious or irreverent side of the *esprit gaulois*. Quite extraordinary and in a class by themselves, though, are Janequin's long descriptive chansons, for which he is now best known. In a series of compositions (*La guerre*, *La chasse*, *Le chant des oiseaux*, *Les cris de Paris*, *Le caquet des femmes* and so on) he took up themes – the battle, the hunt, birdsongs, street cries and ladies' gossip – that allowed him to make a virtuoso display of their onomatopoeic possibilities. The harmonically static *La guerre*, for example, probably written to commemorate François I's victory at the Battle of Marignano in 1515, imitates trumpet fanfares, calls to arms, battle cries, cannon fire and other warlike sounds. It became one of the best-known pieces of the entire century, copied by many other composers and arranged for keyboard or lute solo and for all varieties of instrumental ensemble. *Le chant des oiseaux*, on the other hand, includes a veritable ornithological collection of natural sounds. When the birdsongs start, the harmonic rhythm slows down and the 'counterpoint' becomes simpler. The series of slowly moving chords merely furnishes an unobtrusive frame for the rich jangle of fancifully elaborated animal noises that constitute the main point of this brilliantly amusing work (fig.2).

The precise origins of the chanson repertory issued by Attaingnant beginning in the 1520s have been the subject of much discussion. There is, of course, a superficial resemblance between these new works and the frottola that had been composed and performed at north Italian courts. But scholars have come to discount any direct relationship between the two genres: the frottolists specialized in the declamation of poetry within conventional formal structures and with formulaic instrumental accompaniment, whereas chanson composers worked in a tradition of arranging borrowed timbres and stylized imitations of those tunes in three- and four-voice polyphonic settings. The source tradition for the chanson in the decades immediately before Attaingnant's first publications, moreover, is particularly complex. Relatively few chansonniers survive from the years between Petrucci's *Odhecaton* (1501), *Canti B* (1502) and *Canti C* (1504) on the one hand, and Attaingnant's first printed collections. Among these, one or two manuscripts from the French court of Louis XII contain three-voice chansons, by Antoine de Févin, Jean Mouton and other court composers, that anticipate the style of some of Sermisy's efforts. But there is also ample evidence to suggest that the new style of chanson composition embodied in the Attaingnant repertory and in other prints of the 1530s emerged in Rome, Florence and other Italian centres where French musicians, among them Ninot le Petit, Antoine Bruhier and Jean Mouton sang and composed.



2. *Opening of the superius part of Janequin's 'Le chant des oiseaux' from his volume of chansons (Paris: Attaingnant, 1537)*

These findings are, of course, consistent with the new recognition of the manifest pluralism of the Attaingnant chanson repertory itself.

Finally, scholars have re-examined the role of printers and editors in the history of the chanson and the formation of public taste, accepting that compositional choice was mediated by printers' own interests and musical judgments. That the music of Sermisy, Certon and others closely associated with royal patrons and their allies should dominate Attaingnant's early output might in part bear witness to the printer's own dependence on the royal patronage of François I for the protection of his patent to issue music. But if the French music press of the 16th century had important links with the state (a principal patron and protector) and the Catholic Church (a traditional training-ground for composers and singers), it also enjoyed a growing readership among a musical public that stretched well beyond the confines of courts and cathedrals. Indeed, Attaingnant's royal privilege of 1531 explicitly acknowledges this broad appeal, which it identifies as a worthy aim, authorizing Attaingnant alone to print 'many books and quires of Masses, motets, hymns, chansons, as well as for the said playing of lutes, flutes, and organs, in large volumes and small, in order to serve the churches, their ministers, and generally all people, and for the very great good, utility, and recreation of the general public'. Attaingnant did not long remain the only music printer active in the realm, however. Jacques Moderne began issuing music books in Lyons even while Attaingnant's patent was still in effect. And when Henri II became king following the death of François I in 1547, Attaingnant and Moderne's rather exclusive hold on French music printing was briefly loosened. In Paris Attaingnant was joined in the musical market-place first by Nicolas du Chemin (in 1548) and later by Adrian Le Roy and Robert Ballard (in 1551). Moderne, too, was joined by local competitors starting in the late 1540s, when the Beringen brothers, Robert Granjon and others began issuing music aimed at the cosmopolitan world of mid-century Lyons. Together these printers published chansons by a host of minor masters from Paris and from the provinces, composers such as Pierre Cadéac, Pierre Clèreau, Pierre Colin, Jean Conseil, Jean Courtois, Garnier, Nicolle des Celliers de Hesdin, Jacotin, Guillaume Le Heurteur, the Florentine Francesco de Layolle, Jean Lhéritier, Jean Maillard, Mittantier, Pierre Passereau, Rogier Pathie, Dominique Phinot, Jean Rousée, Pierre Sandrin (Regnault), Mathieu Sohier, Pierre Vermont and Pierre de Villiers. And beginning in 1543, Susato published chansons in Antwerp, by both French and Netherlands composers. Nor was circulation of the French chanson limited to France and the Low Countries. Philip van Wilder, a Netherlands émigré who was the leading musical figure at the English court of Henry VIII, brought knowledge of continental musical practice of the second quarter of the 16th century to his adoptive country. In Augsburg, members of the Herwart family were keen collectors of the chanson repertory as it appeared in the Attaingnant prints.

4. The second half of the 16th century. Even before Attaingnant's death in 1551 or 1552 the pattern of dissemination of chansons in France began to change. Attaingnant and Moderne's virtual monopoly was broken, as more French publishers were granted printing privileges, and publishers in the Netherlands set up presses that issued chansons among other things. In Paris, Michel Fezandat started to print music after 1552; and about 1549 Du Chemin issued a series of volumes of 'chansons antiques' (that is, songs borrowed for the most part from Attaingnant's earlier publications), as well as a series of 'chansons nouvelles' by a younger generation of composers. But it was the firm run by Le Roy and Ballard which, more than any other, took Attaingnant's place as the most important music publisher in Paris, a position it kept from the time it began issuing music in 1551 to the end of the century. In Lyons, Moderne's monopoly was broken in the second half of the century by Granjon, the Beringen brothers, Simon Gorlier and others. Beginning in the 1540s and 50s Netherlands chansons as well as those composed by Frenchmen appeared in the several series of anthologies published by Pierre Phalèse in Louvain, and by two firms in Antwerp, one owned by Susato and the other by the partners Hubert Waelrant and Jean de Laet. Although their repertories overlapped to an extent, each of these publishers had his own group of composers. The history of the late 16th-century chanson could best be written as a report on these several, overlapping repertories; the published catalogues of the output of Phalèse and the Lyonnais printers (Vanhulst, 1990, and Guillo, 1991) have now set the stage for this sort of work.
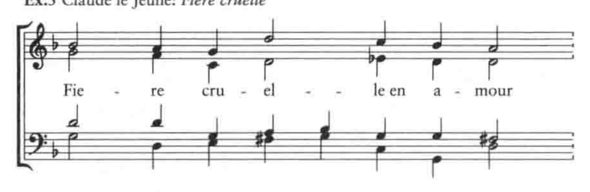
In the 1550s the older composers who had been associated with Attaingnant – Janequin, Certon and their contemporaries – still made their appearance in anthologies published by Du Chemin and by Le Roy & Ballard, along with such younger composers as Nicolas de Bussy, Entraigues, Didier Leschenet, Jean Maillard, Thomas Champion (Mithou) and Pagnier. But it is Jacques Arcadelt, the Netherlands composer of madrigals, who returned north in the early 1550s in the company of Cardinal Charles de Lorraine (at the time a close ally of the royal court), who is the most important new name in Le Roy & Ballard's anthologies of secular music of the 1550s. In the next decade other composers closely linked with the French aristocracy, such as Guillaume Costeley and Nicolas de la Grotte, also figure prominently in the offerings of that firm. But the official printer also turned to composers who had no direct ties to the court, such as Goudimel and especially Lassus. Even though Lassus never left his position as Kapellmeister to the dukes of Bavaria in Munich, his reputation as a chanson composer continued unabated in France; his collections of songs were reprinted again and again until the end of the century. Perhaps the greatest of all the native French composers of chansons during the second half of the 16th century, Claude le Jeune, began to have his chansons published in the 1570s, along with a number of his contemporaries, including Guillaume Boni, Antoine de Bertrand, Fabrice Marin Caietain, Denis Caignet, Eustache Du Caurroy, Jean de Castro, Jehan de Maletty, Jacques Mauduit and Jean Planson.
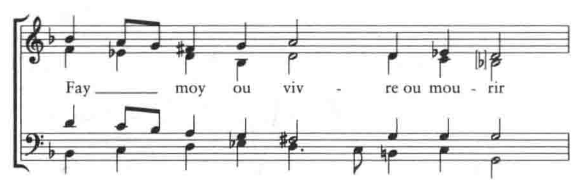
Shortly after the middle of the century the group of poets known as the Pléiade, led by Pierre de Ronsard and including Joachim du Bellay, Jean-Antoine de Baïf, Jean Dorat, Pontus de Tyard, Etienne Jodelle and Rémy Belleau, came to prominence, and their views on poetry and music had an important influence in determining the character of French chansons of their time. They urged the imitation of classical forms and metres, and extolled the moral effects of these means. In illustration of his intentions, Ronsard published in a *Supplément* to his *Amours* of 1552 a small number of musical settings for four voices (by Certon, Janequin, Goudimel and the humanist Marc-Antoine de Muret) to which all the sonnets in his collection could be sung. The Pléiade strongly encouraged a close union between poetry and music, but without prescribing precisely how it should be brought about, except with rather vague exhortations to follow ancient models. The ideology embodied in the *Supplément* to the *Amours* encouraged the continued development of short, predominantly syllabic settings of courtly poems in strophic form, using textures that are almost completely homorhythmic. The melody in the top line (and hence all the lower voices too, since they had the same rhythm) matched the metre and the declamation of the poetry exactly; on a purely formal level, Ronsard's ideal of a union of poetry and music was fulfilled in these simple songs, and they were well suited for singing as solos with lute accompaniment. Compositions of this sort (at times called 'voix de villes' or 'vaudevilles') are found in anthologies as early as the 1540s. Arcadelt and Clēreau, themselves closely associated with the same courtly circles that embraced the literary ideals of the Pléiade, adapted techniques from the Italian villanella for their three-voice French (and Latin) songs that were published by Le Roy & Ballard during the 1550s. By 1571 the importance of this new ideal was such that Le Roy was quick to assimilate this patent variety to a single genre, *airs de cour*, which he described in a preface as 'chansons de la cour ... legières que jadis on appelloit voix de ville, aujourd'huy Airs de Cour', as though the term 'voix de ville' were no longer used, even though it (or 'vaudeville') continued to denote the simplest sorts of *airs de cour*.

The styles of the *airs* or vaudevilles suited Baïf's experiments with neo-classical poetry and music perfectly. In the 1560s he devised a way of translating the quantitative metrical patterns of Greek and Latin verse into accentual French verse (*see* Vers mesurés, vers mesurés à l'antique), and he encouraged musicians (among them, the brilliant Claude le Jeune) to set his neo-classical poems in the simple style of *airs*, in order that his audience could follow the poetry while it was being sung. In this *musique mesurée à l'antique*, composers set a long syllable to a note twice as long as that for a short syllable, so the music moved exclusively in, say, quavers and crotchets with, perhaps, an occasional pair of semiquavers to break the monotony. Since the accent patterns of the poetry were rather varied, the music tended to proceed in irregular groupings of two and three beats, a feature that compensated to some extent for the lack of variety in the homorhythmic textures. Thus songs written as *musique mesurée* can best be transcribed without bar-lines. The Académie de Poésie et de Musique that Baïf formed under royal patronage in 1570 lasted only a short time, but its influence on secular music extended throughout the rest of the century, and even into the 17th. Le Jeune's *Fiere cruelle* (ex.5), for instance, displays many features of *musique mesurée*.

Still other chansons from the second half of the 16th century reveal the strong influence of the Italian madrigal on French musical culture. In some respects the first serious

Ex.5 Claude le Jeune: *Fiere cruelle*





influence of this repertory was manifest in the chansons of Arcadelt and Lassus, who on account of their work in Italy had come to set Italian texts as well as French. But French composers such as Le Jeune, Costeley and others used the wealth of polyphonic, rhythmic and harmonic means favoured by madrigal composers to express the meaning as well as the form of poetry in their music. They emphasized rhetorically important or strongly emotional words; they evoked the mood of their texts by manipulating texture, inventing appropriate melodic lines and so on; and they seldom repeated the same music with different words (most of their chansons are through-composed). In order to cope with the increased expressive demands and for greater technical flexibility, they often increased the number of voices from four to five or six. Not least, they set sonnets, sestinas and other Italian verse forms, and even some of Petrarch's poetry in French translation; on occasion they parodied Italian madrigals, just as some of the *airs* had reworked villanellas. In short, chansons gained in range of expression and variety of technique while they lost, perhaps, in that sense of clarity that had been so strong a characteristic of the earlier Attaingnant chanson. However, French composers never pushed their expressionistic intentions to the extremes found in the late 16th-century Italian madrigal.

This time of religious conflict in France also saw the rise of the *chanson spirituelle* or 'chanson morale', a secular composition with moralistic or even sacred words. *Chansons spirituelles* were written chiefly by Protestant sympathizers, but they occasionally appear as well among the works of the Catholics. Some anthologies of polyphonic chansons, and many collections of chanson texts, merely substitute a new set of 'purified' and doctrinally acceptable words (or even sectarian polemics) for the original love-poems; they keep the pre-existing music. Other volumes contain newly invented music as well. The *Chansons spirituelles* published in Lyons in 1548 with texts by Guillaume Guéroult and music by Didier Lupi Second were among the best-known Protestant chansons in the second half of the 16th century. The whole volume was reprinted a number of times, and one composition in the collection, *Suzanne ung jour*, was reworked and parodied by many composers, regardless of their religious convictions. Hubert Waelrant and Jean Caulery were among the other musicians of the middle of the century who wrote or arranged sacred songs, and in the 1570s and 80s Jean Pasquier and Simon Goulart did so too; they also published editions of Lassus's songs with new texts replacing the originals. At the very end of the century Le Jeune produced one of the masterpieces of the genre: his collection of three- and four-voice settings (published posthumously in 1606) of the *Octonaires de la vanité et inconstance du monde*, made up of moralistic texts by the Calvinist preacher, Antoine Chandieu.

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HOWARD MAYER BROWN/DAVID FALLOWS (1–2), HOWARD MAYER BROWN/RICHARD FREEDMAN (3–4), NIGEL WILKINS/DAVID FALLOWS (bibliography to 1450), HOWARD MAYER BROWN/DAVID FALLOWS, RICHARD FREEDMAN (bibliography after 1450)

Chanson à boire. *See* CHANSON POUR BOIRE.

Chanson baladée. *See* BALLADE.

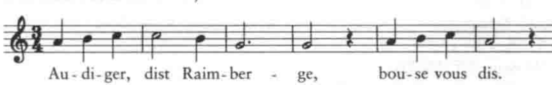
Chanson de geste (Lat. *cantus gestualis*). A type of epic poetry in which the recitation of the tale is unfolded with the help of simple melodic material, necessarily simple so that the attention of the listener may be directed towards the dramatic delivery of the story. The poems, which may be very long, are divided into sections called *laisses* or *tirades*, each having its own formula. The constant repetition of the same melodic phrase is comparable with the form of the litany. All the surviving examples, about 100 in number, are northern French in origin and mostly from the 12th century. Perhaps the most famous example is the *Chanson de Roland*, which consists of nearly 300 *laisses*. The form of the *chanson de geste* is described in the following terms by the theorist Johannes de Grocheio (see Seay):

The verse in gestual cantus [cantu gestuali] is that which is made up of many versicles. The versicles end on the same poetic rhyme. In a particular cantus it may close with a versicle not rhyming with the others, just as in the *chanson de geste* which is said to be by Girade de Viana. The number of verses in a gestual cantus is not fixed, but is dependent on the amount of material and the will of the composer. Also, the same melody ought to be repeated in all the versicles.

Strictly speaking, the reiteration of the melodic formula is true of each *laisse* but not of the poem as a whole. The subject matter deals mainly with deeds of heroism or, according to Grocheio, the life of Charlemagne or lives of the saints. Two religious *chansons de geste* survive, one a Passion and the other a life of St Léger (*F-CF* 240 ff.110 and 159*v*), but neither is notated.

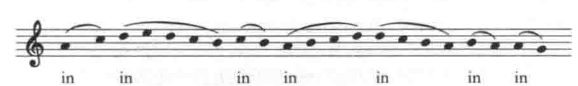
No *chanson de geste* has survived with its music fully notated, which is scarcely surprising, since the short melodic formulae would not have been difficult to memorize; two formulae survive, however, as quotations in other works. In Adam de la Halle's pastoral play *Le jeu de Robin et de Marion* one character, Raimberge, quotes a single *laisse* (beginning as shown in ex.1) which

Ex.1 Adam de la Halle: *Le jeu de Robin et de Marion*



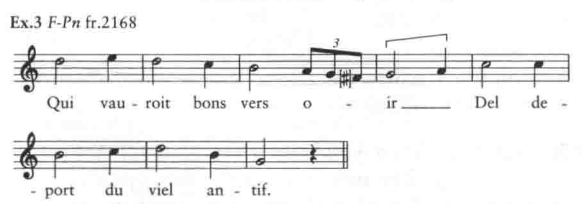
constitutes the total material for the section. A second quotation is found in Thomas de Bailleul's *Bataille d'Annecin* (*GB-Lbl* Roy.20 A.xvii, f.177). Under each group of ligatures appears the syllable 'in', the significance of which is obscure (ex.2).

Ex.2 *GB-Lbl* Roy. 20 A.xvii. f.177



Something of the form of the complete *chanson de geste* can be seen in existing examples of the *chante-fable*. The main difference between the two is that the *chante-fable* alternates prose and verse sections, but the latter are effectively in the same form as a *chanson de geste* type *laisse*. The only surviving example of the *chante-fable* is *Aucassin et Nicolette* (*F-Pn* fr.2168; ex.3). Apart from its

Ex.3 *F-Pn* fr.2168



entertaining quality the *chanson de geste* also seems to have had a didactic purpose. Grocheio suggested that it was suitable for reciting to old people or workers resting from their labours, so that by contemplating misfortunes their own hardships would be easier to bear.

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IAN R. PARKER

Chanson de toile [chanson d'histoire] (Fr.). A spinning or weaving song. Both names appear in 13th-century sources referring to a small and clearly delineated group of French poems. They are narratives, with a substantial refrain breaking the metre at the end of each of the short monorhyme stanzas. The story is normally of a noble young lady waiting, often spinning, in the absence of her noble love.

There are some 20 known poems (ed. in Saba and Zink), which must be seen in three categories: (1) six known only from their inclusion in longer works, five of them in Jean Renart's *Roman de Guillaume de Dole* (*c*1210); (2) nine known only from the chansonnier of St Germain-des-Prés (*F-Pn* fr.20050, ff.64*v*–66*v* and 69*v*–70*v*); and (3) five ascribed to AUDEFROI LE BASTART, more widely distributed but grouped together as a unit in the Manuscrit du Roi (*F-Pn* fr.844, ff.148–151*v*). Apart from the work of Audefroi, everything is anonymous. Melodies survive for all the Audefroi poems but for only four of the poems in fr.20050 – though the others in that manuscript have empty staves or spaces above them for music that was never added.

Given that Audefroi was active in the first quarter of the 13th century and that fr.20050 cannot be much later, Faral (strongly supported by Zink) proposed that the anonymous poems are also from the early 13th century and conceivably all by a single poet, albeit one writing in a pastiche of an earlier style. Moreover, as Zink observes, two of the Audefroi poems appear anonymously alongside the others in fr. 20050. But it remains true (as stressed by Beck, 1938, and Bec, 1977) that Audefroi's *chansons de toile* differ significantly from the remaining repertory: in having enormously more stanzas, in favouring 12-syllable lines as against the eight and six syllables in the anonymous repertory, in having more melismatic melodies, and in preferring the major mode to the minor mode of the anonymous works. While this dispute will doubtless continue, the unusual nature of fr.20050 and its repertory could well support the hypothesis of a much earlier date for these remarkable melodies, the mere process of recopying in such an informal manuscript perhaps bringing in certain 13th-century elements. If so, Audefroi would have taken over the old form and recast it in his own way.

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DAVID FALLOWS

Chansoneta. *See* CHANZONETA.

Chanson-motet. *See* MOTET-CHANSON.

Chansonnier (i). A manuscript or printed book containing principally chansons (i.e. lyric poetry in French) or monophonic or polyphonic settings of such poetry. The most important medieval chansonniers date from the 13th century and contain the monophonic songs of the troubadours and trouvères (for summary list of principal monophonic chansonniers, and illustration, *see* SOURCES, MS, §III). Apart from Machaut's complete works, secular music was mixed with sacred music in 14th-century manuscripts. From about 1420 the two genres began to appear in separate sources, sacred music in large choir-books and secular music in small chansonniers, many of them prepared for princes, courtiers, or other well-born music lovers or bibliophiles. Chansonniers, some of them elegantly decorated, were compiled in Italy and Germany as well as in France and the Low Countries during the 15th century, but no matter where they were written, they contain mostly French polyphonic chansons. Obviously French culture was foremost in courtly circles everywhere in western Europe at the time, at least as far as secular music was concerned. The chansonniers are true miscellanies, however, and also reflect local tastes and customs. Along with chansons they include song motets in Latin, compositions with Italian, German, Spanish, English or Dutch texts, and even a few compositions apparently originally conceived for instruments. Summary lists of the principal 15th-century chansonniers appear in a number of studies (see Droz and Piaget, Atlas, and Fallows), and in various modern editions of complete chansonniers (e.g. Perkins and Garey, and Brown).

Many sources from the 15th and 16th centuries contain courtly texts without their music. Lachèvre listed and described many of the printed sources. Two manuscript chansonniers that contain popular monophonic tunes survive from the late 15th or early 16th centuries (see Reese and Karp). Beginning in the early 16th century, collections of popular song-texts were printed, many of them to be hawked on the streets of Paris and other French cities; Brian Jeffery republished almost all this material to 1543. Such popular anthologies, which include poems on currently popular topical subjects meant to be sung to traditional tunes, were the ancestors of 17th-, 18th- and 19th-century song collections, such as *La clef des chansonniers* and *La clef du caveau*, which contain the entertainment music of the urban population.

For information on the polyphonic chansonnier *see* SOURCES, MS, §IX, 8.

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HOWARD MAYER BROWN

Chansonnier (ii). (1) A term used in France to describe a writer and performer of satirical songs, monologues and skits.

(2) In Quebec since World War II the term has been used in a broader sense and applies to songwriters who sing their own songs. The music generally adopts the ballad style of singers such as Trenet, Bécaud or Aznavour but is also influenced by French-Canadian folksong, folkdance and current popular trends. Leading Quebec chansonniers are Félix Leclerc, Gilles Vigneault, Claude Léveillée, Jean-Pierre Ferland, Robert Charlebois, Georges Dor, Tex Lecor, Raymond Lévesque, Marc Gélinas, Clémence Desrochers, Claude Gauthier, Jacques Blanchet and Jacques Michel.

GILLES POTVIN

Chansonnier Cordiforme (*F-Pn* Rothschild 2973). *See* SOURCES, MS, §IX, 8.

Chanson pour boire [chanson à boire] (Fr.). A French drinking-song. The term was used, often coupled with *chanson pour danser* (dancing-song), particularly from about 1627 to about 1670, in many printed and some manuscript collections of short, simple, strophic, syllabic French songs for one voice with lute accompaniment. *Chansons pour boire* usually have humorous texts concerned with drinking, and they differ from the later AIR À BOIRE only in that songs of the latter type are often for two or more voices. *Chansons pour danser*, on the other hand, are usually settings of more serious pastoral poems and differ from the contemporary AIR DE COUR in being for only one voice and never in a free rhythmic and poetic structure. The dance-songs often consist of repeated rhythmic patterns in a regular metre, but since many *airs de cour* and *chansons pour boire* also do, there is no clearcut distinction between the three types. As many *airs*

and drinking-songs are in the forms *ABB*, *AABB* and *AABCC* as are *chansons pour danser*.

The Ballard family brought out two sets of *Livres de chansons pour danser [dancer] et pour boire*, the first in 21 volumes (Paris, 1627–62), the second in seven (Paris, 1663–9). There are individual collections by Bacilly, Jean Boyer, Chancy, Denis Macé, Jean Mangeant, Melinte, Guillaume Michel, Louis de Mollier and André Rosiers. The anthologies *Le Parnasse des muses* (Paris, 1633), *Alphabet de chansons pour dancer et pour boire* (Paris, 1646) and *Recueil d'ariettes et de chansonnettes de table et à danser* (*F-Pn* Vm[7] 3639) contain further examples. The two types of chanson practically disappear in name only after 1670, though Ballard republished Bacilly's examples in one volume (Paris, 1699), and some *chansons à danser* appeared in *Brunetes ou petits airs tendres*, in three volumes (Paris, 1703–11).

JOHN H. BARON

Chanson sans paroles (Fr.). *See* SONG WITHOUT WORDS.

Chant, Gregorian. *See* GREGORIAN CHANT.

Chantavoine, Jean (François Henri) (*b* Paris, 17 May 1877; *d* Mussy-sur-Seine, Aube, 16 July 1952). French musicologist. He studied philosophy at Paris and music history at Berlin under Max Friedlaender, and then became music critic of the *Revue hebdomadaire* (1903–20) and of *Excelsior* (1911–21). He also contributed to several music periodicals, notably *Le ménestrel*, and edited the annual *Année musicale* with Michel Brenet, Louis Laloy and Lionel de La Laurencie (1911–13). He was secretary-general of the Paris Conservatoire (1923–37). His most important work was on Beethoven, several of whose letters and sketches he published for the first time. Chantavoine also rediscovered Bizet's Symphony and the supposedly lost operetta *Don Sanche* by Liszt, and made translations of texts of operas by Mozart, Wagner, Strauss and others.

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MALCOLM TURNER

Chante-fable. The name given to a type of medieval narrative, part recited, part sung. The only surviving example is AUCASSIN ET NICOLETTE (*see* CHANSON DE GESTE, ex.3).

Chanter. The melody pipe of a BAGPIPE. *See also* PRACTICE CHANTER.

Chanterelle (Fr.: 'the singing one'; Ger. *Chorsaite*; It. *cantino*). The highest-pitched string of any instrument, though today most usually applied only to the lute, the violin *e′* string and the melody string of the five-string banjo. It seems likely to have originated with the *vielle-à-roue*, or hurdy-gurdy, whose one or two chanterelles really do 'sing' the melody, while the bourdons supply only the drones.

IAN HARWOOD

Chantey. *See* SHANTY.

Chanticleer. American male vocal ensemble. Based in San Francisco, it was founded in 1978 by Louis Botto to specialize in the performance of Renaissance and Baroque polyphony. Botto was artistic director until his death in 1997, and Joseph Jennings was appointed musical director in 1984. Chanticleer is remarkable for being the only fully professional vocal ensemble in the United States, and for its unusually eclectic repertory. It has commissioned, performed and recorded numerous works by contemporary American composers, while its recordings of early music embrace Franco-Flemish polyphony (including Brumel and Josquin), Morales and Palestrina, in addition to lesser-known repertories, most notably music of the Mexican Baroque, which it has performed in the locations of its first performances. The ensemble has also recorded anthologies devoted to jazz, gospel and crossover repertories.

FABRICE FITCH

Chantilly, Mlle. *See* FAVART family, (2).

Chantilly Manuscript (*F-CH* 564). *See* SOURCES, MS, §VII, 3.

Chant sans paroles (Fr.). *See* SONG WITHOUT WORDS.

Chanty. *See* SHANTY.

Chan Wing-wah (*b* Hong Kong, 2 Feb 1954). Hong Kong Chinese composer and teacher. His experience of singing polyphonic music in a Catholic church choir from the age of 16 fuelled his later commitment to composition and choral conducting. He studied with David Gwilt at the Chinese University of Hong Kong, and after graduating in 1979, studied with John Beckwith at the University of Toronto (MM 1981, DMus, 1985). He became strongly influenced by the music of the European avant garde, especially Henze and Messiaen, after attending the Darmstadt summer course in 1986. Joining the Chinese University as a lecturer in 1986, he became chair of the music department in 1992.

By contrast with most Hong Kong composers, there is little reference to vernacular Chinese music in his compositions, a notable exception being the court music episode of Symphony no.3. Chinese instruments however are widely employed, as in the two solo pipas of Symphony no.2. He won a prize in the USA with the refined, colourfully scored chamber piece *Autumn* (1980); later works have been commissioned by the Fires of London, the Kronos Quartet and the Hong Kong Philharmonic Orchestra, whose composer-in-residence he was from 1994 to 1996. His devotion to symphonic writing is atypical for an east Asian composer: sometimes programmatic, his six symphonies are each drawn to a carefully

conceived plan. Usually tragic in mood and containing widespread and dramatic use of percussion, their idiom is polymodal or atonal, and they contain numerous asynchronous elements such as the appearance of thematic transformation side by side with aleatorism. Symphonies nos.3 and 5 demonstrate his fascination with the concept of double or opposing performing groups.

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HARRISON RYKER

Chanzo. *See* CANSO.

Chanzoneta [chançoneta, chansoneta, canzoneta, cansoneta] (Sp.: 'little song'). A Spanish refrain song similar to the villancico but usually sacred. The word was derived from the French 'chansonnette' in the 13th or 14th century, probably through Provençal. The *chanzoneta* resembles the villancico in form but is more cheerful and less refined in style. Sebastián de Covarrubias Horozco (*Tesoro de la lengua castellana*, 1611) confirmed its resemblance to the villancico, defining both forms as Christmas carols. It is also related in form to the 16th-century Italian canzonetta. Venegas de Henestrosa published a number of *chanzonetas* in his *Libro de cifra nueva* (1557; ed. in MME, ii, 1944/*R*) and Francisco Guerrero referred to his *Canciones y villanescas espirituales* (1589; ed. in MME, xvi, xix, 1955–7) as 'chanzonetas y villancicos'. Further examples are found in 15th-century sources such as the Cancionero de Baena, in the early 16th-century plays of GIL VICENTE, in the writings of Juan Bermudo and in numerous manuscripts of the 16th and 17th centuries (in *E-Bc*, *Mn*, *P-Ln*, *US-NYhsa*).

JACK SAGE

Chapeau chinois (Fr.). *See* TURKISH CRESCENT.

Chapel (medieval Lat. *cappella*, *capella*; Fr. *chapelle*; Ger. *Capelle*, *Kapelle*; It. *cappella*; Port. *capela*; Sp. *capilla*). A term that, since its first known use in the 7th century, has been appropriated in many different languages and has acquired a great diversity of meanings. By the 13th century the term 'cappella' already had several meanings pertaining to music and ritual. It could signify (1) a reliquary, often in the form of a small church, which might contain relics of saints and items associated with the life of Christ, service books, and other valuable articles or archives; (2) its guardian priests or chaplains (*cappellani*), clerks who were often trained singers in minor orders, and lower-ranking officers; or (3) a place of worship, either a room with its altar within a palace, castle or house (hence privately owned), or an area within a church, cathedral or abbey with its own altar, or a small, separate church building. By the 15th century, the term was restricted to the latter two meanings: the guardian priest-musicians designated as a *cappella* were usually employed by magnates or popes rather than by individual churches, whose musicians were more often referred to collectively as singers or by their individual canonical or musical functions. In the 16th century, after the institution of the Cappella Giulia at S Pietro in Rome in 1513, many Italian churches formed their own *cappelle*. In the 19th century the term 'Kapelle' for part of a sacred institution ceased to be used in Germany, where it denoted a small dance band or brass ensemble. Correspondingly, the title Kapellmeister was given to the conductor of any ensemble; in some establishments it indicated a lower rank than the chief director (Chefdirigent or Musikdirektor), in others a higher rank. It is now used most often as a derogatory characterization. Similarly, in the late 19th century, *Kapellmeistermusik* was a term applied to skilfully composed but uninspired music. In France, Spain and Italy, *chapelle*, *capilla* and *cappella* have continued to be used to designate sacred musical establishments, and *maître de chapelle*, *maestro de capilla* and *maestro di cappella* accordingly the titles of their respective directors. Their function remains separate from that of the *maître de chant*, who was responsible above all for training choirboys.

The *cappella* as a reliquary had its origin in the Carolingian Empire of the late 8th century. The word was first used in 679 to refer to the cape (*cappa*) of St Martin of Tours, a relic revered by the Merovingian kings. Under Pippin the Short the men appointed to guard this cape were designated *cappellani*, and by the time of Charlemagne (768–814) the collection of relics as a whole had acquired the name *cappella*. By the end of the 8th century the term was applied to the building in which the reliquary was housed, the basilica at Aix-la-Chapelle, and also to the priests serving the reliquary, who were subsumed as a separate organization within the royal household. In the 9th century an *archicappellanus* led several ranks of *cappellani*-priests. The members of the royal family had their own reliquaries, also called *cappellae*, with a similar hierarchy among their *cappellani*.

The late Merovingian reliquary and its staff were modelled on the idea of the Old Testament Ark of the Covenant and its attendant Levite priests under King David. This deliberate simulation was part of Pippin's attempt to re-establish the concept of biblical kingship in the Frankish Empire and to model his own authority on that of Moses and David. It is intimately associated with

the liturgical acclamations known as LAUDES REGIAE, which have their origin in the period 751–74, and with the anointing of the king with oil at his coronation. The *laudes* and the *cappella* were both designed to herald Pippin as 'priest-king' rather than as pagan king in the Roman imperial image; and this duality (the king's 'two bodies') was continued with Charlemagne's coronation as Holy Roman Emperor in 800. Itinerancy was essential to the chapel: like the Ark, the *cappella* was transported with the king wherever he went, and the chaplains formed his ecclesiastical 'bodyguard'.

Over the next three or four centuries the right to have *laudes* sung periodically in their honour was claimed by the pope, archbishops, bishops, princes and dukes. In the same period such men also had private chapels, in the sense of both reliquary and clerical staff (as they had the right to grant ecclesiastical benefices), and eventually also of a room and building. By the 15th century even lower clergy and landed gentry had their own chapel, which became a symbol of social status.

The chapel as a staff of chaplains and clerics functioning permanently in one building developed only as the constant itinerancy of the early medieval courts gave way to residence in a capital city. An architectural and organizational model followed by many was the Ste Chapelle in Paris, dedicated in 1248. In England a permanent group of chaplains staffed the chapels of Westminster Palace during the 14th century, when other royal chapels were established as 'outposts' in castles and manors throughout the country. Since such chapels were responsible, above all, for the souls of their patrons, new rulers or patrons and their wives or officers would normally bring their own clerical retinue and dismiss or reappoint members of predecessors' chapels.

In the late 14th and early 15th centuries the priests of royal and princely chapels began to include known composers as well as singers of renown. The author of the mid-14th-century musical treatise *Quatuor principalia* complained of certain malpractices in the application of *musica ficta* by singers who, when asked why they committed them, 'allege that their authority and reason are the singers in the chapels of magnates [*cantores de magnatorum capellis*]; they say that they would not do this without reason, since they are the best singers' (*CoussemakerS*, iv, 250). The status of ecclesiastical and noble chapels thus came to be determined by the number and reputation of the singers in the group, although they did not necessarily sing together at the same time.

Influential court chapels were established throughout Europe. The Chapel Royal of Henry V and VI of England had about 30 chaplains, clerks and boys, and the chapels of the Burgundian-Habsburg dukes included composers such as Fontaine, Binchois, Du Fay and Busnoys (*see* BURGUNDY). Fine musicians were in great demand and were better paid than in the churches, so musicians often moved from chapel to chapel, a phenomenon largely responsible for the dissemination of different musical styles.

'International' chapels included the Vienna Hofmusikkapelle, which was in existence by the early 15th century and was fundamentally reorganized by Maximilian I in 1498, whereupon it became one of the most famous and influential in Europe. King René employed minstrels, performers and composers of all nationalities in his court chapel at Aix-en-Provence which, according to Louis XI who was there in 1481 to recruit musicians for the Ste Chapelle in Paris, had the best singers to be found anywhere, including Josquin Des Prez.

During the second half of the 15th century many wealthy court chapels (*cappelle ducali*) were established in Italy on northern models, for example in Naples by the 1450s and in Milan and Ferrara during the 1470s. These *cappelle* paid high wages, which encouraged many young men to undertake musical study. Tinctoris, in the preface to his *Proportionale* (1476), attributed the current upsurge of music to the initiative of 'Christian princes' who

> founded chapels ... in which at extraordinary expense they appointed singers to sing pleasant and comely praise to our God ... and since the singers of princes, if their masters are endowed with the liberality which makes men illustrious, are rewarded with honour, glory and wealth, many are kindled with a most fervent zeal for this study.

There were three royal chapels (*capillas reales*) in Spain (Catalonia-Aragon, Castile, Navarra) until the death of Isabella. Ferdinand V then selected the best singers from the royal chapel of Castile and incorporated them into his (that of Aragon) in 1504, forming a single royal chapel which had 32 singers in 1508.

The rising wealth and splendour of the chapels of secular rulers encouraged the establishment of papal chapels, which in turn supported the more extensive cultivation of polyphony and competed with the courts for the best singers from throughout Europe. The papal *schola cantorum* was suppressed by Pope Urban V in 1370 and replaced in function by the *cappella* that had been instituted in 1334 by Pope Benedict XII. The papal *cappella* returned to Rome in 1443 under Pope Eugenius



Emperor Maximilian I attends Mass at Augsburg: woodcut attributed to the Master of Petrarch, c1518; Maximilian kneels in the centre while the chapel choir (singing from a large choirbook) stands on the right, and the organist (possibly Paul Hofhaimer) plays a regal on the left

IV and moved into the Cappella Sistina under Pope Sixtus IV. The separate Cappella Giulia was instituted at S Pietro by Pope Julius II in 1513, whereafter the two *cappelle* were complemented by others in the churches of Rome.

Kapellen, responsible for the performance of both secular and sacred music, were formed at many German courts during the first half of the 16th century (*see* GERMANY, §I, 1), usually comprising several different groups. Clerics and choirboys of the court Kapelle were initially responsible for religious services (Duke Albrecht IV took two cleric members of the Chapel Royal to found his Kapelle at Munich in the late 15th century), but after the Reformation the Protestant Kapelle was remodelled on the Kantorei, in which professional singers and choirboys took the place of clerics. The Capella Rorantistarum (*see* KRAKÓW, §2), a Polish religious and musical establishment founded in 1540 by King Sigismund I at Wawel, the Kraków royal castle, comprised nine priest-singers under the direction of a *praepositus*; they performed the works of such composers as Palestrina, Lassus and Goudimel, as well as of Polish composers of vocal polyphony. This chapel was active until the partition of Poland in 1795.

Although instrumentalists (other than the organist) increasingly came to be included in 15th- and 16th-century chapels (particularly in Italy), the papal chapel did not use an organ. Its purely vocal style, also cultivated at Cambrai Cathedral, came to be known by the 19th century as the *a cappella* style, a term that has since become common. In England, however, the Chapel Royal continued to comprise only singers and an organist; the instrumentalists remained a distinct group and eventually became known as the King's Band of Music (*see* LONDON, §II, 2). Elsewhere it is impossible to determine when or where the word 'chapel' (in each language) came to mean the whole of the musical establishment of a church or court including the instruments.

During the 15th century throughout Europe those musicians who were in charge of the various chapels, both sacred and secular, came to be known as 'masters': Kapellmeister (or Hofkapellmeister) in Germany, *maestro di cappella* in Italy, *maître de chapelle* (or *sous-maître*) in France, *kapelmeester* (or *zangmeester*) in Flemish areas, *maestro de capilla* in Spain, *mestre de capela* in Portugal and so on ('chapelmaster' is not customarily used in English). Such a position was usually separate from that of organist but was at least comparable in stature. As the chapels in various countries developed along different lines, the Latin countries tended to retain this function, but the titles of the directors gradually assumed different meanings.

In the 17th century the most famous composers and musicians were employed in ecclesiastical chapels as well as at courts. S Marco in Venice and S Petronio in Bologna became centres for some of the most important developments in vocal and instrumental composition. All the large churches included instruments in their musical chapels, but the courts remained predominant and their musical establishments grew in size and stature. In France, as in Spain, however, the royal chapel retained its sacred function, with the *maître de chapelle* often being a cleric (*see* PARIS, §§II and VI).

In 17th- and 18th-century Germany '*Kapelle*' could mean either the singers and organist of a church, or the singers and instrumentalists of a court. Soon the term encompassed all the musicians and all the musical activities of a court, including opera and orchestral concerts, all of which were generally served by the same orchestra. The Dresden Hofkapelle, founded in 1548 by Moritz of Saxony, is an example of this development. It was at first a group of 11 singers, but as the court became increasingly secularized it expanded to include an orchestra and an opera; it continues in all these capacities as the Dresden Staatskapelle.

The musical repertories of chapels always included sacred music for the Mass, Office, votive services and the Mass for the Dead, as well as occasional works. Most chapels kept their own libraries of choirbooks or music books.

Further information and bibliography on specific chapels may be found in articles on cities and countries.

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ADELE POINDEXTER/BARBARA H. HAGGH

Chapelet, Francis (*b* Paris, 3 March 1934). French organist. He studied the organ with Duruflé and improvisation with Rolande Falcinelli at the Paris Conservatoire, where he won *premiers prix* for harmony in 1958 and for organ and improvisation in 1962. In 1954 he was appointed to Notre Dame du Liban and in 1964 to St Séverin, both in Paris. As an expert on early French and especially Spanish organ music, Chapelet is well suited for this post,

particularly as it offers one of the most beautiful-sounding historic organs, and he is regarded as one of the greatest authorities on the restoration of historic organs in this geographic and stylistic sphere. The majority of his recordings have been made on organs in Spain and Portugal. He contributed articles on tonal problems with Spanish organs to the series of publications entitled Orgues Historiques. Chapelet is a standing member of the Real Academia de Bellas Artes in Madrid, and in 1979 founded an academy devoted to Iberian music at Paredes de Nava in Castile. In 1980 he was appointed professor of organ at the Bordeaux Conservatoire. He has a marked interest in geology and has written music for a number of films about volcanoes; hence the title of his composition *Etna 71* for organ, first performed in Notre Dame in 1972.

GERHARD WIENKE

Chapelle, Jacques de la. *See* CHAMPION FAMILY, (4).

Chapel Royal. The section of the English court musical establishment devoted to the performance of sacred music; *see* LONDON, §II, 1. For other royal chapels, *see* CHAPEL.

Chapí (y Lorente), Ruperto (*b* Villena, nr Alicante, 27 March 1851; *d* Madrid, 25 March 1909). Spanish composer. In 1865 he conducted the band in his home village, where his father, an enthusiastic music-lover, was a barber. Two years later Chapí enrolled in the Madrid Conservatory, studying with Arrieta and winning first prize in harmony in 1869. While earning a precarious living as cornettist in the Circo de Price theatre orchestra, he composed an overture *Zanzé* and his first zarzuela *Abel y Caín*. In 1871 he competed successfully for the directorship of the artillery regimental band. His first symphonic suite *La corte de Granada: fantasía morisca* was composed in 1873 (the third of its four movements, 'Serenata', is still played); his one-act opera *Las naves de Cortés*, performed at the Teatro Real on 19 April 1874 with Tamberlik in the title role, earned him a three-year government grant to study, first at the Spanish Academy of Fine Arts in Rome, then at Milan and Paris. As fruit of these years abroad, he sent back the one-act operas *La hija de Jefté* (1876) and *La muerte de Garcilaso* (1878), and the three-act *Roger de Flor* (1878).

Beginning with his one-act *Música clásica* (1880), Chapí, once more in Madrid, wrote more than 100 zarzuelas, many of which ran more than 100 consecutive nights. In contrast with Chueca, who caught the ear of the illiterate, Chapí's zarzuelas appealed to the city's middle and upper classes. In 1905 he published the first of four string quartets, a unique venture for a zarzuela composer and one symptomatic of his loftier musical aims.

WORKS
(*selective list*)

MSS in E-Mn

STAGE

all first performed in Madrid; unless otherwise stated, works with named librettists published in vocal score in Madrid in year of first performance; for full list see GroveO

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Zars: Abel y Caín (2, S.M. Granés and M. Pastorfido), Rivas, 14 May 1873; Música clásica (disparate cómico-lírico, 1, J. Estremera), Comedia, 20 Sept 1880; La tempestad (melodrama fantástico, 3, Ramos Carrión, after Erckmann-Chatrian: Le juif polonais), Zarzuela, 11 March 1882; El milagro de la Virgen (3, M. Pina Domínguez), 1884; La flor de lis (1, Estremera), Eslava, 13 Dec 1884; El guerrillero (3, F. Muñoz), Apolo, Jan 1885, collab. P.E. Arrieta and M.F. Caballero; Término medio (1, R. de Marsal), Martin, Oct 1885; El domingo gordo [Las tres damas curiosas] (2, R. de la Vega), Variedades, Jan 1886; El figón de las desdichas (1, A. Llanos), Eslava, Feb 1887; Playeras (1, Llanos), 1887

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ROBERT STEVENSON

Chapin. American family of musicians. They were active principally in Ohio, Kentucky and Pennsylvania in the 19th century. The brothers Lucius Chapin (*b* Springfield, MA, 25 April 1760; *d* Cincinnati, 24 Dec 1842) and Amzi Chapin (*b* Springfield, 2 March 1768; *d* Northfield, OH, 19 Feb 1835) were well-known singing-school teachers. Although they were proponents of the music of Andrew Law, both wrote folk hymns. Five of their tunes, 'Ninety-third', 'Rockbridge', 'Rockingham', 'Twenty-fourth', and 'Vernon', are included in Wyeth's *Repository of Sacred Music, Part Second* (1813). As many as 16 hymns were attributed to the Chapins in such collections as Carden's *Missouri Harmony* (1820) and Funk's *A Compilation of Genuine Church Music* (1832), although only seven of these can be credited to them with any assurance. Four tunes ('Ninety-third', 'Olney', 'Twenty-fourth', and 'Vernon') remain in modern editions of the southern tune books *Christian Harmony* and *Sacred Harp*, and the two most popular, 'Ninety-third' and 'Twenty-fourth', are included in such major Protestant hymnbooks as the *Methodist Hymnal* and the *Lutheran Book of Worship*.

Lucius Chapin had five sons, three of whom were also singing-school teachers: Lucius Rousseau Chapin (1794–1861); Amzi Philander Chapin (1795–*c*1835); and Cephus Lysander Chapin (1804–28).

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JAMES SCHOLTEN

Chappell. English firm of publishers, concert agents and piano manufacturers. The firm, active in London, was started on 3 December 1810 by the pianist and composer Johann Baptist Cramer, Francis Tatton Latour and Samuel Chappell (*b* ?London, *c*1782; *d* London, Dec 1834), who formed a partnership. Chappell was formerly employed by the music publisher Birchall. In addition to substantial publishing activities, including educational music, the firm sold pianos, undertook concert promotion, and played a leading part in the creation of the Philharmonic Society (1813). In 1819 Cramer retired from the business; in about 1826 Latour withdrew and carried on a separate business until about 1830, when he sold it to Chappell, who was also in partnership with the instrument makers George Longman and T.C. Bates from 1829.

After Samuel Chappell's death, the business was continued by his widow Emily Chappell and her sons. The eldest, William (*b* London, 20 Nov 1809; *d* London, 20 Aug 1888), was noted for his interest in early music. In 1840, with Rimbault, Macfarren and others, he founded the Musical Antiquarian Society, which met at his firm's premises; he edited Dowland's songs for the society (1843). He had earlier published his *A Collection of National English Airs* (1838–40), copiously annotated with historical details, and this was subsequently expanded into his major work, *Popular Music of the Olden Time* (2 vols., 1855–9). William Chappell left the family firm in about 1843 and in 1844 went into partnership with Cramer and Beale, as Cramer, Beale & Chappell, remaining until his retirement in 1861. He also assisted in founding the Musical Association in 1874, and in the same year the first volume of his projected general history of music appeared. Meanwhile the Chappell firm prospered and greatly expanded under his brother Thomas Patey Chappell (*b* London, 1819; *d* London, 1 June 1902). The manufacture of pianos was started in the 1840s, and the firm's interests turned towards popular dance music such as that of Charles D'Albert and Charles Coote (senior), and light opera, beginning with Balfe's *The Bohemian Girl* (1843). Under Thomas Chappell's management the Monday and Saturday Popular Concerts were begun in 1858 at St James's Hall (also a project of the Chappells). Thomas's younger brother, Samuel Arthur Chappell (*b* London, 1834; *d* London, 21 Dec 1904), directed these concerts, and many famous artists appeared there, including Charles Santley, Piatti and Clara Schumann. Thomas Chappell also organized the later seasons of Dickens's public readings from 1866 to 1870. In the 1870s the firm's association with Gilbert and Sullivan began. In addition to publishing nearly all their operas, Thomas Chappell financed the Comedy Opera Company, which performed the works before D'Oyly Carte took over the operas in 1877. Thomas Chappell was also one of the original directors of the RCM, and a governor of the Royal Albert Hall.

The firm's fortunes declined temporarily at the end of the 19th century, and in 1894 William Boosey was engaged, initially to run a series of ballad concerts in competition with the highly successful series of Boosey & Co. These concerts also included performances by great instrumentalists such as Pachmann and Kreisler. The firm soon recovered and Boosey became managing director in 1902. Chappell also played a leading part in the campaign against musical piracy, which resulted in the effective Copyright Act of 1906. The new Queen's Hall was leased by the firm, which ran the Promenade Concerts there from 1915 until 1926 when the BBC took over their management.

In the 20th century the firm's predominance in the field of light music increased enormously. After Louis Dreyfus (*b* Kuppenheim, 11 Nov 1877; *d* London, 2 May 1967) bought the firm in 1929 his brother, Max Dreyfus (1874–1964), who had earlier been associated with Harms, turned the New York branch of Chappell (established in 1906) into a separate affiliate company. Chappell became the leading publisher of show music on both sides of the Atlantic, producing scores by such composers as George Gershwin, Jerome Kern, Frederick Loewe, Cole Porter, Richard Rodgers and Sigmund Romberg, as well as works by Noël Coward and Ivor Novello. Up to the 1970s the British firm also continued the publication of more serious works, including most of Bax's music, and from 1938 to 1973 was the British agent for the Schirmer firm. In the early decades of the century it ranked among the leading British piano manufacturers, but ceased to produce its own instruments after 1971.

Philips (later Polygram) bought the American and British companies in 1968, and while the extensive show and standard catalogue was maintained, the emphasis shifted to rock and popular music. The New Bond Street premises in London, for so many years the home of the firm, were subsequently sold to Kemble Pianos, who were permitted to continue a retail music store there under the name 'Chappell of Bond Street'. With its many other subsidiary and associated companies, including an important Australian branch, founded in Melbourne in 1904, and the firm of Ascherberg, Hopwood & Crew, acquired

in 1969, Chappell was sold again in 1984 to a group of American investors, and a takeover was agreed in 1987 by Warner Communications; as Warner Chappell it is now one of the largest music publishers in the world.

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WILLIAM HENRY HUSK/PETER WARD JONES, KENNETH R. SNELL

Chappell, Frank. English music publisher, a partner in the firm METZLER & CO.

Chapteuil, Pons de. *See* PONS DE CAPDOILL.

Chapuis, Auguste (Paul Jean-Baptiste) (*b* Dampierre-sur-Salon, Haute-Saône, 20 April 1858; *d* Paris, 6 Dec 1933). French organist, educationist and composer. He studied at the Paris Conservatoire with Théodore Dubois, Massenet and Franck, winning *premiers prix* for harmony (1877) and for organ (1881) as well as the Rossini Prize (1885). From 1882 to 1887 he was organist at the Paris church of Notre Dame des Champs and from 1888 to 1906 at St Roch. He was professor of harmony at the Paris Conservatoire from 1894 until his retirement in 1923, inspector of music in Parisian schools from 1895, and president of the examining board for military music. In 1899 he revived the Orphéon Municipal, a Parisian group of populist choral societies. His operas were unsuccessful; however, Cobbett noted that Chapuis's chamber works were 'solidly constructed, skilfully written and full of ideas. The most important of these is the [piano] trio'. Chapuis edited Rameau's *Castor et Pollux* for the *Oeuvres complètes* (1903). He also wrote a *Leçons d'harmonie* (Paris, 1909) and three other works of the same name, one each for the Garde Républicaine, the navy and the army (all published in Paris, 1911). His portrait appears in the *Annuaire officiel du Conservatoire national de musique* for 1919.

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Yannel (drame lyrique, 3)

Elen (chorus and incid music)

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Many songs (some on texts by R. Darzens), duets etc.

Orch: Fantaisie; Menuet (Paris, 1891); Tableaux flamands, 1918; Au crépuscule, sym. poem, Concerts Lamoureux, 1898

Chbr: Suite, vc, pf (Paris, ?n.d.); 5 pieces, vn, pf (Paris, 1887); Fantaisie concertante, db, pf (Paris, 1907); Pf Trio, G (Paris, 1912); Vc Sonata, A (Paris, 1919); Vn Sonata, g (Paris, 1921); 2 pieces, ob, pf (Paris, 1922); 3 pieces, fl, pf (Paris, 1927)

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DAVID CHARLTON (with CORMAC NEWARK)

Chapuis, Michel (*b* Dôle, Jura, 15 Jan 1930). French organist and authority on organs. At a very early age he played the organ in the cathedral in Dôle, and was greatly influenced by this historic instrument. He later studied in Paris with Souberbielle, and then with Dupré at the Conservatoire, where he took *premiers prix* for organ and improvisation (1951). He was subsequently organist of the Paris churches of St Germain-l'Auxerrois, 1951–4, and St Nicolas-des-Champs, 1954–72, and in 1964 was appointed to St Séverin. From 1955 to 1964 he accompanied the choir at Notre Dame, and in 1995 became organist of the Chapelle Royale at the palace of Versailles. To improve his understanding of old instruments he studied early treatises and spent two years with the organ builder Müller; thereafter, in playing the entire French repertory of the 17th and 18th centuries on the organ of St Nicolas-des-Champs (built by Clicquot), he gained a detailed knowledge of Baroque phrasing, articulation, *notes inégales*, ornamentation and registration. He has taught the organ at the conservatories of Strasbourg, 1956–79, Besançon, 1979–86, and Paris, 1986–95, and in several academies. Through his teaching activities and numerous recordings of French and German Baroque repertory Chapuis played an important part in the movement of the 1960s aiming to revitalize the interpretation of early and Baroque music. As a member of the Commission Nationale des Orgues Historiques he has supervised the restoration of several historic instruments.

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GILLES CANTAGREL

Characteristic [character-]**piece** (Ger. *Charakterstück*). A piece of music, usually for piano solo, expressing either a single mood (e.g. martial, dream-like, pastoral) or a programmatic idea defined by its title. The term is usually applied to pieces written since the early 19th century, although a number of harpsichord pieces by Couperin and Rameau and other earlier composers anticipate the genre. An early use of the term occurs in Beethoven, who called his *Leonore* Overture no.1 a 'characteristic overture', by which he must have implied that it was characteristic of operatic overtures and dramatic in style. The two marches by Schubert published posthumously as op.121 (D968*b*) were called 'marches caractéristiques' by the publisher Diabelli, no doubt to suggest that they were characteristic of Schubert's marches, many of which had already been published; at that time (1830) the term was still unusual. An early frequent use of the term is in the piano music of Stephen Heller. He gave titles to many pieces, sometimes of a general nature, e.g. Four Arabesques (op.49) or Three Albumleaves (op.157), and others more definite in their implications, as in *Spaziergänge eines Einsamen* (op.78) and *Voyage autour de ma chambre* (op.140); he also composed an 'Etude caractéristique' for Moscheles' *Méthode des méthodes*. Schumann

gave the subtitle *18 Characterstücke* to his *Davidsbündlertänze* op.6. His use of the term there perhaps refers to the characters of Florestan and Eusebius: the pieces bear the initials of one or other (sometimes both) and are accordingly either passionate or meditative.

All of Mendelssohn's seven *Characteristische Stücke* op.7 are characteristic of a mood. Smetana's second set of characteristic pieces, written in 1875, was published under the general title *Rêves*; each of the six pieces has an individual title. These pieces indicate a trend towards a wider use of the idea of the genre: two of them – *Le bonheur éteint* and *Consolation* – depict moods, but others are called *Près du château*, *La fête des paysans bohémiens* and *Au salon*, the last extended waltz. All are written in an elaborate, decorated style, and represent the beginning of a tendency for the characteristic piece to embody a mood widened to embrace human characters, scenery and literary conceptions. This can be seen in the Five Pieces op.103 of Sibelius (1924): the titles of these five pieces – *The Village Church*, *The Oarsman*, etc. – give the listener a clear idea of the music's character, thus applying the term in a different way from its original usage. On the other hand, in Stanford's Six Characteristic Pieces op.132 (published 1913), which include a study, a toccata and two romances, the collective title is apparently used simply to indicate that the individual pieces are typical of their particular genres.

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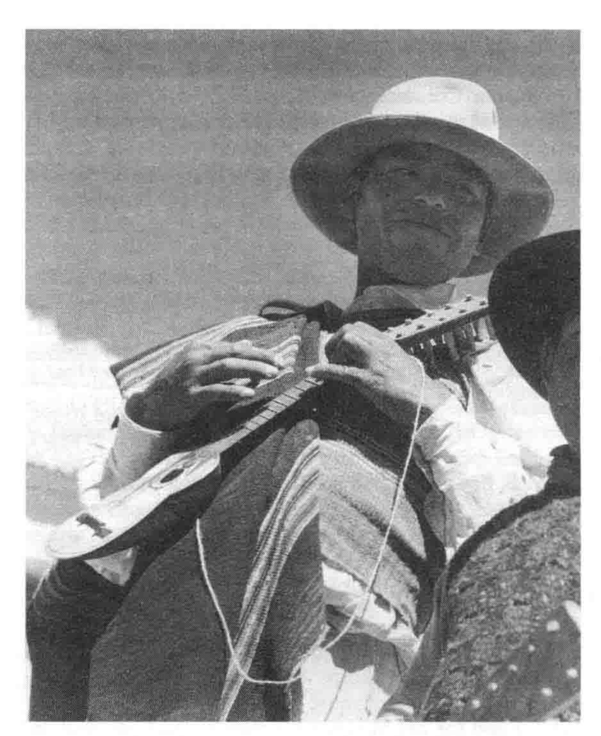
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MAURICE J.E. BROWN

Character notation [shape-note notation, buckwheat notation]. A type of notation used for SHAPE-NOTE HYMNODY.

Charango. Small fretted lute of the Andean regions of Bolivia, central and southern Peru and northern Argentina. It is one of the few hybrid instruments resulting from contact between indigenous and European cultures and is known to have existed by the early 18th century (an example is found in a decorative sculpture at Puno Cathedral, completed in 1755). Its area of distribution, which follows precisely the major colonial trade routes, indicates that it was disseminated by muleteers; its small size may have been partly due to practical considerations of transport.

It is shaped like the Spanish guitar but has a small, thin soundbox and short strings, giving a sharp, high-pitched sound (see illustration). The neck has between five and 18 wooden, bone or metal frets. The soundbox may have a flat wooden back of cedar or walnut, or a round back made of armadillo shell or a single piece of carved wood; its face, which has a round soundhole, is of pine, spruce, cedar or walnut and the bridge is cedar or walnut. The total length of the instrument varies from 45 to 65 cm.



Charango (fretted lute) played by a Quechua-speaking campesino, Otavi region, southern Bolivia

The instrument also exists in other forms; it has been made from a round gourd, in a pear-shape of wood or armadillo, and ornately carved in the form of a mermaid. The strings are arranged in four or, more commonly, five single, double or triple courses and number between four and 15; they are of metal, nylon or gut (now rare). Tunings vary according to region and personal taste; those found most frequently are A minor (*e″/e″–a′/a′–e″/e′–c″/c″–g′/g′*) and E minor (*b′/b′–e″/e″–b′/b′–g″/g″–d″/d″*). In Peru and parts of Bolivia, the *charango* is also referred to as *chillador* (from Spanish *chillar*: 'to make a high-pitched cry'). The armadillo *charango* is sometimes called *kirkinchu* (Quechua for 'armadillo') or *kirki* in Peru and Bolivia, and *tatu* or *mulita* in Argentina.

Two distinct contemporary *charango* traditions may be identified. The Quechua- and Aymara-speaking peasants (campesinos) in much of Peru and Bolivia favour a small wooden flat-backed instrument with five double or triple courses of thin metal strings, which produce a thick treble sound. Campesinos in northern Argentina and the Lake Titicaca region of Peru and Bolivia play a metal-string armadillo *charango*. A single melodic line is strummed rapidly with the remaining open strings to produce a dense texture; the rhythmic aspect of the music remains dominant. The *charango* is played only by men as a solo or ensemble instrument and is used predominantly for courting and festival dances. It is also played in certain isolated areas in connection with agricultural and animal fertility ceremonies.

The performers of the mestizo *charango* tradition in larger towns and urban centres favour an instrument with more bass and a deeper timbre (often the round-backed variant with a low octave string in the central course) and the clearer sound of nylon strings. The music consists of

sections that are alternately plucked and strummed. In the former, the melody is plucked and an accompanying harmonic line in parallel 3rds; the chords used in the strummed introduction, interlude and postlude sections are triadic. The *charango* is used to accompany singing and dancing at family parties and in stage presentations; it is performed solo and in ensembles of string, wind and percussion instruments.

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THOMAS TURINO

Chardavoine [Chardavoyne], **Jehan** [Jean] (*b* Beaufort, Anjou, 2 Feb 1538; *d* *c*1580). French music editor and ?composer. A contemporary document records that Jehan Chardavoine, who rented a house near the Collège du Cardinal Lemoine at Paris on 6 July 1571 was 'praticien'. On 20 August 1573 'Maistre Jean Chardavoyne' was granted a royal privilege to publish, with a printer and bookseller of his choice, a collection of chansons 'en forme de voix de ville' with simple melodies that he had adapted or composed. The title-page of *Le recueil des plus excellentes chansons en forme de voix de ville tirées de divers autheurs et poètes françois tant anciens que modernes* (Paris, 1576/*R*) indicates that the 'common tunes had been arranged so that they might be sung or played anywhere'. Chardavoine's preface, signed from Paris on 10 November 1575, mentions various dances as different types of *voix de ville*, notably 'la pavane double, à la simple, et de la commune, rondoyante, moyenne ou héroïque; le bransle gay, le bransle simple, le bransle rondoyante, le tourdion', and other songs ordinarily danced and sung in the streets.

Chardavoine's collection contains 190 strophic poems, 186 of which have their first stanzas set below a monophonic melody (generally notated in the alto clef); the remaining four have suggestions for suitable tunes. Clearly many of the texts were popular, since they appeared in contemporary anthologies without music. Chardavoine acknowledged none of the poets, but nearly half of them have been identified including Forcadel, Marot, Tyard, Ronsard, Saint-Gelais, Du Bellay, Belleau, Baïf and Desportes. Chardavoine adapted many of the tunes from three- and four-part settings of the same texts by earlier composers, principally Arcadelt (from publications of 1554–75), Certon (1552), Pierre Clereau (1559–75), Nicolas de La Grotte (1569), Adrian Le Roy (1564–73), Fabrice Marin Caietain (1576) and Antoine de Mornable (1553). Some of these had already appeared during the 1550s in arrangements for voice and guitar or lute. The superius usually provided the model, but for one, *J'ay le rebours*, a tenor was used. He occasionally used the same tune for two or three different texts. The fact that some of his tunes bear little or no resemblance to those of polyphonic settings of the same texts lends some support to his claims as a composer; but most of the tunes have the simple popular character and dance-like rhythms typical of the *voix de ville* during the second half of the 16th century.

Chardavoine's 1576 collection may have been re-edited in 1580 but no copy of such an edition survives; at all events it provided the basis for two new Parisian editions in 1588, one published by Claude Micard, the other by Marc Locqueneux with a preface signed 'M.A.C.' (RISM 1588[13]); 44 of the original pieces were omitted, 25 new ones introduced, and some of the tunes were modified.

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FRANK DOBBINS

Chardiny [Chardin, Chardini], **Louis-Claude-Armand** (*b* Fécamp, 1755; *d* Paris, 1 Oct 1793). French composer and singer. Italianizing his name to increase his chances of success, he joined the Académie Royale de Musique as a *basse-taille* in 1780, although judging by his most successful part, that of Theseus in Sacchini's *Oedipe à Colone*, his voice was a tenor rather than a baritone. His taste was for serious opera (he was a fervent admirer of Gluck), but his only contribution to the repertory of the Opéra was to write the recitatives and some cavatinas for a French adaptation of Paisiello's *Il re Teodoro in Venezia* (as *Le roi Théodore à Venise*, 1787). *La ruse d'amour*, produced at the Théâtre des Beaujolais, brought that small theatre its first real success ten months after it had opened. In this work, as in *Le pouvoir de la nature*, the other of his operas available in score, Chardiny sought to compete with the opéras comiques produced at the Comédie-Italienne. Later he was employed as an arranger for the Théâtre du Vaudeville (from January 1792). Beffroy de Reigny wrote that 'Chardiny hated the revolutionaries', but he was nonetheless captain of a section of the National Guard at the time of his death.

WORKS

STAGE

printed works published in Paris

all first performed in Paris

PB – *Paris, Théâtre des Beaujolais*

Les deux porteurs de chaise (comédie parade en vaudevilles, 1, P.A.A. de Piis and P. Y. Barré), Trianon, 26 July 1781, pts (n.d.)

Le diable boiteux, ou La chose impossible (divertissement mêlé de vaudevilles, 1, C.-N. Favart), Comédie-Italienne (Bourgogne), 27 Sept 1782, pts (n.d.)

L'oiseau perdu et retrouvé, ou La coupe des foins (oc en vaudevilles, 1, Piis and Barré), Comédie-Italienne (Bourgogne), 5 Nov 1782, *F-A*, pts (n.d.)

La ruse d'amour, ou L'épreuve (cmda, 1, Maillé de Marencour, after G. Colman the elder: *The Deuce is in Him*), PB, 25 Aug 1785 (1785)

Annette et Basile (mélodrame comique, 1, C. J. Guillemain), PB, 17 Oct 1785

Honoré, ou L'homme célèbre (op, L.-A. Beffroy de Reigny), 1786, unperf.

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L'amant sculpteur (oc, 1, F. P. A. Léger), Français Comique et Lyrique, 15 Sept 1790; rev. as Les parents réunis, 19 Nov 1790
L'histoire universelle (comédie mêlée de vaudevilles et d'airs nouveaux, 2, Beffroy de Reigny), Monsieur, 16 Dec 1790; collab. Beffroy de Reigny; 1 air by Gaveaux, 1 air by J.-P.-E. Martini
Le petit sacristain, ou Le départ des novices (comédie en vaudevilles, 1, Demautort), Vaudeville, 13 March 1792
Doubtful: La papesse Jeanne (Flins), Vaudeville, 5 Feb 1793

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MICHEL NOIRAY

Chardon de Croisilles (*fl* 1220–45). French trouvère. He was presumably a native of Croisilles, near Arras. Five chansons (one spurious), two jeux-partis in Old French (R.1437 and 1822) and one in Provençal have been credited to him, of which the items listed below survive with music. In two chansons the poet celebrated in acrostics Marguerite de Bourbon, who married Thibaut IV of Champagne in 1232. There is also reference to the fortified castle of Monreal (near Pamplona), where Thibaut stayed in 1237. Chardon may have joined the crusade of 1239 – led by Thibaut – together with Henry II of Bar, a judge in one of the jeux-partis. All poems are constructed with *pedes* and cauda; most caudas consist of two sets of paired rhymes. The chansons are uniformly decasyllabic, the jeux-partis in Old French octosyllabic. The use of non-repetitive melodies in *Mar vit raison* and the main setting of *Rose ne lis* is unusual. The floridity of the latter contrasts with the comparative simplicity of *Li departirs*.

WORKS

Abbreviations: (K) etc. indicates a MS (using Schwan sigla: *see* SOURCES, MS) containing a late setting of a poem
Mar vit raison covoite trop haut, R.397 (?1237); ed. in CMM, cvii (1997)
Rose ne lis ne me done talent, R.736 (K, N, P, X) (one melody common to all sources; ?1238–9); ed. in CMM, cvii (1997)

DOUBTFUL WORKS

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THEODORE KARP

Chareau, Antoine. Dutch music seller who acquired the firm of ESTIENNE ROGER.

Charité [Carité], **Jean** [Jacques] (*fl* 1401–33; *d* Cambrai, 28 July 1461). French composer. His single work, the triple-texted rondeau *Jusques à tant/Puisqu'ency/Certes m'amour* (ed. in CMM, xi/2, 1959), is preserved in the fifth fascicle of *GB-Ob* Canon.misc.213. He has generally been identified with one of three individuals: Jean Carité, a canon of Laon and one of 24 ministers of the artistic and literary society known as the Cour d'Amour ('Court of Love'), founded in the Burgundian Duke Philip the Bold's Hôtel d'Artois in Paris on St Valentine's Day, 1401; Johannes Caritatis, a canon of St Donatian, Bruges, from 1406 to 1411 and chaplain of the duke of Berry; and Jacques Carité, also chaplain of the duke of Berry. All three are probably the same person, in fact, since the names Jean and Jacques are used interchangeably in the records and since many of Philip the Bold's singers entered the service of his brother Duke Jean de Berry upon the former's death in 1404. The Jean [Jehannin, Jacques] Carité [Charité] who had served first as a sommelier, then as a chaplain, in the household chapel of Jean de Berry (who gave him gifts of a ruby and three diamonds) was undoubtedly also the Jean [Jacques] Charité who served from 1418 to 1422 as canon of the Ste Chapelle of the Bourges palace, founded in 1405 by Jean de Berry (Bourges, Archives départementales du Cher, 8G1509, fols. 8r, 9r). A Jacques Carité, again almost certainly the same man, was a canon of Cambrai Cathedral by 1433 and died there in 1461. Guillaume Du Fay was one of the executors of his will (Lille, Archives départementales du Nord, 4G1253).

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PAULA HIGGINS

Chariteo, Il. *See* GARETH, BENEDETTO.

Charity children. The children of London charity schools or orphanages, who sang in certain church services given for the benefit of those institutions from the 16th century to the 19th; *see* LONDON, §I, 4.

Charivari (Fr.; Ger. *Katzenmusik*). A mock serenade (also known as 'rough music' and in the USA as 'shivaree') of loud and discordant noises using pots and pans, cowbells, toy horns, guns or other noisemakers, and by extension any cacophony of out-of-tune noises. In some parts of Europe, Canada and the USA such concerts are still traditionally given outside the windows of couples on their wedding night, and continue until the musicians are treated to a drink by the bridegroom. In former times charivaris were often reserved for individuals who had incurred the ridicule or wrath of the community, as in the case of marriage between people of greatly different ages, hen-pecked husbands, those who had seriously offended sexual mores, or the politically unpopular. The term was used in France as early as the 14th century, when it signified a banging of pots and pans, or noisy mock music; the *Roman de Fauvel* includes an illustration of one. For further discussion see E.P. Thompson: *Customs in Common* (New York, 1991), 467–538.

JAY SCOTT ODELL

Charke, Richard (*b* *c*1709; *d* Jamaica, *c*1738). English violinist, composer and singer. He began his career as a



Charivari: 'The Industrious 'Prentice out of his Time, and Married to his Master's Daughter', engraving by William Hogarth from the series 'Industry and Idleness', 1747

dancing-master, but by 1729 he had succeeded Richard Jones as leader of the Drury Lane orchestra, and he was soon playing concertos in the intervals and singing small roles. He also sang the male lead in several ballad operas, for instance Carey's *The Contrivances* and Cibber's *Damon and Phillida* (both 1729). Burney called him 'a man of humour'; he wrote the first of the many amusing Medley Overtures that in the next 20 years were often played before pantomimes. The tune fragments, from Purcell and Handel as well as from popular songs such as *Lilliburlero*, occur in the bass as well as at the top and are sometimes cleverly combined. The slow middle section of Charke's overture is surprisingly beautiful, with its 3/4 tune accompanied in 6/8.

Unfortunately his private life was a disaster. In 1730 he married his manager's youngest daughter, Charlotte Cibber, with whom, says Burney, he quarrelled incessantly. In the very first month of the marriage he was chasing '2s. 6d. drabs', and by summer 1736 his gambling debts were such that he fled to Jamaica.

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ROGER FISKE/LINDA TROOST

Charles [first name unknown] (*b* ?1705–1710). Horn player, clarinettist and composer, probably Hungarian. He is a shadowy figure but important as the earliest named performer on the clarinet in the British Isles. He is first mentioned in the *London Daily Post* in connection with 'two little Negro-boys, Scholars to Mr. Charles' who performed on two french horns at the Theatre Royal, Drury Lane (3 March 1738). In March 1742 he arrived in Dublin from London, heralded in *Faulkner's Dublin Journal* as 'an Hungarian, the famous French horn', and in May he played a concerto on the clarinet and solos on the horn, 'Hautbois d'Amoir,' and the 'shalamo', a concert that was repeated by popular demand the following month. In November he took over 'Mr Geminiani's Concerns and Great Musick Room' and gave lessons on the horn. He played horn and clarinet concertos in the Theatre Royal, Aungier Street, and at Smock Alley Theatre in February and March 1743. He then returned to England, where he was advertised to perform in the Assembly Room, Salisbury, on 1 November, playing solos on the horn, clarinet, oboe d'amore and 'shalmo, being instruments never heard here before', and joined by his

wife and son in a trio for three horns. His last recorded concert was in Edinburgh on 20 March 1755.

WORKS

12 Duettos, 2 hn/fl, appx to Apollo's Cabinet (Liverpool, 1756)
Conc., D, *GB-Bu*
Solo, hn, *Ckc*
2 solos, spinnet, *Ckc*

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F.G. RENDALL/CHRISTOPHER HOGWOOD/BARRA R. BOYDELL

Charles V. Holy Roman Emperor, member of the HABSBURG family.

Charles VI, Emperor (*b* Vienna, 1 Oct 1685; *d* Vienna, 20 Oct 1740). Austrian patron, Holy Roman Emperor. The younger son of the Habsburg Emperor Leopold I, he was declared King of Spain in 1703 in opposition to Philip V. Charles had his residence in Barcelona, where he also maintained a musical establishment. Several operas with texts by Pariati and Zeno and music by Caldara, Albinoni, Gasparini and others were performed there, beginning in 1708. He became emperor in 1711 and soon adopted the rich operatic life of his predecessors in Vienna. He engaged Caldara and Gottlieb Muffat, who joined Fux and F.B. Conti whom he had taken over from his brother. From the 1720s they were supported by Giuseppe Porsile, Georg Reutter (ii) and Giuseppe Bonno. Charles was a composer as well as a patron, but none of his works survives. He directed several performances from the harpsichord, including Caldara's *Euristeo* in 1724. After his death the tradition of Italian court opera ceased and the Hofkapelle declined.

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HERBERT SEIFERT

Charles, Michel, Ozi et Cie. *See* MAGASIN DE MUSIQUE (i).

Charles, Ray [Robinson, Ray Charles] (*b* Albany, GA, 23 Sept 1930). American rhythm-and-blues and soul singer, pianist and songwriter. Charles grew up in Greenville, Florida, in a poor black family, and at the age of five he contracted glaucoma; it went untreated and within a year he was blind. At the same age he also began playing the piano. Two years later he went to the St Augustine School for the Deaf and the Blind, where he studied composition and learnt to write music scores in braille. In 1945 Charles was orphaned and left school to form a combo, which toured northern and central Florida. He then moved to Seattle, where he played in jazz trios, developing a piano and vocal style heavily influenced by Charles Brown and Nat 'King' Cole. It was also at about this time that he changed his name to Ray Charles, in order to avoid confusion with the prizefighter Sugar Ray Robinson. His first rhythm-and-blues hits were *Baby let me hold your hand* (Swing Time, 1951) and *Kiss me baby* (Swing Time, 1952).

Soon after joining the Atlantic label in late 1952 Charles made his first musical breakthrough – a merger of his sophisticated technique with the new type of rhythm-and-blues that was developing at that period into rock-and-roll. With *I've got a woman* (Atl., 1955) he immediately established himself as a major figure in the new style. *I've got a woman* violated one of the most deeply felt taboos of black culture by adopting a manner of delivery associated with the intense testifying of the Holiness and Apostolic churches and applying those vocal techniques (moans, grunts and ecstatic incoherences) to the most explicitly sexual material that had ever found success on the popular charts. During this period Charles took many of his song ideas from the gospel repertory.

Charles still sang straight, sophisticated blues – *Drown in my own tears* (Atl., 1956) is one of the greatest performances of urban blues recorded since World War II – but his most successful songs were those performed in his sensual gospel style, such as *Hallelujah, I love her so* (Atl., 1956), *The Right Time* (Atl., 1959) and *What'd I say* (Atl., 1959); the last effectively re-creates the ambience of a Pentecostal service in its manic, swinging fervour.

Ironically, Charles may have achieved so many hits with such material precisely because of the unfamiliarity of white Americans with the conventions of blues and gospel. Such listeners were captured by the combination of emotionalism and virtuosity on Charles's recordings, for however simple the subject matter and emotions of his songs, his performances always created the impression of a highly developed and controlled technique. This allowed him to broaden his palette to a degree previously unprecedented in rhythm-and-blues, which made him acceptable to audiences devoted to many different styles of music, from rock-and-roll and white pop to jazz; Frank Sinatra called him 'the only genius in the business' (an accolade that Atlantic fully exploited). On the album that Charles recorded at the 1958 Newport Jazz Festival, *Ray Charles at Newport* (Atl., 1959), he established himself as a testifying rock-and-roll preacher, a smooth, sophisticated popular singer, a big-band leader and a swinging post-bop pianist. By that time he was recording as many albums as singles, working with such versatile arrangers as Ralph Burns and Quincy Jones (the latter had taken music lessons from Charles during his youth in Seattle) and touring with a big band and a female backing chorus modelled on gospel groups – supporting forces of a size that for economic reasons had seldom been used since the war.

By the end of the 1950s Charles had outgrown the commercial confines of Atlantic, which was a rhythm-and-blues and jazz company; having explored the possibilities open to a black singer recording with black musicians for a black audience, he had become an ambassador for black culture to white audiences. In consequence in late 1959 he signed with ABC/Paramount Records, a popular label owned by the ABC television network. At first, this change of labels made no essential

difference to Charles's approach. (Indeed, one of his purposes in making the move was to gain more creative control over his recordings, though this seems to have amounted to no more than his being granted royalties as a producer as well as a performer.) Even his most adventurous project, the recording in 1962 of two albums entitled *Modern Sounds in Country & Western Music* (both ABC/Para., 1962) was foreshadowed by a version of Hank Snow's country song *I'm movin' on* (*The Genius of Ray Charles*, Atl., 1960). The best of the early ABC hits – *Georgia on my mind* (ABC, 1960), *Hit the road Jack* (ABC, 1961), *I can't stop loving you* (ABC, 1962), *You don't know me* (ABC, 1962), *Busted* (ABC, 1963) – have the same searing intensity, musical inventiveness and sly wit as the earlier successes. It was as a result of these recordings, as much as his first hits, that Charles became a dominant influence on such important performers of the 1960s as Aretha Franklin, Stevie Wonder, Steve Winwood, the Righteous Brothers, James Brown and Eric Burdon of the Animals. However, eclecticism proved to have as many pitfalls for a black performer in the blues tradition such as Charles as it did for a white one such as Elvis Presley. And, like Presley's, his music deteriorated towards the end of the 1960s, not because it paled in comparison with new developments in hard rock, but because the material became increasingly sentimental and banal. In addition, his career was damaged by his arrest in 1965 for possessing heroin (it transpired that he had been an addict for his entire adult life, but he was apparently quickly and completely cured). After an absence from performing of a year following the arrest, Charles recorded some successful singles, including (ironically) *Let's go get stoned* (ABC, 1966), and at least one great album (*A Message from the People*, ABC, 1972). But his power was diminished by his own acceptance of the conventions of supper-club show business. Although almost all of his later recordings include a remarkable moment or two, and his concerts have continued to be stimulating, Charles has never again recaptured the consistent unity of vision that marked his first decade as a performer.

Yet Charles must be regarded as a musician of fundamental importance and far-reaching influence. It can be argued that he was the principal architect of the transformation of black popular music from the rhythm-and-blues style to soul. There has been almost no performer in the latter genre who has not been deeply affected by his style. And within the mainstream of popular jazz Charles's instrumental recordings, particularly those made with the vibraphone player Milt Jackson of the Modern Jazz Quartet (*Soul Brothers*, Atl., 1957; *Soul Meeting*, Atl., 1958), have been equally influential. Furthermore, it is difficult to name another performer whose recorded work so completely expresses the scope of American popular-music ambition and achievement from the 1950s to the 1980s. All of these qualities decisively mark Charles not only as one of the most original popular artists of the 1950s, but as one of the most important American musicians of any style to have emerged in the postwar period.

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DAVE MARSH/R

Charles d'Argentille [Ciarles Argentil] (*b* ?Argenteuil; *fl* 1528–56). French singer and composer, active in Italy. He entered the papal chapel as a bass in 1528 and may have been the singer mentioned by Verdelot, in Antonfrancesco Doni's *I marmi* (Venice, 1552, ed. E. Chiorboli, Bari, 1928), as his partner along with 'Bruett' (possibly Hubert Naich) and 'Cornelio' (?Senolart), in entertaining the Florentine populace with French chansons (franzesette). In 1556 he was ordained a Carthusian priest. It is likely that he was the composer of the three madrigals ascribed to 'Carlo' in *Madrigali ... libro primo de la serena* (RISM 1530[2]). Other works ascribed to 'Charles' probably by him include the five-voice madrigal *Moneta, signor mio* (in RISM 1542[16]), a *Missa super 'De beata virgine'* that survives in manuscript (*I-Rvat* C.S.13), and the four-voice *Missa super 'Quem dicunt homines'* in a printed book of masses (RISM 1544[3]).

DON HARRÁN

Charleston (i). City in South Carolina, USA. Founded in 1670 by Lord Anthony Ashley Cooper (later 1st Earl of Shaftesbury), the town (then Charles Town, after Charles II) rapidly became the centre of commerce and culture in the colonial South. In the 18th century it grew from a small seaport into the fourth largest city in the USA. The pre-Civil War years (*c*1830–60) saw the culmination of the city's golden age of commerce and culture. Charleston continued to dominate the intellectual, cultural, commercial and political life of the South until the Civil War. Today it is a modern shipping and industrial centre.

The first records of musical activity in Charleston date from 1732, when the *South Carolina Gazette* reported a 'Consort of Musick' presented 'for the benefit of Mr Salter' on 12 April, the second public concert on record in the American colonies. Charleston was also the site of the first opera performance in the colonies, when Colley Cibber's ballad opera *Flora, or Hob in the Well* was given at 'the Courtroom' above Shepheard's Tavern on 18 February 1735. Colonial Charleston housed several musicians of high calibre. Among these were John Salter, first organist at St Philip's Church, and his successor, Charles Theodore Pachelbel, son of the famous German organist Johann Pachelbel. Charles Theodore was an organist and church musician in Charleston from 1737 until his death in 1750.

The mainstay of Charleston's 18th-century musical life was the St Cecilia Society, the oldest musical society in the USA, founded in 1762. Its heyday was in the 1770s, when its concerts were affairs of great elegance and noteworthy musical interest. Typical programmes included overtures, oratorio selections, songs and piano pieces by contemporary European composers. These concerts continued until 1822 when increasing difficulty in obtaining musicians led to the society's transformation into an exclusive social cotillion which continues today.

The social season in pre-Civil War Charleston from October to May offered a round of pleasures including concerts, balls and theatrical productions. Audiences heard a host of performers, many of whom were

internationally renowned, such as Mme Anna Bishop, Ole Bull, Jenny Lind, Adelina Patti and Sigismund Thalberg. Apart from contemporary Italian opera, which was highly favoured, the concert repertory bore a distinct British imprint, for the most popular composers were either native Britons or lived in London (Haydn, Handel, Moore, Bishop, Arne, Braham, Clementi, Stevenson, King and others).

Among noteworthy local musicians was Jacob Eckhard, composer and organist at St Michael's from 1809 to 1833, who maintained high standards in church music. Also prominent were Charles Gilfert, a composer, pianist and theatrical entrepreneur who lived and worked in Charleston from 1807 to 1825; André Louis Eugène Guilbert, a composer, violinist and harpist; Henry Wellington Greatorex, the 'American psalmodist'; and Samuel Dyer, an English church musician who lived in Charleston from 1819 to 1822. Filippo Trajetta, son of Tommaso Traetta, also made Charleston his home during the first decade of the 19th century. Six local music societies presented regular concerts, most of which were organized in the interest of charity and the cultivation of music among the citizens. Summer pleasure gardens were also popular, the favourite being Vauxhall Gardens, modelled after its British counterpart.

Cultural events naturally diminished sharply during the Civil War, in which the city was directly involved. After it, Charleston again enjoyed a flourishing musical life. The Charleston Conservatory was opened in 1884 under the leadership of Otto Müller. The leading musical personality of the late 19th century was 'Mme Barbot' (formerly Hermina Petit), teacher, conductor and upholder of local musical standards and traditions. Other prominent residents in the early 20th century included the composer Karl Theodore Saul; Karl Metz, composer and leader of 'Metz's Band'; and G. Theo Wichmann, founder of the Charleston PO (1925; now the Charleston SO). A series of concerts (1919–24) sponsored by Maud Gibbon, a local patron of music, brought to the city such artists as Casals, Thibaud, Lhévinne, Kreisler and Rachmaninoff. The Jenkins Orphanage Band was a group of African American children that achieved international recognition in the early 20th century with tours of the USA and Europe. The Siegling Musical House (1819–1970), among the longest lasting music shops in the USA, was also active in music publishing during the 19th century.

The Charleston Concert Association, founded in 1936, presents major soloists, orchestras and opera and dance companies. Dance is presented by the Charleston Ballet Theatre and, associated with the College of Charleston, the Robert Ivey Ballet. The college has also held an International Piano Series annually since 1990; an extension of this has been the yearly piano masterclasses of Maria Curcio since 1993.

Gian Carlo Menotti chose Charleston as the New World setting for his Festival of Two Worlds, held also in Spoleto, Italy. Since 1977 this annual event in May and June has been a comprehensive arts festival, including jazz and country music as well as art music, and featuring newly discovered talent. The Lowcountry Heritage Society, founded in 1994, presents works of music, art and literature about or inspired by the South Carolina Lowcountry.

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JOHN JOSEPH HINDMAN/DOUGLAS ASHLEY

Charleston (ii). A lively social dance of the 1920s, said to have originated in Charleston, South Carolina, as a black American dance form. It appeared for the first time in theatrical dance in the black musical comedy *Liza* (1922, music by Maceo Pinkard) and achieved enormous popularity in 1923 as a dance-song by James P. Johnson and Cecil Mack (ex.1), in the black musical *Runnin' Wild* and

Ex.1 C. Mack and J.P. Johnson: *Charleston* (1923)



other shows. It became the symbol of the frenzied social gaiety of the 'roaring twenties' that came abruptly to an end with the Wall Street crash in 1929.

The movements of the charleston were based on those of other black American exhibition dances, especially the ones introduced in the black revue *Shuffle Along* in 1921. They included shimmying (*see* SHIMMY), exuberant and sometimes violent kicking and arm-swinging, and slapping of parts of the body with the hands, all of which were performed in the seemingly awkward posture of a



Bee Jackson dancing the charleston, 1925

half-squat, with hunched shoulders, knees together and toes pointing inward; the effect, however, was one of grace and lighthearted abandon. As a stage dance the charleston's movements included vigorous side kicks, flailing of the arms and swinging of the torso (see illustration). During its few years of popularity about 1925–8 it was modified by the English gliding style of dance, and the abrupt motions were replaced by subtler ones with hands on the knees or swaying of the torso while rotating the hands with the palms out. In the late 1920s the charleston fell out of favour and was assimilated into the LINDY. It was revived as a stage dance in the 1950s and 60s, notably for nostalgic musicals. The music was fast, about 50–60 bars per minute. The characteristic syncopated rhythm, usually notated as in ex.1, is used in other dances of black American origin, notably the BLACK BOTTOM.

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PAULINE NORTON

Charleston machine. *See* HI-HAT.

Charlier, Gilles. *See* CARLERIUS, EGIDIUS.

Charlier de Gerson, Jean. *See* GERSON, JEAN CHARLIER DE.

Charlot, André (*b* Paris, 26 July 1882; *d* Woodland, CA, 20 May 1956). French theatrical producer. He gained early managerial experience at various Parisian theatres and music halls, including the Folies-Bergère. In 1912 he was appointed joint manager of the Alhambra Theatre, Leicester Square, London, and by 1915 was the managing director, specializing in the presentation of revue. He then produced a series of revues at the Vaudeville Theatre (1916–23) including *Some*, *Cheep*, *Tabs*, *Buzz-Buzz*, *Pot Luck*, *Snap* and *Rats*. These entertainments defined Charlot's style as intimate and small-scale, relying on sophisticated material performed by witty personalities with simple, though stylish sets and costumes. He introduced Noël Coward both as a lyricist (*Tails Up*, 1918) and as a composer (*London Calling*, 1923). Beatrice Lillie, Gertrude Lawrence and Binnie Hale rose from the ranks of Charlot choruses to stardom. In *A to Z* at the Prince of Wales Theatre, Jack Buchanan introduced Ivor Novello's *And her mother came too* (1921).

Perhaps Charlot's greatest triumphs were on Broadway, where in 1924 and 1925 he presented editions of *Charlot's London Revue*. More used to the lavish spectacles of Florenz Ziegfeld, the Broadway audiences were charmed by the strength of personality of Buchanan, Lillie and Lawrence. As the popularity of revue declined, Charlot, who brought Jerome Kern's *Very Good Eddie* to London in 1918, occasionally produced musicals such as *Wonder Bar* with Elsie Randolph at the Savoy (1930). In 1937 he moved to America and in 1939 became a technical adviser for the Paramount Picture Corporation.

ROBERT HOWIE

Charlton, David (*b* London, 20 June 1946). English musicologist. He studied at Nottingham University and at Cambridge with Hugh Macdonald, gaining the doctorate in 1970 with a dissertation on orchestration and orchestral practice in Paris at the turn of the 19th century. In 1970 he was appointed a lecturer, and in 1991 a reader, at the University of East Anglia, and in 1996 became a reader at Royal Holloway College, University of London. His work has centred on French opera, especially *opéra comique*, of the late 18th and early 19th centuries. His research interests also include French Revolutionary music and its instruments, performing practice, E.T.A. Hoffmann and German Romantic theory, and the music of Berlioz; he published an edition of E.T.A. Hoffmann's musical writings in 1989 and is on the editorial board of the new edition of Berlioz's complete works. He also serves on the editorial committee of the *Cambridge Opera Journal*. Among his writings are the important study *Grétry and the Growth of Opéra-Comique* (Cambridge, 1986), the chapters on French opera in the 19th century in the *New Oxford History of Music*, ix (1990) and many contributions to periodicals and reference works.

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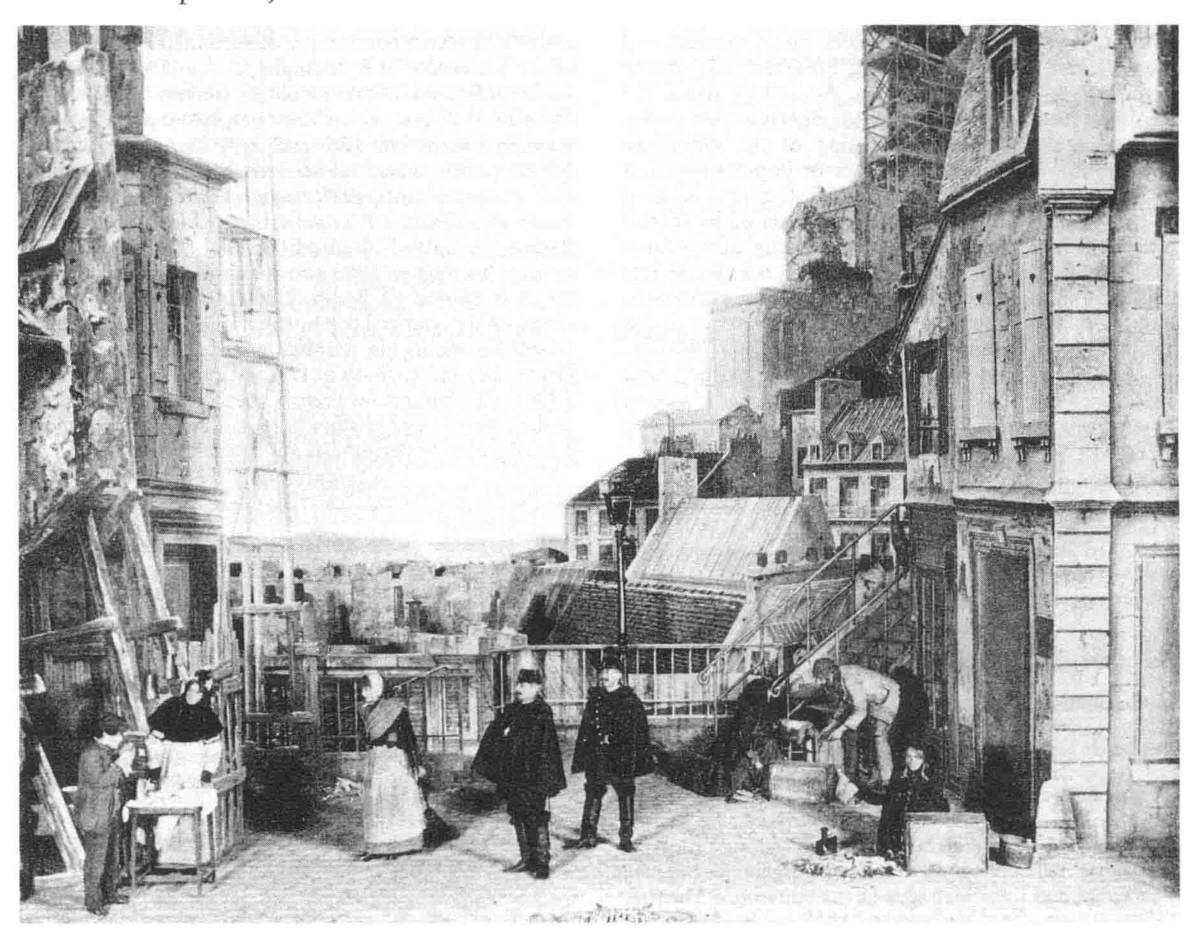
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□

Charlton, Dennis. *See* KETÈLBEY, ALBERT W(ILLIAM).

Charpentier. *See* BEAUVARLET-CHARPENTIER, JEAN-JACQUES.

Charpentier, Gustave (*b* Dieuze, Moselle, 25 June 1860; *d* Paris, 18 Feb 1956). French composer. His father (a baker) and godfather encouraged his interest in music before the family moved to Tourcoing, near the Belgian border, in 1870 to escape the advancing Germans. There Charpentier continued to study (particularly the violin) and joined the municipal band in 1876. He began work



Gustave Charpentier's 'Louise', Act 2 scene i, from the original production, Opéra-Comique: from 'Le théâtre' (April 1900)

in a spinning-mill, but also founded a local musical society and taught the violin to his employer, Albert Lorthiois, who was sufficiently impressed by his musical abilities to sponsor his entry to the Lille Conservatoire in 1878. His subsequent success led to an annual pension from the town council of Tourcoing, enabling him to enter the Paris Conservatoire in 1879. He soon developed a passion for Montmartre and bohemian life as well as an active distaste for authority. Massart, his violin teacher, engaged in a personal vendetta against his irregularities, forcing him to leave the Conservatoire and spend a brief period as an orchestral violinist. He returned to study harmony with Pessard in 1881, but military service intervened before he entered Massenet's composition class in 1884. There the reaction was favourable and, to everyone's surprise, he was awarded the Prix de Rome in 1887 for his cantata *Didon*.

Charpentier carried his spirit of revolt to the Villa Medici and, like Debussy before him, escaped from Rome to Paris on several occasions. He managed however to write the nucleus of his life's work there: the orchestral suite *Impressions d'Italie*, the *symphonie-drame La vie du poète* (a latterday *Lélio*) and most of the libretto and the first act of his most famous work, *Louise*. Tired of waiting for a promised libretto from Massenet's editor Georges Hartmann, he collated a series of adventures from his Montmartre days into a realistic social drama with anarchist associations. Back in Paris in 1890, he read the libretto of *Louise* to friends who suggested greater lyricism at the expense of the existing crude realism. The opera probably lost more than it gained in the process of this advice being accepted, but was finally completed in 1896, almost certainly with some clandestine assistance from the symbolist poet Saint-Pol-Roux (including the words for Louise's celebrated aria 'Depuis le jour'). Various offers to stage *Louise* in curtailed form in Paris were wisely rejected by Charpentier, but in January 1898 Albert Carré decided to inaugurate his directorship of the Opéra-Comique with a complete production. Charpentier's growing success in the 1890s with *La vie du poète* and open-air extravaganzas like the *Sérénade à Watteau* and *La couronnement de la muse*, coupled with the expected scandal attached to the opera's promiscuous theme and the excitement of the Paris Exhibition, led to a box-office triumph in February 1900 (see illustration), though the composer had nearly starved during the previous year. The vociferous young left wing hailed him as the saviour of French music, though it was undoubtedly the sociological ideals of this first opera of women's liberation rather than its music which appealed. Dukas gave the soundest verdict: 'The first and last acts are those of a master; the other two are those of an artist; the whole is the work of a man'.

On 30 April 1900 Carré gave away 400 seats for *Louise* to the dressmakers of Paris; Charpentier soon converted this publicity gesture into a permanent scheme, his Oeuvre

Mimi Pinson (after Musset's heroine). In 1902 he founded the Conservatoire Populaire Mimi Pinson, which successfully gave free musical tuition to midinettes until the onset of World War II, benefiting by the organizing genius of its altruistic founder, who spread his message throughout France with popular festivals of his own works.

In 1912 Charpentier was elected to the Académie des Beaux Arts on the death of Massenet (he was also named a Chevalier of the Légion d'Honneur in 1900, a Commandeur in 1930 and a Grand Officier in 1950). The success of his last performed work, the opera *Julien* (1913), was considerable but fairly brief owing to the sudden departure of the singer of the title role, Charles Rousselière, for Brussels six months after the première. Immediate revivals were prevented by World War I, later ones by Charpentier's wisdom. His susceptibility to criticism had intensified after 1890, and constant revisions increasingly delayed the final versions of existing works and the genesis of new ones.

After 1913 none of Charpentier's many projects seems to have been completed. In that year he announced a trilogy of two-act operas: *L'amour au Faubourg*, *Comédiante* and *Tragédiante*, none of which was finished. Brief synopses show them to be lyric operas of the 'people' in the *Louise* tradition. The first is sometimes cited as the third of a trilogy with *Louise* and *Julien*, intended for the Opéra-Comique 1913–14 season. Delmas (1931) mentioned a projected opera *Marie* (the daughter of Louise), as an alternative completion to the *Louise-Julien* trilogy, though *Marie* was originally the title for *Louise*, according to a letter of February 1893 from Debussy to Prince Poniatowski. Apart from his strenuous concert activities, and occasional efforts as a writer and music critic, Charpentier became increasingly interested in the development of the gramophone, radio and film as means of bringing music to a wider audience. In 1938 he supervised the recording of a film version of *Louise*, directed by Abel Gance, but after World War II he remained a recluse in his Montmartre flat.

With Charpentier, life and works are inseparable. After the première of *Julien* he said: 'My works represent the ideal synthesis of a destiny. *Louise* represents a period of my life, like the *Impressions d'Italie* and *La vie du poète*. That is why I need ten years to write a work; I need to live it first.' However, his output shows that he drew increasingly on the early autobiographical works of his Prix de Rome period: *La couronnement de la muse* is an elaboration of *Louise*, Act 3 scene iii, and *Julien* borrows extensively from *Louise*, the *Impressions fausses* and *La vie du poète*, though it has most in common with the last. The famous rising arpeggio which characterizes Louise's *élan amoureux* first occurred in *Didon*. *Louise* is a supreme example of Charpentier's ability to suit contemporary Parisian taste. Although he claimed it was written 'instinctively', its leitmotifs and certain harmonic progressions derive from Wagner and other progressions recall Gounod and Massenet. Berlioz awakened in Charpentier 'the sense of the picturesque and the unexpected' and provided precedents for his musical portrayal of the sensitive artist in society and for his grandiose outdoor spectacles. Massenet made him 'understand, and above all love, music' and specifically directed his early rebellious enthusiasm towards Montmartre and (unwittingly) *Louise*.

All Charpentier's works have contemporary pictorial or literary bases, and it should be remembered that *Louise* was conceived as an opera before the *verismo* works of Puccini, Mascagni and others had been staged. Décor is an all-important factor in his art; the real heroine of *Louise* is Paris. In complete contrast to Fauré, Charpentier was indifferent to chamber music. His main talents lay in the ingenious metamorphosis of simple thematic material and in vivid and effective orchestration. Variety in his output can be found in the *Impressions fausses*, which develop the themes of revolt and suffering with unusual concision, and in the grave, religious quality encountered only in his massive *Chant d'apothéose* (1902). After this, *Julien* shows Charpentier turning from reality to fantasy. In this pretentious allegorical mixture of reason and illusion he moves from the anecdotal and human approach of *Louise* towards abstract principles of passion and beauty, and his musical talent falls below the challenge of his dream. This factor perhaps contributed to his later public (if not private) silence as a composer.

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librettos by the composer unless otherwise stated
some dates of composition approximate owing to continual revision
all first performances and publications in Paris

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Julien, ou La vie du poète (poème lyrique, prol, 4), 1913, OC (Favart), 4 June 1913, vs (1913) [based on material from La vie du poète, Impressions fausses and Louise]

L'amour au faubourg (drame lyrique, 2), *c*1913, unperf.

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Sérénade à Watteau (P. Verlaine), solo vv, chorus, orch, 1896, Jardin du Luxembourg, 8 Nov 1896 (1896), also arr. 1v, pf (1896)

La couronnement de la muse (spectacle, 9 sections), solo vv, choruses, orch, early 1897, Nouveau-Théâtre, June 1897 (1898) [after Louise, Act 3 scene iii], rev. with addns incl. Chant d'apothéose no.4, 1902

Le chant d'apothéose (spectacle, 5 sections, with Saint-Georges de Bouhélier), S, T, Bar, chorus, orch, early 1902, Place des Vosges, late spr. 1902, unpubd [commissioned for centenary of V. Hugo]

La vie féerique (film scenes), 1v, orch, after 1913, unpubd project [sequel to Impressions fausses]

OTHER VOCAL

for 1 voice and piano unless otherwise stated

La petite frileuse (J.L. Guez), 1885 (1894); A une fille de Capri (L. Puech), 1888 (1889); Prière (E. Blémont), 1888 (1888); A mules (J. Méry), 1890 (n.d.) [paraphrase of Impressions d'Italie no.3], also arr. Bar, female vv, orch (n.d.); Chanson d'automne (Verlaine), 1890 (1890); La cloche fêlée (C. Baudelaire), 1890 (1890)

La chanson du chemin (C. Mauclair), S, T, female vv, pf, 1893 (1893), orchd (n.d.); Les chevaux de bois (Verlaine), 1893 (1893), also arr. S/T, female vv, orch (n.d.); Complainte (Mauclair), 1893 (1893); Parfum exotique (Baudelaire), 1893 (1894), also arr. T/S, female vv, orch (n.d.); Les trois sorcières (Mauclair), 1893 (1893); Allégorie (G. Vanor), S/T, female vv, orch, 1894 (1894), also arr. 1v, pf (1895)

Impressions fausses (after Verlaine), Bar, male vv, orch, 1894 (1895), also arr. 1v, pf (1895): 1 La veillée rouge, 2 La ronde des compagnons; La musique (Baudelaire), 1894 (1894); Les fleurs du mal (Baudelaire), 1895 (1895): 1 Les yeux de Berthe, 2 Le jet d'eau, also orchd, 3 La mort des amants, 4 L'invitation au voyage

EDITIONS

Le chant populaire (1913) [folksongs from many countries]

ORCHESTRAL

Impressions d'Italie, sym. suite, 1889–90 (1892): 1 Sérénade, 2 A la fontaine, 3 A mules, 4 Sur les cîmes, 5 Napoli; Second suite, 1894, destroyed by fire

Munich, sym. poem, 1911, unpubd [intended as first in a series of 'souvenirs de voyage' to incl. Prague, Vienna and Monte Carlo]

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Principal publisher: Heugel

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ROBERT ORLEDGE

Charpentier, Jacques (*b* Paris, 18 Oct 1933). French composer and organist. In 1953–4 he spent 18 months in Bombay and Calcutta studying Hindu music; he then went to the Paris Conservatoire to study composition with Aubin and analysis with Messiaen. This twin education, in India and France, has had a profound influence on his music. The *Etudes karnatiques*, for example, are each based on one of the 72 Carnatic modes, which embrace all the possible seven-note scales containing intervals of one, two or three semitones (e.g. karna kangi: C–D♭–E♭♭–F–G–A♭–B♭♭). Most of Charpentier's works employ these modes. His closeness to Messiaen is well displayed in the harmony, rhythm, organ style and theology of the *Livre d'orgue*, composed in honour of the 700th anniversary of the death of St Thomas Aquinas. The work was played for the first time by the composer at the 1973 Metz Festival. He has worked in a wide range of musical genres including opera (*Beatris*, *Marie-Antoinette*) and the symphony. He has composed several works for the ondes martenot, from the Quartet (1958) to *Stèles* for soprano, ondes martenot and organ, on texts by André Malraux (1997).

Beside his activities as composer and organist, Charpentier has pursued a career in the administration of French music. He was principal inspector (1966), inspector-general (1975) and director of music, lyric arts and dance (1979–81) at the Ministry of Culture. He subsequently spent seven years in Nice, as a professor of composition. His return to Paris in 1989 marked the start of a distinguished new career, as a teacher of composition at the Conservatoire National de Région, and of orchestration at the Paris Conservatoire. Charpentier was awarded the Chevalier de la Légion d'Honneur and Commandeur des Arts et des Lettres.

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(*selective list*)

Ops: Beatris (Béatrix de Planissoles) (drame lyrique, 5 tableaux, R. Nelli after texts by Pamiers), Aix-en-Provence, 1971; Manque de Chance (op. d'enfants, 3, Gripari), Paris, 1984; Marie-Antoinette (4, M. Julian), 1997–

Orch: Ondes Martenot Conc., 1959; Conc. alla francese, ondes martenot, perc, str, 1960; Sinfonia sacra pour le jour de Pâques, str, 1965; Prélude pour la Genèse, chbr orch, 1967; Récitatif, vn, orch, 1968; Sym. no.3 'Shiva Nataraja', 1969; Org Conc., 1970; Conc. no.2, gui, str, 1971; Conc. no.3, hpd, str, 1972; Récitatif, vn, orch, 1973; Conc. no.4, pf, orch, 1974; Sym. no.4 'Brazil', 1974; Conc. no.5, a sax, str, 1975; Conc. no.6, ob, str, 1975; Conc. no.7, tpt, orch, 1976; Conc. no.8, hn, str, 1976; Conc. no.9, vc, str, 1976; Sym. no.5 'Et l'imaginaire se mit à danser', 1977; Sym. no.6 '. . . Mais déjà le soleil touchait à l'horizon. . .', org, orch, 1979; Sym. no.7 'Acropolis', 1985; Et ce fut le premier jour, orch, 1992

Vocal: 4 psaumes de Toukaram (16th-century mystic Indian texts), S, orch, 1957; La croisade des pastoureaux (R. Cluzel), 5 solo vv, chorus, perc, 1964; Musique pour un zodiaque (Latin texts), chorus, orch, 1973; Vitraux pour Notre-Dame (Latin texts), S/T, str, 1975; La Genèse (Bible), solo v, chorus, orch; TeD, chorus, orch, 1977; Prélude pour La nuit etoilée, chorus, winds, 1986; Le miroir de Marie-Madeleine (M.T. Fontanier), S, chorus, orch, 1988; Stèles (A. Malraux), S, ondes martenot, org, 1997

Instr: 6 offs, org, 1956; Etudes karnatiques, pf, 1957–61; Lalita, ondes martenot, perc, 1961; Pour une apsara, 2 hp, 1970; Pour le Kamasutra, 6 perc, 1970; Livre d'orgue, 1973; Je dors mais mon coeur veille, vn, 1973; Etude no.1, gui, 1974; Ouvrez-vous, portes éternelles, org, 1991; Tu es Petrus, ondes martenot, org, 1996

Principal publisher: Leduc

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'Jacques Boyvin, organiste rouennais, organiste français', *Orgue normand*, no.21 (1991); no.22 (1991)

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ALAIN LOUVIER/BRUNO MANTOVANI

Charpentier, Marc-Antoine (*b* in or nr Paris, 1643; *d* Paris, 24 Feb 1704). French composer. Although he never held a position at the court of Louis XIV, his ability, reliability and productivity won him important posts in Paris and considerable renown. Overshadowed during his lifetime

by his more strategically placed contemporary, Lully, and soon forgotten, it was only in the 20th century that he came to be acknowledged as one of the most gifted and versatile French composers.

1. Life. 2. Sacred music. 3. Stage music. 4. Chamber music.
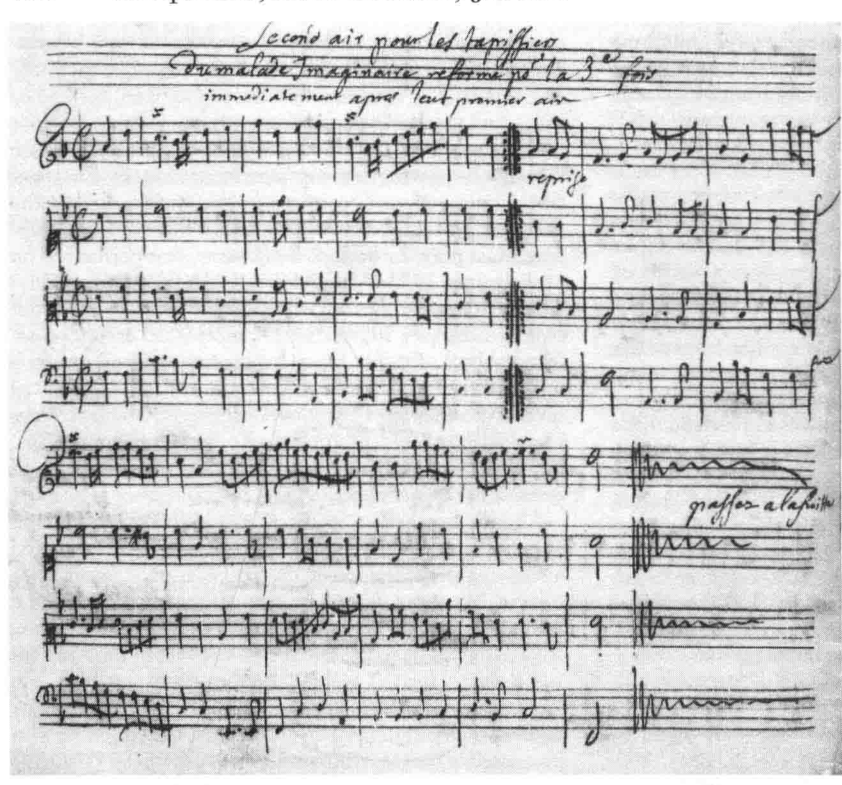
1. Life. The year of Charpentier's birth, long uncertain, has been determined convincingly, if without explicit documentation, by Patricia Ranum (1987). His father was a Parisian master scribe, descended from a family of notaries and merchants in Meaux. Facts about Charpentier's youth and education remain unknown, but there is indirect evidence that he was taught by the Jesuits. No documentation exists for the frequently repeated claims that he came from a family of artists and went to Rome initially to study painting. He seems to have arrived there between May 1666 and December 1667, and according to the *Mercure galant* of February 1681 he studied for three years with Carissimi. Research has raised doubts that Carissimi actually taught him, but there is no doubt about the young composer's thorough absorption of mid-century Italian music. Among his extant autographs are copies of Carissimi's *Jephte* (*F-Pn* Vm[1] 1477) and the unpublished *Missa mirabiles elationes maris* for four choirs (*F-Pn* Vm[1] 260) by Francesco Beretta; other Roman composers whose music he must have known include Domenico Mazzocchi (whose *Sacrae concertationes* of 1664 includes Latin dialogues prefiguring Charpentier's), Stradella, Bonifatio Gratiani, Francesco Foggia and Pasquini. Sebastien de Brossard, a reliable source, commented in 1724 on his 'prodigious' musical memory and mentioned his having brought back to Paris copies of various Italian motets and several oratorios by Carissimi.

According to Titon du Tillet, Charpentier, on his return to Paris from Rome (by Lent 1670), was given an apartment in the vast Hôtel de Guise by Marie de Lorraine, known as 'Mademoiselle de Guise'. This pious noblewoman boasted one of the largest private musical establishments in France, especially after inheriting the family fortune in 1675. Charpentier seems to have served as her composer-in-residence and as a singer (*haute-contre*) until shortly before her death in 1688; in March that year the *Mercure galant* remarked that he had 'lived at the Hôtel de Guise for a long time'. For her musicians Charpentier wrote several dramatic motets ('oratorios'), two pastorales on the Nativity story, other motets and psalm settings, and *Idyle sur le retour de la santé du roi*, celebrating, early in 1687, Louis XIV's recovery from an anal fistula. Also for her ensemble, which eventually included seven female and seven male singers plus instrumentalists, he composed six secular theatre works, including a reworking of the original prologue of *Le malade imaginaire* under the title of *La couronne de fleurs*. These miniature operas (as they have been called) may, however, have been commissioned by Madame de Guise, the less single-mindedly devout daughter-in-law of Mademoiselle de Guise and wife of the Duke of Guise, for performance in her luxurious residence in the Palais du Luxembourg.

It may have been thanks to his connections with the Guise family that Charpentier began in 1672 a long association with the troupe of Molière – the 'Troupe du Roy', renamed in 1680 the Comédie-Française. The fruitful collaboration between Molière and Lully had dissolved when Lully embarked, with monopolistic royal privileges, on his career as an opera composer. When *La comtesse d'Escarbagnas*, first given at court on 2 December 1671, was played before the Parisian public on 8 July 1672, it had an overture by Charpentier and, instead of preceding the *Ballet des ballets* with music by Lully (as it had the previous December), it preceded a revival of *Le mariage forcé* with new entr'acte *intermèdes* by Charpentier. Completely set to music by him were the lengthy pastoral prologue, *intermèdes* and other scenes in Molière's last play, *Le malade imaginaire*, first performed on 10 February 1673. After Molière's death (that very day) Charpentier continued to write for the company for about two decades (see illustration). He replaced earlier music (mostly by Lully) for plays by Molière and others with new material that conformed to the restrictive terms of several increasingly draconian ordinances, obtained from Louis XIV by Lully, limiting the troupe's use of musicians. He also composed original music for the first runs of seven other stage works.

Already, by the late 1670s, Charpentier was in demand by others. The *Mercure galant* of September 1679 reported his having provided music on the Feast of St Louis for a solemn Mass sponsored by the court artist Charles Le Brun; in April 1680 it recounted how, during Holy Week, crowds had gone to the Cistercian convent of the Abbaye-aux-Bois to hear Tenebrae compositions by him. He wrote treble-voice motets for the nuns of other convents as well, including Port-Royal de Paris, for which he also composed a mass including not only the usual Ordinary items but also Propers relevant to that convent's favoured saints, Francis and Margaret. In 1679–80, and again in 1682–3 and later, Charpentier was called upon for sacred music for the chapel of the young dauphin, which was separate from the chapel royal of Louis XIV; motets by him were said to please the king, according to the *Mercure galant* for March 1681 and May 1682. Probably also for the dauphin's musicians were a huge dramatic motet on the death in 1683 of Queen Marie-Thérèse, *In obitum augustissimae nec non piissimae gallorum reginae lamentum* and its similarly massive companion-piece, a *De profundis* (no.189). It seems to have been for the same musicians that Charpentier composed two theatre pieces on courtly subjects, *Les plaisirs de Versailles* and *La fête de Rueil*, the latter at the behest of Armand-Jean du Plessis de Vignerot, Duke of Richelieu, on the centenary of his grand-uncle, the cardinal and statesman.

In 1683 Louis XIV, reorganizing the royal chapel, held a competition among composers for appointment to the newly created quarterly posts of *sous-maître* (music-director and composer). Charpentier was one of 16 who survived a first round of 35 competitors, but he had to withdraw from the second because of illness (according to the *Mercure galant* for April). Two months later the king awarded him a pension, perhaps in gratitude for his services to the dauphin. This was as close as Charpentier came to royal patronage, although about a decade later, in 1692–3, he was again on the periphery of the court circle as music teacher to Philippe d'Orléans, Duke of Chartres, a nephew of the king and future Regent of France. For the duke, according to Brossard, Charpentier wrote the brief *Règles de composition* and an appended 'summary' of the principles of accompaniment from figured bass (no.551). According to early sources, the two men collaborated on an opera, *Philomèle*, which was



Autograph MS of the 'Second air pour les tapissiers' from Charpentier's 'Le malade imaginaire rajusté autrement pour la 3ème fois', composed 1685 (F-Pn Rés.Vm^{1}259, xxii, f.31v)

played three times in the duke's apartments in the Palais-Royal, but he wished it not to be published and it is not extant.

By that time Charpentier had been connected for about a decade with the Jesuits, first, according to Titon du Tillet, as *maître de chapelle* at their Collège de Clermont (renamed in 1683 the Collège de Louis-le-Grand) and then as *maître de musique* of the principal Jesuit church in Paris, St Louis (later named St Paul-St Louis). Brossard spoke of the latter post as being 'among the most brilliant' in French musical life; Le Cerf de la Viéville called St Louis 'l'église de l'opéra' (and in fact some of Charpentier's manuscripts of sacred music from this period name singers associated with the Opéra – the Académie Royale de Musique – such as the bass-baritone Jean Dun).

Besides composing many religious works for St Louis until at least the mid-1690s, Charpentier also contributed to the sacred dramas of the Jesuit Collège d'Harcourt (no.498) and the Collège de Louis-le-Grand. For the latter he composed *Celse Martyr* in 1687 (only the published libretto is extant) and in 1688 *David et Jonathas*, its music surviving in a full score of 1690 copied by the king's music librarian, André Danican Philidor *l'aîné*. Both works were full-scale Lullian *tragédies en musique*, in five acts with prologue.

Even before 1687–8 the Jesuits had become powerful enough for such fully scored large-scale dramatic works not to be subject to the restrictions on music in theatres outside the Académie Royale de Musique controlled by Lully. With Lully's death in 1687, the way was opened for *tragédies lyriques* by others to be introduced even at the Opéra. One by Charpentier was heard there: *Médée*, with a libretto by Thomas Corneille, younger brother of Pierre and a poet with whom Charpentier had collaborated in earlier dramatic works (*Circé*, 1675; *L'inconnu*, 1675; *La pierre philosophale*, 1681). *Médée* received its première on 4 December 1693. Although the king had accepted its dedication, and even though the sets were by Jean Berain (successor to Carlo Vigarani, longtime designer for the Opéra), and the title role was sung by the great Marthe Le Rochois (creator of several of Lully's heroines, notably that of *Armide*), it was not a great success. Writing in 1724, Brossard ascribed its poor reception to 'cabals of the envious and ignorant', surely meaning Lullists jealous of the threat posed by the 'italianized' Charpentier to their late hero. But, said Brossard, 'without exception, it is from this opera, more than any other, that one can learn the essentials of good composition'; it was also 'without a doubt the most expert and refined of all those that have been printed, at least since the death of Lully'.

On 20 May 1698 the post of *maître de musique* of the Sainte-Chapelle, the exquisite Gothic chapel in the Palais de Justice, fell vacant with the death of François Chaperon. Brossard hoped to be named to the post, second in French sacred music only to the royal chapel at Versailles; according to him, however, Charpentier got the Duke of Chartres to intercede successfully on his behalf, and on 28 June he was named Chaperon's successor. Charpentier held the position until his death. His duties were to direct the music at all services and ceremonies, to compose music for them and to teach the choirboys solfège, plainsong, counterpoint and vocal technique. Charpentier composed some of his richest and most impressive works for the Sainte-Chapelle, judging by the few of his scores for it that survive. Among them are the *Motet pour une longue offrande* (1698–9) and the dramatic motet *Judicium Salomonis* (1702), both written for the annual 'Messe rouge' of the Parlement (named after the judiciaries' scarlet robes); massive settings for Holy Week in 1699

of Psalms lxxi, xxvii and xvi (nos.228–30); and the masterpiece among his masses, '*Assumpta est Maria*'.

According to Titon du Tillet, Charpentier was buried in the Sainte-Chapelle, but the grave's location is unknown. To posterity he left an enigmatic and poignant *Epitaphium Carpentarij* (no.474), a strange, semi-sacred dramatic cantata to a Latin text, its date unknown, in which 'the shade of Charpentier' speaks to two wanderers in the underworld. It includes this rueful assessment: 'I was a musician, considered good by the good ones, scorned as ignorant by the ignorant. And since those who scorned me were much more numerous than those who lauded me, music became to me a small honour and a heavy burden. And just as at my birth I brought nothing into this world, I took nothing from it at my death'.

Very little of Charpentier's music was published during his lifetime: some *airs* from *Circé* (Paris, 1676), a few *airs sérieux et à boire* and (by the music publisher who enjoyed a royal monopoly, Christophe Ballard) the full score of *Médée* (Paris, 1694); Ballard also published some small vocal works in issues of his periodical *Meslanges*. Fortunately Charpentier was a meticulous caretaker of his manuscripts, which were carefully written in ink and gathered in numbered sheafs (*cahiers*), and he bequeathed them to a nephew, Jacques Edouard, who was a printer and bookseller. Edouard published in 1709 a collection of 12 *petits motets*; then, having sought but failed to interest private purchasers in all his uncle's manuscripts, sold them, no longer completely intact, to the king's library in 1727. These 'meslanges autographes', as they came to be known, were bound in 28 large volumes (now *F-Pn* Rés.Vm[1] 259); publication in a facsimile edition began in 1990.

2. SACRED MUSIC. The course of Charpentier's career and the musical posts he occupied, including his service as composer for the devout Mademoiselle de Guise, occasioned much more sacred music – for churches, private chapels and convents – than any other kind. Almost 500 religious works survive, covering a wide range of genres. The vocal church music includes 11 mass settings and about 140 other liturgical works; 84 psalm settings; and 207 motets of various types, among them the dramatic motets that are usually termed oratorios. About 30 instrumental ensemble compositions for the church survive.

In almost every category of the sacred music there is great diversity among the individual works in length, number of performers required, compositional techniques and forms. The masses, for example, range from the delicate *Messe pour le Port Royal* (no.5) for three soprano soloists, unison soprano chorus and continuo to the immense *Messe à quatre choeurs* (no.4) – obviously modelled on the Roman polychoral style of Benevoli and others – calling for 20 soloists, four SATB choirs, doubling strings and four continuo groups, each with its own organ. Similarly, perhaps the two most notable *Magnificat* settings are no.73 for *haute-contre*, tenor and bass soloists (a favourite medium for Charpentier), trumpets, strings and continuo, based entirely on 89 repetitions of an italianate ostinato consisting of a descending tetrachord, and the mighty *Magnificat à 8 voix et 8 instruments* (i.e. for double chorus, double orchestra and eight solo singers). The latter is constructed as a *grand motet* resembling those by such court composers as Du Mont, Pierre Robert and Lalande, with multiple movements and alternation of both vocal and instrumental *petit choeur* passages with others for *grand choeur*.

Among Charpentier's most original and perhaps influential sacred works are his Tenebrae compositions for Holy Week. Many of the lessons are rooted, in part, in the Gregorian 'tonus lamentationis', but even more deeply in the *airs de cour* (especially their highly ornamented *doubles*) of Antoine and Jean-Baptiste Boësset and Michel Lambert. These Tenebrae lessons seem to have initiated a distinctive French style in the genre (termed by some the 'high melismatic style'), culminating in François Couperin's single extant set of three. The responsories are less extravagantly ornamented, more cantabile.

Equally French in style (drawing on that of the *grand motet*) are Charpentier's four extant settings of the *Te Deum*. The one deservedly best known (no.146), with eight soloists, SATB chorus, woodwinds, trumpets, timpani and strings, reflects in its scoring the models of Lully and Lalande. The key is D major – a 'joyous and martial' key according to Charpentier's *Règles de compostition*, in which he set down perhaps the first list of 'key feelings' ('énergie des modes') – and the work begins with an attractive preludial *marche en rondeau* and proceeds through several contrasting movements to a blazing, climactic conclusion.

About half of Charpentier's psalm settings were conceived for liturgical use, the others as paraliturgical additions to Mass or Office services – as motets, in short. The earliest, composed in the early 1670s, are fairly lacklustre and quite italianate; most are for SATB with two treble instruments (violins or recorders) and continuo. A later group, dating from the late 1670s to the early 1680s (nos.170–9, 181 and 185–8), is more assured, with bolder dissonance and more assertive word-painting; most are in *petit motet* style for vocal trios, with a pair of violins and continuo for the ritornellos and often a prelude anticipating the vocal entries to follow. Other psalms of the early to mid-1680s, for the Dauphin's musicians, are more ambitious in both scoring and length. One such is the *De profundis* of 1683 on the queen's death (no.189), cast in the 'official' *grand motet* style with scoring à la Lully (including five string parts) and length to match (more than 500 bars). Similar in self-assurance, if not grandeur, are many motets of the 1680s and early 1690s composed for the Jesuits; these show Charpentier at the height of his powers. They are marked by more subtle relationships between music and text, more daring harmonic language and a unique fusion of French respect for perfect declamation and an italianate bent for lyrical, vocally grateful melodic lines.
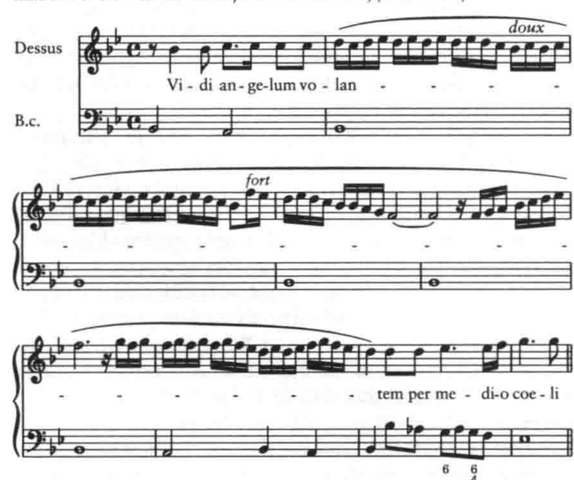
Charpentier's motets, more than 200 in all, resist generalization, being even more diverse in media and styles than the psalm settings. They may be classified in four main genres: Elevation motets, 'Domine salvum' motets, occasional motets and dramatic motets. Elevation motets and 'Domine salvum' motets were conventional components of the king's Mass services and, as such, emulated in other chapels. The Elevations, performed 'à l'heure qu'on lève l'hostie' (as Charpentier comments in the manuscript of no.256), were conceived as brief punctuating highlights between the first 'Hosanna in excelsis' of the Sanctus and the 'Benedictus qui venit'. Charpentier's 48 Elevations are settings of a wide variety of texts, but almost all are hushed, gentle and reverent *petits motets*, in keeping with the most mystical moment

of the Mass. By contrast, his 25 'Domine salvum' motets, to be sung at the conclusion of the ceremony, are settings of but a single text, Psalm xx.9: 'O Lord, save the king, and hear us in the hour when we call upon thee'. They are considerably diverse in length and expressive content.

The 'occasions' of Charpentier's 85 occasional motets are of many kinds: saints' days or church feasts; special catechism services or Corpus Christi processions; and seasons, celebrated in the *Méditations pour le Carême* (nos.380–89) and the *Chant joyeux du temps de Pâques*. Gratitude for the restoration to health of the king or the dauphin (nos.341 and 326) and lamentation on the death of the queen (no.331) have sacred counterparts in many motets addressing the Virgin, the Trinity or Mary Magdalene, to whom Charpentier returned several times in poignant, not to say voluptuous, works, notably the extensive *Magdalena lugens* (1686–7) for solo soprano. The majority of the occasional motets are *petits motets*. Among the larger ones, especially masterly are *In honorem Sancti Xaverij canticum*, which, with its virtuoso operatic solos (ex.1), was certainly composed for St Louis; *In honorem Sancti Ludovici Regis Galliae canticum*, a late work of exceptional pomp, circumstance and musical braggadocio; and the *Motet pour l'offertoire de la Messe Rouge*, retitled *Motet pour une longue offrande* (no.434) – a long offertory, indeed: almost 800 bars and lasting about 25 minutes.

Charpentier's dramatic motets number 35. They are more commonly known as oratorios – a misnomer, since they were composed as Latin motets for sacred services, not for meetings in oratories or for spiritual concerts. Diversity reigns in this genre, as in others treated by Charpentier. The largest, indebted in various ways to the Old Testament Latin oratorios of Carissimi, are works such as *Judith*, *Sacrificium Abrahae* and the very late *Judicium Salomonis*. Others, often termed by the composer 'cantica' ('canticum' meaning 'song'), are more modest and on different subjects; four (nos.394, 397, 413 and 415) are centred on the early Roman martyr Cecilia (patron saint of music), another four on the Nativity (nos.393, 414, 416 and 421). Tending to be even slighter are motets in the Italian dialogue tradition (nos.406 and 417). Common to all the motets is Charpentier's ability to portray character and his affective realization of

Ex.1 *In honorem Sancti Xaverij canticum* no. 355, (bars 23–31)



[I saw an angel flying amidst the heavens]
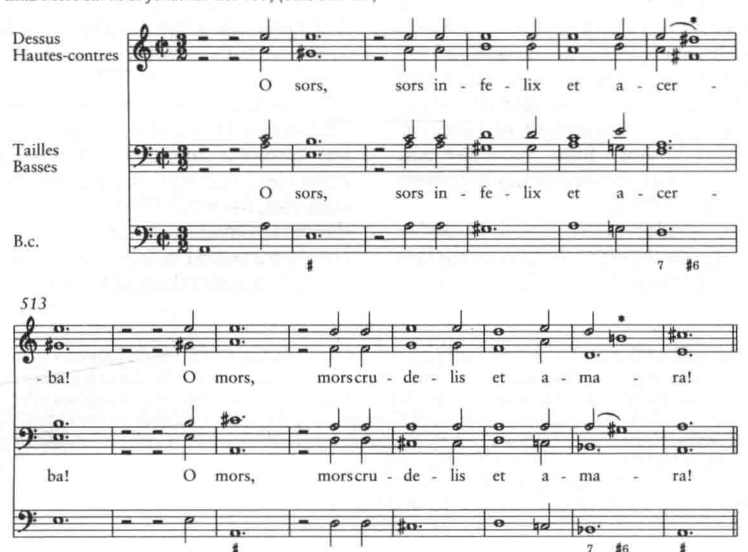
dramatic situations. Among the most remarkable in this regard is *Le reniement de St Pierre*. (Its French title, anomalous since the text is in Latin, is perhaps attributable to Brossard, who may have made the unique copy.) It builds to a quasi-operatic quartet in which Peter hysterically denies his association with Christ, while his accusers just as insistently identify him as a disciple; and it concludes with a celebrated chorus, of sovereign linear integrity, describing how Peter wept bitterly over his betrayal. It was partly such masterly control of contrapuntal textures that led Brossard to acclaim Charpentier as 'the most profound and learned of modern musicians'. His harmonic audacity – commented on by his contemporaries, some with admiration ('Neuvièmes et tritons brillèrent sous sa main'), some with distaste ('Quels tristes accords écorchent nos oreilles') – is frequently put at the service of dramatic intensity, as in the wrenching augmented 6ths and augmented octaves (marked with asterisks in ex.2) of the lament in *Mors Saülis et Jonathae* with which the chorus grieves over the deaths of Saul and Jonathan.

About 20 sacred instrumental compositions include a *Messe pour plusieurs instruments* (no.513), sets of pieces for Corpus Christi street-altar ceremonies and consecrations of bishops, offertories and *alternatim* versets for Masses, antiphons for Office services and two groups of carol settings for Christmas week. As a whole, in their exceptionally precise and completely written-out manuscripts, these reveal Charpentier as a gifted orchestrator and a colourist. His orchestral mass – apparently unique in French Baroque music as a substitute for the more common organ mass – betrays a youthfully demonstrative control over a dazzlingly varied group of instrumental ensembles. Its offertory 'à deux choeurs' resembles the italianate *Offerte pour l'orgue et pour les violons, flûtes et hautbois* (no.514) in its massive block-like opposition of winds and strings, its drone basses and its sectional, canzona-like design. Much more purely French are the ten delicate *Noëls sur les instruments* for flutes, four-part strings and continuo. A group of three of these (no.531) was apparently composed for performance along with the grandest of the Christmastide dramatic motets, *In nativitatem Domini canticum* (no.416); the other group of seven (no.534) were specifically intended for performance with the so-called O Antiphons (nos.36–43) preceding Christmas.

3. Stage music. Music by Charpentier for some 30 theatre pieces survives. One group consists of overtures, *intermèdes* and incidental music for spoken dramas produced, almost without exception, by the Comédie-Française; a second group is of self-contained musico-dramatic entertainments – pastorales, operatic divertissements and *tragédies en musique* – for various other places and patrons.

To his compositions for the Comédie-Française the 'profound and learned' Charpentier brought remarkably keen wit, élan and sense of theatre, initially in collaborations with Molière. They first worked together on musical revisions of *La comtesse d'Escarbagnas* and *Le mariage forcé* (1672), then on the first production of *Le malade imaginaire*, with its extensive music culminating in the final, hilarious 'Cérémonie des médecins', its orchestration genially including apothecaries' mortars, scored as if for timpani. Other collaborations with the company, after Molière's death, were less extensive, except for Thomas Corneille's *Circé* (1675), an elaborate work 'ornée de

Ex.2 *Mors Saülis et Jonathae* no. 403, (bars 507–20)



[O unhappy and harsh fate! O cruel and bitter death!]

machines, de changements de théâtre et de musique' (an overture, many dances, and vocal solos and ensembles); the 1680 comedy *Les fous divertissants*, with three *intermèdes*, one of them including a very funny 'laughing trio'; and Pierre Corneille's *tragédie à machines* called *Andromède* (1682).

For the musicians of Mademoiselle de Guise, Charpentier composed eight theatre works between about 1684 and 1687, mostly *pastorales* with ballet entrées (nos.481–4 and 486–9). All are chamber works, and most are scored for a small, conservative instrumental ensemble including recorders and/or viols. Two are Christmastide *pastorales* emphasizing the shepherds (and shepherdesses!) of Judea and the barnyard beasts of the birth at Bethlehem. Another is the 40-minute Ovidian *pastorale* in six scenes, *Actéon* (1683–5), revised as *Actéon changé en biche* to change the title role from *haute-contre* (probably sung by Charpentier) to soprano. The last Guise work in which Charpentier sang (upstaged in the title role by an *haute-contre* new to the ensemble) was *La descente d'Orphée aux enfers* (?1686), similarly based on Ovid. Though probably incomplete in the two acts that survive, it has proved viable; calling for ten singers and flutes, violins, viols and continuo, it has a deeply affecting lament and several seductive airs for Orpheus, who departs the underworld leaving its shades lamenting the loss of his enchanting voice.

Two light, frothy and amusing entertainments that may be termed 'operatic divertissements' are *Les arts florissants* and *Les plaisirs de Versailles* (the latter composed not for the Guise musicians but probably for the dauphin's). Each is in one act and several scenes; *Les arts* lasts about 45 minutes, *Les plaisirs* about 30. Both are allegorical fantasies dealing with the arts and other leisure-time pleasures, and in both Music has a leading role.

Three massive Lullian *tragédies lyriques* represent the climax of Charpentier's works for the theatre. *Celse Martyr* (music lost) and *David et Jonathas*, both for the Jesuits, preceded by a few years the masterwork, *Médée*, of 1693, produced at the Opéra. Charpentier's characterization of the several personae of the heroine – lover, mother, jealous wife, furious and malignant sorceress – is extraordinary. The elements of his mature style shine throughout: a synthesis of warmly italianate vocalism and precise French declamation; solo *récits* in an arioso manner poised between aria and recitative; dances for orchestra with carefully fashioned inner parts, buoyant and full of appealing rhythmic interplay of voices; a rich harmonic palette abounding in pungent chromaticism and evocative dissonances; a flair for unusual orchestral colours; and a magisterial command of instrumental and choral polyphony. Brossard's high opinion of *Médée* was ultimately vindicated, through recordings and stage productions, 300 years after its first performance.

4. Chamber music. Charpentier left a small body of secular chamber compositions, *airs sérieux et à boire*, cantatas and miscellaneous instrumental ensemble works.

More than 30 *airs* survive, mostly in 17th- and 18th-century prints. They constitute a virtual compendium of the chamber song as it existed during Charpentier's life. He composed about two dozen examples of the *air sérieux* (or *air tendre*), successor to the *air de cour* as the principal genre of small-scale but sophisticated French song. Most are for solo soprano and continuo, their texts diverse but in the oldest tradition of French lyric poetry, with love the main topic, shepherds and shepherdesses the main characters. Perhaps most unusual is a set of three on stanzas from Corneille's *Le Cid*; although published separately in successive issues of the *Mercure galant*, they belong together as a multipartite *air*, virtually a dramatic soliloquy.

A few bacchic *airs à boire*, with texts of rough humour and music of almost folkish charm, include several contrafacta of an *air* composed by Charpentier to replace Lully's 'Qu'ils sont doux, bouteille jolie' in Molière's *Le médecin malgré lui*; one of these is the well-known noël 'Un flambeau, Jeanette-Isabelle!' ('Bring a torch, Jeanette-Isabella').

Eight other secular vocal works may be termed cantatas for lack of a better term. Five have Italian texts, and four of these are indeed rooted in the Italian cantata. The

substantial wedding cantata (no.473) for the brother-in-law of the dauphin is, however, a different kind of work, scored very grandly with winds, brass, drums and strings. Along with the odd, enigmatic and autobiographical *Epitaphium Carpentarij*, the most important cantata is *Orphée descendant aux enfers*. Composed in 1683 for three male singers, two violins, flute, recorder and continuo, it has been claimed as 'the first genuine cantata in the French style' (Tunley, 1974).

Fewer than a dozen secular instrumental ensemble pieces by Charpentier survive, several of them (including two triumphal 'airs de trompettes', no.547) perhaps not chamber works but intended for outdoor performance. The most important are a *Concert* for an ensemble of four viols without continuo (perhaps the earliest genuine French Baroque suite of dances, with six contrasting movements) and a sonata (no.548) for eight instruments. The sonata anticipates Couperin's *Les nations* in combining elements of sonata and suite; its preludial first movement and two virtuoso *récits*, one showing off the bass viol, the other the bass violin, as well as the six other dance movements, reveal a confident mastery of independent instrumental compositions that Charpentier, regrettably, had little occasion to demonstrate.

WORKS

The numbering system is that used in Hitchcock's catalogue (1982). Titles given are Charpentier's own, followed by text incipits where different. For untitled works the text incipit is given either alone or with an editorial title in square brackets. Generic scoring (e.g. ww, str) indicates that although parts were written out specific instruments are not stipulated. Roman numerals in the *Source* column refer to volumes of Charpentier's autographs (*F-Pn* Rés.Vm[1] 259; 28 vols.); they also correspond to the volume numbers in ser.I of the complete edition.

Edition: *Marc-Antoine Charpentier: Oeuvres complètes*, ed. H.W. Hitchcock, ser.I–III (facs.), IV (Critical Commentary, Index) (Paris, 1990–)

Sources: Recueil d'airs sérieux et à boire (Paris, 1695–1704) [Recueil]
Motets melêz de symphonie (Paris, 1709) [Motets (1709)]
Meslanges de musique latine, françoise et italienne (Paris, 1726–9) [Meslanges]

Hc – *haute-contre*

SACRED VOCAL

No.	*Title*	*Scoring*	*Date*	*Source*	*First published*
			masses		
1	[Mass] [see also no.281]	6/4vv, 2 tr str, bc	?*c*1670	xiv	Colorado Springs, 1958
2	Messe pour les trépassés [see also no.234]	4/8vv, 2 fl, str, bc	?early 1670s	i	
3	Messe à 8 voix et 8 violons et flûtes [see also nos.236, 283]	6/8vv, 2 fl, str, bc	?early 1670s	xv	London, 1971 (in part)
4	Messe à 4 choeurs [see also no.285]	20/16vv, str, bc	?early 1670s	xvi	
5	Messe pour le Port Royal	3/1v, bc	?late 1680s	xxii	
6	Messe pour Mr Mauroy [see also no.299]	8/4vv, 2 fl, 2 ob, str, bc	?early 1690s	x	
7	Messe des morts à 4 voix [see also nos.213, 263]	8/4vv, bc	?early 1690s	xxiv	
7a	Agnus Dei (inc.)	4vv, bc	1690s	xxvii	
8	Messe pour le samedi de Pâques à 4 voix	8/4vv, bc	?early 1690s	v	Paris, 1949
9	Messe de minuit pour Noël	6/4vv, 2 fl, str, bc	?early 1690s	xxv	St Louis, 1962
10	Messe des morts à 4 voix et symphonie [see also no.269]	8/4vv, ww, str, bc	?mid-1690s	xxvi	
11	Assumpta est Maria: Missa 6 vocibus cum simphonia [see also no.303]	8/6vv, 2 fl, str, bc	?1699	xxvii *F-Pn* Vm[1]942	Versailles, 1994
			sequences		
12	Prose des morts ('Dies irae')	8/8vv, str, bc	?early 1670s	i	Paris, 1984
13	Prose pour le jour de Pâques ('Victimae paschali laudes')	2 Hc, B, bc	?early 1670s	xv	
14	Prose du saint sacrement ('Lauda Sion')	2 S, B, 2 tr str, bc	?late 1670s	iii	
15	Stabat mater pour des religieuses ('Stabat mater dolorosa')	1/1v, bc		xiii	Cologne, 1960
			antiphons		
16	'Regina coeli laetare'	2 S, bc	?early 1670s	i	
17	Autre [antienne] ('Veni sponsa Christi')	2 S, fl, bc	?early 1670s	i	
18	Salve regina	2 S, Mez, bc	?early 1670s	i	
19	Ave regina coelorum	2 S, Mez, bc	?early 1670s	i	Paris, 1955
20	Sub tuum praesidium	Hc, T, B, bc	?early 1670s	i	
21	Alma Redemptoris mater	2 S, bc	?mid-1670s	ii	Dubuque, Iowa, 1973
22	Ave regina	2 S, bc	?mid-1670s	ii	Motets (1709)
23	Salve regina à 3 voix pareilles	Hc, T, B, bc	?mid-1670s	ii, iii	Paris, 1952

No.	Title	Scoring	Date	Source	First published
24	Salve regina à 3 choeurs	3/8vv, bc	?mid-1670s	iii	
25	Antiphona in honorem beatae virginis a redemptione captivorum ('Beata es Maria')	Hc, T, 2 tr str, bc	?late 1670s	iii	
26	'Inviolata, integra et casta'	2 S, B, bc	?late 1670s	iv	
27	Salve regina des Jésuites	T, bc	?late 1670s	iv	Paris, 1949
28	Antiphona sine organo ad virginem ('Sub tuum praesidium')	2 S, Mez	1681–2	xxviii	Paris, 1952
29	Antiphona in honorem beatae Genovefae voce sola ('Gloriosam Christi sponsam')	S, bc	1685	vii	
30	'Regina coeli laetare'	Hc, T, B, bc	?late 1680s	viii	
31	Regina coeli voce sola cum [?flauti]	Hc, 2 fl, bc	?late 1680s	viii	Paris, 1953 (kbd red.)
32	Antienne à la vierge à 2 dessus ('Regina coeli laetare')	2 S, bc	?late 1680s	xxiii	Paris, 1951
33–5	[Antiphon cycle for a confessor not pontiff]:		?early 1690s	xxv	
	1ère antienne ('Domine quinque talenta')	2 S, bc			
	3ème antienne ('Fidelis servus')	Ct, T, 2 vn, bc			
	5ème antienne ('Serve bone')	2S, bc			Paris, 1963
36–43	Salut de la veille des O et les 7 O suivant le romain:		?early 1690s	v	
	Salut pour la veille des O ('O salutaris hostia')	Hc, T, B, bc			
	1er O ('O Sapientia')	Hc, T, B, bc			
	2de O ('O Adonai')	Hc, T, B, bc			
	3ème O ('O radix Jesse')	Hc, T, B, bc			
	4ème O ('O clavis David')	3/4vv, str, bc			
	5ème O ('O Oriens')	3/4vv, str, bc			
	6ème O ('O Rex gentium')	Hc, 2 vn, bc			
	7ème O ('O Emmanuel Rex')	Hc, T, B, bc			
44–7	[Marian antiphon cycle for the church year]:	3/4vv, 2 vn, bc	?early 1690s	v	
	'Alma Redemptoris mater'				Sèvres, 1951 (kbd red.)
	'Ave regina coelorum'				
	'Regina coeli laetare'				Paris, 1955 (choral pt)
	'Salve regina'				
48	Antienne à la vierge pour toutes les saisons de l'année ('Inviolata, integra et casta')	Hc, T, B, bc	?early 1690s	v	
49	Antienne à 3 voix pareilles pour la veille des O ('O admirabile commercium')	Hc, T, B, bc	?mid-1690s	xxvi	
50–52	Antienne pour les Vêpres de l'Assomption de la vierge:		?late 1690s	xxviii	
	Après Dixit Dominus ('Assumpta est Maria')	Mez, 2 vn, bc			Paris, 1953 (kbd red.)
	Après Laetatus sum ('In odorem unguentor um')	S, 2 fl, bc			
	Après Lauda Jerusalem Dominum ('Pulchra es et decora')	2 S, Mez, bc			

hymns

No.	Title	Scoring	Date	Source	First published
53	Jesu corona virginum	2 S, fl, bc	?early 1670s	i	
54	Hymne du Saint Esprit ('Veni Creator Spiritus')	Hc, T, B, 2 vn, bc	?early 1670s	xv	
55–7	In Sanctum Nicasium Rothomagensem archiepiscopum et martyrem:	1v	?early 1670s	xv	
	Hymnus ad Vesperas ('Claram Nicasii martyrio')	T			

No.	Title	Scoring	Date	Source	First published
	Hymnus in eundem ad Matutinem ('Quo vos terror')	B			
	In eundem ad Laudes ('Clare martyr sancte praesul')	T			
58	Pange lingua	Hc, T, B, 2 tr str, bc	?mid-1670s	ii	
59	Gaudia virginis Mariae ('Gaude virgo mater Christi')	3 S, bc	?mid-1670s	ii	Paris, 1955
60	Hymne pour toutes les fêtes de la vierge ('Ave maris stella')	2 S, B, 2 tr str, bc	?mid-1670s	iii	
61	Pour un reposoir: Pange lingua	2 S, B, 2 tr str, bc	1680–81	xviii	
62	Pange lingua pour des religieuses, pour le Port Royal	1/1v, bc	1681	xviii	Cologne, 1960
63	'Ave maris stella'	2 S, bc	early 1680s	iv	
64	Hymne du saint sacrement ('Pange lingua')	5/4vv, 2 fl, str, bc	?late 1680s	xxii	
65	Ave maris stella	4/4vv, str, bc	?late 1680s	xxii	
66	Hymne du Saint Esprit: Veni Creator (inc.)	6/4vv, 2 fl, str, bc	?late 1680s	xxiii	
67	Ave maris stella	S, Hc, 3 B, bc	?late 1680s	ix	
68	Pange lingua à 4 pour le Jeudi Saint ('Nobis datus, nobis natus')	S, Ct, B, bc	?late 1680s	xxiii	Paris, 1948
69	Veni Creator pour l dessus seul au catéchisme	S, bc	?late 1680s	xxiii	Paris, 1731
70	Veni Creator Spiritus pour l dessus seul pour le catéchisme	S, bc	?late 1680s	xxiii	Paris, 1951 (transcr. 4vv)
71	Iste confessor	2 S	?early 1690s	xxiv	
		Magnificat settings			
72	[Magnificat]	8/4vv, 2 tr str, bc	?1670	xiv	
73	[Magnificat]	Hc, T, B, 2 tr str, bc	?early 1670s	xv	Lausanne, 1949
74	Magnificat à 8 voix et 8 instruments	8/8vv, ww, str, bc	early 1680s	xi	
75	Magnificat à 3 dessus	S, S, Mez, bc	1683–5	vi	
76	Canticum B.V.M.	4/4vv, bc	?late 1680s	viii, v	
77	[Magnificat]	5/4vv, 2 fl, str, bc	?late 1680s	ix	
78	Magnificat	4/4vv, 2 fl, str, bc	?late 1680s	ix	St Louis, 1960
79	3ème Magnificat à 4 voix avec instruments	8/4vv, 2 fl, str, bc	?early 1690s	xxiv	
80	[Magnificat]	4/4vv, 2 fl, str, bc	1690s	xxiv	Stuttgart, 1994
81	Magnificat pour le Port Royal	3/3vv, bc	?late 1690s	xxviii	
		Litany of Loreto settings			
82	Litanies de la vierge à 3 voix pareilles	Hc, T, B, bc	early 1680s	xi	Madison, WI, 1994
83	Litanies de la vierge à 6 voix et 2 dessus de violes	6/6vv, 2 tr viols, bc	1683–5	vi	Madison, WI, 1994
84	Litanies de la vierge à 3 voix pareilles avec instruments	Hc, T, B, 2 tr str, bc	?late 1680s	xxii	Madison, WI, 1994
85	Litanies de la vierge	6/6vv, 2 fl, str, bc	?late 1680s	xxiii	Madison, WI, 1994
86	Litanies de la vierge à 2 dessus et 1 basse chantante	2 S, B, bc	?early 1690s	xxv	Madison, WI, 1994
87	Litanies de la vierge à 4 voix	8/4vv, bc	?early 1690s	xxiv	Madison, WI, 1994
88	Litanies de la vierge à 4 voix	8/4vv, bc	?early 1690s	xxiv	Madison, WI, 1994
89	Litanies de la vierge	8/4vv, bc	?early 1690s	xxv	Madison, WI, 1994
90	Courtes litanies de la vierge à 4 voix	4/4vv, bc	?early 1690s	v	Madison, WI, 1994
		Tenebrae lessons and responsories			
91	Leçon de ténèbres ('De lamentatione Jeremiae')	2 S, Ct, 2 fl, bc	?early 1670s	i	
92	Autre leçon de ténèbres ('JOD. Manum suam')	2 S, bc	?early 1670s	i	
93	Autre leçon de ténèbres ('ALEPH. Ego vir videns')	2 S, bc	?early 1670s	i	
94	Autre Jerusalem pour les leçons de ténèbres à 2 voix	2 S, bc	?early 1670s	i	
95	'Incipit oratio Jeremiae'	2 S, 2 tr str, bc	?early 1670s	i	
96–110	Les neuf leçons de ténèbres:		?late 1670s	iv	

No.	Title	Scoring	Date	Source	First published
	1ère leçon du mercredi ('Incipit lamentatio Jeremiae')	S, bc			Paris, 1952
	2de leçon du mercredi ('VAU. Et egressus est')	S, bc			
	3ème leçon du mercredi ('JOD. Manum suam')	2 S, bc			
	Lettres hébraiques de la 1ère leçon du vendredi	S, S, A, bc			
	Ritornelles pour la 1ère leçon du mercredi	2 vn, bc and 2 viols, bc in alternation			
	Prélude pour la 1ère leçon du mercredi	2 tr str, bc			
	1ère leçon du jeudi ('De lamentatione Jeremiae')	S, bc			
	2de leçon du jeudi ('LAMED. Matribus suis')	2 S, bc			
	3ème leçon du jeudi ('ALEPH. Ego vir videns')	S, bc			
	1ère leçon du vendredi ('De lamentatione Jeremiae')	S, tr viol, bc			
	2de leçon du vendredi ('ALEPH. Quomodo obscuratum est')	S, bc			
	2de leçon du jeudi ('LAMED. Matribus suis')	S, bc			
	3ème leçon du mercredi ('JOD. Manum suam')	2 S, A, bc			
	3ème leçon du jeudi ('ALEPH. Ego vir videns')	2 S, A, bc			
	3ème leçon du vendredi ('Incipit oratio Jeremiae')	2 S, A, bc			
111–19	Les neuf répons de chaque jour: les neuf répons du Mercredi Saint:		1680	iv	
	'In monte Oliveti'	2 S, A, bc			
	'Tristis est anima mea'	2 S, bc			
	'Amicus meus'	A, bc			Paris, 1949
	'Unus ex discipulis meis'	S, A, bc			
	'Eram quasi agnus'	S, bc			
	'Una hora non potuistis'	2 S, A, bc			
	' Seniores populi'	A, bc			Paris, 1952
	'Revelabunt coeli'	2 S, A, bc			
	'O Juda'	2 S, bc			
120–22	[Three Tenebrae lessons]:	B, ww, str, bc	?late 1680s	xxiii	Paris, 1983
	1ère leçon du mercredi ('Incipit lamentatio Jeremiae')				
	1ère leçon du jeudi ('De lamentatione Jeremiae')				
	1ère leçon du vendredi ('Misericordiae Domini')				
123–5	[Three Tenebrae lessons]:	Bar, 2 fl, 2 vn, bc	?late 1680s	xxiii	Paris, 1983
	3ème leçon du mercredi ('JOD. Manum suam')				
	3ème leçon du jeudi ('ALEPH. Ego vir videns')				
	3ème leçon du vendredi ('Incipit oratio Jeremiae')				
126–34	[Nine Tenebrae responsories]:		?early 1690s	x	
	'Tristis est anima mea'	2 T, bc			
	'Amicus meus'	T, 2 fl, bc			
	'Velum templi'	3/4vv, fl, str, bc			
	'Tenebrae factae sunt'	B, fl, str, bc			
	'Jerusalem surge'	2 T, 2 fl, bc			
	'Ecce quomodo'	Hc, str, bc			
	'Unus ex discipulis meis'	B, 2 vn, bc			
	'Tanquam ad latronem'	B, 2 fl, 2 vn, bc			
	'O vos omnes'	S, 2 fl, bc			
135–7	[Three Tenebrae lessons]:	3/6vv, fl, str, bc	?early 1690s	xxiii	Paris, 1983
	3ème leçon du mercredi ('JOD. Manum suam')				

No.	Title	Scoring	Date	Source	First published
	3ème leçon du jeudi ('ALEPH. Ego vir videns')				
	3ème leçon du vendredi ('Incipit oratio Jeremiae')				
138–40	[Three Tenebrae lessons]:	Hc, bc	?early 1690s	v	
	2de leçon du mercredi ('VAU. Et egressus est')				
	2de leçon du jeudi ('LAMED. Matribus suis')				
	2de leçon du vendredi (ALEPH. Quomodo obscuratum est')				
141–3	[Three Tenebrae lessons]:	B, 2 tr str, bc	?early 1690s	xxv	
	3ème leçon du mercredi ('JOD. Manum suam')				
	3ème leçon du jeudi ('ALEPH. Ego vir videns')				
	3ème leçon du vendredi ('Incipit oratio Jeremiae')				
144	Répons après la 1ère leçon du jeudi ('Omnes amici mei')	T, 2 fl, bc	?mid-1690s	xxvi	
			Te Deum settings		
145	Te Deum à 8 voix avec flûtes et violons	8/8vv, ww, str, bc	?early 1670s	xv, xvii	Paris, 1969
146	Te Deum	8/4vv, ww, tpt, timp, str, bc	?early 1690s	x	Vienna, 1957
147	Te Deum à 4 voix	8/4vv, str, bc	?early 1690s	v	
148	Te Deum à 4 voix	8/4vv, bc	1698–9	xii	
			psalms		
149	[Ps cxiii] ('Laudate pueri')	5/4vv, 2 tr str, bc	?*c*1670	xiv	
150	[Ps cxxvii] ('Nisi Dominus')	4/4vv, 2 tr str, bc	?*c*1670	xiv	
151	Confitebor tibi [Ps cxi] à 4 voix et 2 violons	8/4vv, 2 vn, bc	?*c*1670	xiv	
152	[Ps cxvii] ('Laudate Dominum')	4/4vv, 2 tr str, bc	?*c*1670	xiv	
153	[Ps cx] ('Dixit Dominus')	7/4vv, 2 tr str, bc	?*c*1670	xiv	
154	[Ps cxii] ('Beatus vir')	8/4vv, 2 tr str, bc	?*c*1670	xiv	
155	[Ps cxxxii] ('Memento, Domine')	6/4vv, 2 tr str, bc	?*c*1670	xiv	
156	De profundis [Ps cxxx] (and 'Requiem aeternam')	8/4vv, bc	?early 1670s	i	Paris, 1930
157	Miserere [Ps li]	Tr, S, 2 fl, bc	?early 1670s	xv	
158	Psalmus David 147 [Ps cxlvii.12–20] ('Lauda Jerusalem')	8/4vv, 2 vn, bc	?early 1670s	xv	
159	[Ps cxvii] ('Laudate Dominum')	Hc, T, B, 2 tr str, bc	?early 1670s	i	Paris, 1948 (kbd red.)
160	Psalmus 126us [Ps cxxvii] ('Nisi Dominus') à 4 voix	7/4vv, bc	?early 1670s	xv, v	
161	Psalmus David 121us [Ps cxxii] ('Laetatus sum')	7/4vv, 2 fl, str, bc	?early 1670s	xv	St Louis, 1965
162	Exaudiat [Ps xx] à 8 voix, flûtes et violons	7/8vv, fl, str, bc	?early 1670s	xv	Marandeuil, 1993
163	Psalmus David 8us ('Domine, Dominus noster')	2 S, B, 2 tr str, bc	?mid-1670s	ii	
164	Prière pour le roi [Ps xxi] ('Domine, in virtute tua')	2 S, B, 2 tr str, bc	?mid-1670s	ii	
165	Precatio pro rege [Ps xx] ('Exaudiat te Dominus')	2 S, B, 2 tr str, bc	?mid-1670s	ii	
166	Precatio pro filio regis [Ps lxxii, 1–17] ('Deus judicium tuum')	2 S, B, 2 tr str, bc	?mid-1670s	ii	
167	Quam dilecta: Psalmus David 83us [Ps lxxxiv]	8/8vv, fl, str, bc	1675	xviii	
168	Psalmus David 5us [*recte* 2us] in tempore belli pro rege ('Quare fremuerunt gentes')	8/8vv, str, bc	?mid-1670s	iii, xvii	
169	Psalmus David 125us [Ps cxxvi] ('In convertendo Dominus')	8/8vv, str, bc	?late 1670s	iii	

No.	Title	Scoring	Date	Source	First published
170	Psalmus David 136us [Ps cxxxvii]: Super flumina Babylonis	2 S, B, 2 fl, bc	?late 1670s	iii	
171	Super flumina: Psalmus 136us [Ps cxxxvii] 8 vocibus cum instrumentis	6/8vv, str, bc	?late 1670s	iii, xvii	
172	Psalmus 3us ('Domine quid multiplicati?')	Tr, S, B, 2 tr str, bc	?late 1670s	iii	
173	Miserere [Ps li]	2 S, Ct, bc	?late 1670s	iv	
174	[Ps xlii] ('Quemadmodum desiderat cervus')	2 S, B, 2 tr str, bc	1679–80	xix	
175	[Ps i] ('Beatus vir, qui non abiit')	2 S, B, 2 tr str, bc	1679–80	xix	
176	[Ps xcviii] ('Cantate Domino')	2 S, B, 2 tr str, bc	1679–80	xix	
177	[Ps cxlviii] ('Laudate Dominum de coelis')	2 S, B, 2 tr str, bc	1679–80	xix	
178	Psalmus David 127us [Ps cxxviii] ('Beati omnes')	2 S, B, 2 tr str, bc	1680–81	xviii	
179	Psalmus David 75us [Ps lxxvi] ('Notus in Judea') [see also no.206]	2 S, B, 2 tr str, bc	1681	xviii	
180	Exaudiat [Ps xx] pour le roi	8/4vv, bc	early 1680s	xi, v	
181	Psalmus David 84us [Ps lxxxv] ('Benedixisti, Domine')	2 S, B, 2 tr str, bc	1681–2	xxviii	
182	Psalmus David 116us [Ps cxvii] sine organo ('Laudate Dominum omnes')	3 S, Mez	1681–2	xxviii	Paris, 1955
183	Psalmus David 107us [Ps cviii] ('Paratum cor meum Deus'; verses 1–5)	Hc, T, B, bc	early 1680s	xi	
184	Psalmus David 5us [*recte* 2dus] ('Quare fremuerunt gentes')	2 S, B, 2 tr str, bc	1682–3	xx	
185	Psalmus David 91us [Ps cxii] ('Bonum est confiteri Domino')	2 S, B, 2 tr str, bc	early 1680s	xi	
186	Psalmus David 83us [Ps lxxxiv] ('Quam dilecta')	2 S, B, 2 tr str, bc	early 1680s	xi	
187	Psalmus 86 [Ps lxxxvi] ('Fundamenta ejus')	2 S, B, bc	early 1680s	xi	
188	Psalmus 62 [Ps lxiii] ('Deus, Deus meus')	2 S, B, tr str, bc	1683	xx	
189	De profundis [Ps cxxx] (and 'Requiem aeternam')	9/8vv, fl, str, bc	1683	xx	
190	Psalmus 109us [Ps cx]: Dixit Dominus 8 vocibus et totidem instrumentis	8/8vv, ww, str, bc	1683–5	vi	
191	Psalmus 147 [Ps cxlvii.12–20] ('Lauda Jerusalem')	8/8vv, str, bc	1683–5	vi	
192	[Ps xlvii] ('Omnes gentes plaudite')	2 S, B, 2 tr str, bc	1683–5	vi	
193	Psalmus David 50us [Ps li]: Miserere des Jésuites	6/6vv, 2 vn, bc	1683–5	vii, xxiii	Paris, 1984
194	Psalmus David 99us [Ps c] ('Jubilate Deo omnis terra')	2 S, B, 2 tr str, bc	1685	xxi	
195	Bonum est confiteri Domino: Psalmus David 91us [Ps xcii]	6/6vv, 2 tr str, bc	1687–8	xxii	
196	Psalmus David 12us [Ps xiii] ('Usquequo Domine')	2 S, Bar, B, tr rec, fl, b rec, bc	?late 1680s	xxii	
197	Psalmus David 109us [Ps cx] ('Dixit Dominus')	4/4vv, bc	?late 1680s	viii, v	
198	Psalmus David 4us ('Cum invocarem')	5/4vv, fl, str, bc	?late 1680s	viii	
199	Psalmus David 111us [Ps cxii] ('Beatus vir')	4/4vv, bc	?late 1680s	viii, v	
200	Psaume 110ème [Ps cxi]: Confitebor tibi	6/4vv, bc	?late 1680s	viii, v	
201	Psalmus David 34us [Ps xxxv] ('Judica Domine nocentes me')	2 S, 2 B, 2 tr str, bc	?late 1680s	ix	
202	Dixit Dominus: Psalmus David 109us [Ps cx]	5/4vv, ww, str, bc	?late 1680s	ix	
203	Psalmus 112us [Ps cxiii] ('Laudate pueri')	6/4vv, bc	?late 1680s	ix, v	

No.	Title	Scoring	Date	Source	First published
204	Psaume 109 [Ps cx] ('Dixit Dominus')	5/4vv, fl, str, bc	?late 1680s	ix	Paris, 1995
205	Gloria Patri pour le De profundis en C sol ut bémol à 4 voix, 4 violons, et flûtes	3/4vv, fl, str, bc	?late 1680s	ix	
206	Psalmus David 75us [Ps lxxvi] ('Notus in Judea') [a revision of no.179]	4/4vv, fl, str, bc	?early 1690s	x	
207	Psalmus David 87us [Ps lxxxviii] ('Domine Deus salutis meae')	6/4vv, fl, str, bc	?early 1690s	x	
208	Psalmus David 111us [Ps cxii]: Beatus vir qui timet Dominum 4 vocibus cum symphonia	8/4vv, ww, str, bc	?early 1690s	x	Paris, 1995
209	Psalmus David 115us [Ps cxvi.10–16] ('Credidi propter quod')	5/4vv, bc	?early 1690s	xxv, v	
210	Lauda Jerusalem: Psalmus David 147us [Ps cxlvii.12–20]	4/4vv, str, bc	?early 1690s	xxv	
211	Psalmus David 129us [Ps cxxx]: De profundis (and 'Requiem aeternam') à 4 voix	7/4vv, bc	?early 1690s	xxiv	
212	Psalmus David 129us [Ps cxxx] 4 vocibus ('De profundis' and 'Requiem aeternam')	7/4vv, bc	?early 1690s	xxiv	
213	De profundis [Ps cxxx] (and 'Requiem aeternam') [composed as part of no.7; ?model for no.213a]	8/4vv, bc	?early 1690s	xxiv	
213a	De profundis [Ps cxxx] (and 'Requiem aeternam') (inc.) [?derived from no.213]	8/4vv, bc	1690s	xxvii	
214	Psalmus David 116us [Ps cxvii] ('Laudate Dominum omnes')	6/4vv, bc	?early 1690s	xxiv	Paris, 1954
215	Psalmus David 67us [Ps lxviii] ('Exsurgat Deus'; verses 1–3, variants of verses 35, 34, 18)	3/4vv, 2 tr str, bc	?early 1690s	xxv	
216	Psalmus David 121us [Ps cxxii] ('Laetatus sum')	5/4vv, 2 tr str, bc	?early 1690s	xxv	
217	Psalmus 123us [Ps cxxiv] ('Nisi quia Dominus')	4/4vv, 2 tr str, bc	?early 1690s	xxv	
218	Psalmus David 45us [Ps xlvi] ('Deus noster refugium')	3/4vv, 2 tr str, bc	?early 1690s	xxv	
219	Miserere: [Psalmus] 50 [Ps li] à 4 voix et 4 instruments	8/4vv, fl, str, bc	?early 1690s	xxv	
220	Psalmus David 110us [Ps cxi] ('Confitebor tibi') à 4 voix	5/4vv, bc	?early 1690s	v	Paris, 1991
221	Psalmus David 111us [Ps cxii] ('Beatus vir') à 4 voix	5/4vv, bc	?early 1690s	v	Paris, 1991
222	Court De profundis à 4 voix [Ps cxxx] (and 'Requiem aeternam')	3/4vv, bc	?early 1690s	v	
223	Laudate Dominum omnes gentes [Ps cxvii] 8 vocibus et totidem instrumentis	8/8vv, fl, str, bc	?mid-1690s	xxvi	Vienna, 1973
224	Beatus vir qui timet Dominum [Ps cxii] 8 vocibus et totidem instrumentis	8/8vv, fl, str, bc	?mid-1690s	xxvi	
225	Confitebor [Ps cxi] à 4 voix et instruments	6/4vv, fl, str, bc	?mid-1690s	xxvi	Paris, 1995
226	Dixit Dominus [Ps cx] pour le Port Royal	3/2vv, bc	?late 1690s	xxviii	
227	Laudate Dominum omnes gentes [Ps cxvii] pour le Port Royal	3/2vv, bc	?late 1690s	xxviii	
228	Psalmus David 70us [Ps lxxi] ('In te Domine speravi'): 3ème psaume du 1er nocturne du Mercredi Saint	7/5vv, str, bc	1699	xii	

No.	Title	Scoring	Date	Source	First published
229	Psalmus David 26us [Ps xxvii] ('Dominus illuminatio mea'): 3ème psaume du 1er nocturne du Jeudi Saint	8/5vv, str, bc	1699	xii	
230	Psalmus David 15us [Ps xvi] ('Conserva me, Domine'): 3ème psaume du 1er nocturne du Vendredi Saint	6/5vv, str, bc	1699	xii	
231	[Ps cxxvii] ('Nisi Dominus')	2 S, B, 2 tr str, bc		*Pn* Rés.Vmc.28	
232	De profundis [Ps cxxx] (and 'Requiem aeternam')	2 S, B, 2 tr str, bc		*Pn* Rés.Vmc.28	
		elevation motets			
233	'Ave verum corpus'	2 S, 2 tr str, bc	?early 1670s	i	
234	'Pie Jesu' [composed as part of no.2]	3/8vv, bc	?early 1670s	i	
235	O sacrum convivium à 3 dessus	2 S, Mez, bc	?early 1670s	i	
236	Elévation ('O salutaris hostia') [composed as part of no.3]	B, 2 fl, bc	?early 1670s	xv	London, 1971
237	Elévation pour la paix ('O bone Jesu dulcis')	Hc, T, B, 2 tr str, bc	?mid-1670s	ii, iii	
238	Elévation ('Gaudete dilectissimi')	B, 2 tr str, bc	?mid-1670s	ii	
239	O sacrum à 3 ('O sacrum convivium')	2 S, A, bc	?mid-1670s	iii, *Pn* Vm[1] 1693 (inc.)	
240	O sacrum pour trois religieuses ('O sacrum convivium')	2 S, A, bc	?mid-1670s	iii	
241	Elevatio ('Venite fideles ad convivium')	B, 2 tr str, bc	?late 1670s	iii	
242	Ecce panis voce sola: Elévation ('Ecce panis angelorum')	S, bc	?late 1670s	iii	
243	Panis angelicus voce sola: Elévation	S, bc	?late 1670s	iii	Motets (1709)
244	Elévation à 2 dessus et 1 basse chantante ('O bone Jesu')	2 S, B, bc	?late 1670s	iii	
245	Elévation ('O pretiosum')	S, 2 vn, bc	?late 1670s	iii	
246	Elévation ('Caro mea vere est cibus')	2 S, B, bc	?late 1670s	iii	
247	'O pretiosum et admirabile convivium'	S, bc	?late 1670s	iii	
248	Elévation ('O salutaris hostia')	B, 2 tr str, bc	1679–80	xix	
249	'O salutaris hostia'	S, bc	1681	xviii	
250	Elevatio ('Ascendat ad te Domine')	Bar, 2 tr str, bc	early 1680s	iv	
251	Elévation à 5 sans dessus de violon ('Transfige dulcissime Jesu')	2 S, Hc, T, B, bc	1683	xx	Paris, 1991
252	Elévation ('O coelestis Jerusalem')	Hc, T, B, bc	1683–5	vi	
253	O Amor: Elévation à 2 dessus et 1 basse chantante	2 S, B, bc	1683–5	vi, xxiii	Paris, *c*1900
254	'O pretiosum et admirabile convivium'	2 S, bc	1683–5	vi	
255	'O pretiosum et admirandum convivium'	2 S, B, 2 tr str, bc	1683–5	vi	
256	Elévation à 3 dessus ('O clementissime Domine Jesu')	3 S, bc	1683–5	xxi	
257	Elevatio ('Gustate et videte quam suavis')	S, bc	1683–5	xxi	
258	Elevatio ('Nonne Deo subjecta erit')	S, bc	1686–7	viii	
259	Elévation ('Transfige amabilis Jesu')	2 S, B, bc	1687–8	xxii	
260	Elevatio ('O sacramentum pietatis')	2 T, B, 2 fl, 2 vn, bc	?late 1680s	ix	
261	O salutaris à 3 dessus ('O salutaris hostia')	3 S, bc	?early 1690s	xxiii	
262	O salutaris hostia	S, 2 ob, bc	?early 1690s	xxv	
263	Elévation ('Pie Jesu') [composed as part of no.7]	2 S, bc	?early 1690s	xxiv	

No.	Title	Scoring	Date	Source	First published
264	Elévation au saint sacrement ('O amantissime salvator noster')	Hc, T, B, bc	?early 1690s	xxiv	
264a	Elévation à 3 voix pareilles [variant of no.264]	Hc, T, B, bc	1690s	xxvii	
265	Elévation ('Bone pastor')	Hc, T, B, bc	?early 1690s	xxiv	Paris, 1948
266	'Ave verum corpus'	Hc, 2 fl, bc	?early 1690s	x	
267	Elévation ('Verbum caro, panem verum')	Hc, T, B, bc	?early 1690s	v	
268	Elévation à voix seule pour 1 taille ('Lauda Sion')	T, bc	?early 1690s	xxv	Motets (1709) (variant)
269	A l'élévation de la sainte hostie ('Pie Jesu') [composed as part of no.10]	2 S, bc	?mid-1690s	xxvi	
270	Pour le saint sacrement à 3 voix pareilles ('O dulce, o ineffabile')	Hc, T, B, bc	?mid-1690s	xxvi	
271	Pour le saint sacrement à 3 voix pareilles ('Amate Jesum omnes')	Hc, T, B, bc	?mid-1690s	xxvi	
272	Elévation à 2 dessus et 1 basse ('Quare tristis est anima mea')	2 S, B, bc	?mid-1690s	xxvi	
273	Elévation ('O vere, o bone')	Hc, bc	1698–9	xii	Cologne, 1960
274	Elévation ('O sacramentum pietatis')	Mez, 2 fl, 2 vn, bc	?late 1690s	xxviii	
275	'Panis quem ego dabo'	2 S, Ct, T, B, 2 fl, bc		*Pn* Rés.Vmc.27	
276	'Adoramus te Christe'	2 S, B, 2 fl, bc		*Pn* Rés.Vmc.27	
277	'Cantemus Domino'	2 S, bc		*Pn* Rés.Vmc.27	
278	Motet du saint sacrement à 4 ('O sacrum convivium')	S, Hc, T, B, bc		*Pn* Vm^{1}1175bis	
279	Motet à voix seule pour une élévation ('O amor, o bonitas')	S, bc			Motets (1709)
280	Motet de saint sacrement ('Egredimini filiae Sion')	S, 2 tr str, bc			Motets (1709)

'Domine salvum' motets

No.	Title	Scoring	Date	Source	First published
281	Domine salvum [composed as part of no.1]	S, Hc, T, B, 2 tr str, bc	?*c*1670	xiv	Colorado Springs, 1958
282	'Domine salvum fac regem'	2 S, bc	?early 1670s	i	
283	Domine salvum de la messe à 8 [composed as part of no.3]	5/8vv, fl, str, bc	?early 1670s	xv	
284	Domine salvum à 3 voix pareilles avec orgue	2 Hc, B, bc	?early 1670s	xv	
285	'Domine salvum fac regem' [composed as part of no.4]	6/16vv, str, bc	?early 1670s	xvi	
286	Domine salvum	2 S, B, 2 tr str, bc	?mid-1670s	ii	
287	Domine salvum: trio	Hc, T, B, 2 tr str, bc	?mid-1670s	iii	
288	Domine salvum pour trois religieuses	2 S, A, bc	?mid-1670s	iii	
289	'Domine salvum fac regem' (unfinished)	2 S, B, 2 tr str, bc	1679–80	xix	
290	Domine salvum sine organo en C sol ut	3 S, Mez	1681–2	xxviii	
291	'Domine salvum fac regem'	8vv, str, bc	early 1680s	xi	
292	'Domine salvum fac regem'	3/4vv, bc	1682–3	xx	
293	'Domine salvum fac regem'	2 S, B, 2 tr str, bc	1683–5	vi	
294	Autre Domine [salvum]	2 S, B, 2 tr str, bc	1683–5	vi	
295	'Domine salvum fac regem'	2 S, B, 2 tr str, bc	1686–7	xxii	
296	'Domine salvum fac regem'	2 T, B, bc	?late 1680s	viii	
297	Domine salvum pour 1 haut et 1 bas dessus	2 S, bc	?late 1680s	ix	
298	'Domine salvum fac regem' (inc.)	Hc, T, B, bc	?early 1690s	xxiii	
299	Domine salvum [composed as part of no.6]	2/4vv, fl, str, bc	?early 1690s	x	
300	Domine salvum à 3 dessus	3 S, bc	?early 1690s	x	
301	Domine salvum à 3 voix pareilles	Hc, T, B, bc	?early 1690s	xxiv	
302	Domine salvum à 3 voix pareilles	Hc, T, B, bc	?early 1690s	xxiv	
303	Dominum salvum [composed as part of no.11]	6vv, fl, str, bc	1698–1702	xxvii	
304	'Domine salvum fac regem'	2 S, bc		*Pn* Rés.Vmc.27	Paris, 1730

No.	Title	Scoring	Date	Source	First published
305	Motet ('Domine salvum fac regem')	S, Hc, T, str, bc			Motets (1709)
		occasional motets			
306	[Motet for St Bernard] ('Gaudete fideles')	2 S, 2 fl, bc	?early 1670s	i	
307	[Motet for St Augustine] ('O doctor optimae')	2 S, bc	?early 1670s	i	
308	[Motet for Easter] ('Haec dies')	2 S, 2 fl, bc	?early 1670s	i	
309	Nativité de la vierge ('Sicut spina')	2 S, bc	?early 1670s	i	
310	St François ('Jubilate Deo fideles')	2 S, 2 tr str, bc	?early 1670s	i	
311	Motet pour les trépassés à 8: Plainte des âmes du purgatoire ('Miseremini mei')	5/8vv, str, bc	?early 1670s	i	
312	O filii à 3 voix pareilles ('Alleluia O filii et filiae')	2 Hc, B, 2 fl, bc	?early 1670s	xv	
313	Pour la conception de la vierge ('Conceptio tuo Dei genitrix virgo')	Tr, A, bc	?early 1670s	xv	
314	In nativitatem Domini canticum ('Quem vidistis pastores')	S, Hc, T, B, 2 fl, 2 vn, bc	?early 1670s	xv	Stuttgart, 1994
315	Pour Ste Anne ('Gaude felix Anna')	2 S, bc	?early 1670s	ii	
316	In circumcisione Domini ('Postquam consumati sunt')	2 S, B, 2 tr str, bc	?mid-1670s	ii	
317	Pour le jour de Ste Geneviève ('Gaudia festivae percurrant')	2 S, B, 2 tr str, bc	?mid-1670s	ii	
318	In festo purificationis ('Erat senex in Jerusalem')	2 S, B, 2 tr str, bc	?mid-1670s	ii	
319	Motet pour la Trinité ('O altitudo divitiarum')	S, Hc, B, bc	?mid-1670s	ii	
320	Motet de St Louis ('In tympanis et organis') (inc.)	Hc, 2 tr str, bc	?mid-1670s	iii	
321	Motet de St Laurent ('Beatus Laurentius')	Hc, 2 tr str, bc	?mid-1670s	iii	
322	Motet de la vierge pour toutes ses fêtes ('Quam pulchra es')	2 S, A, 2 fl, bc	?mid-1670s	iii	Paris, 1954 (org red.)
323	In honorem S Ludovici Regis Galliae canticum tribus vocibus cum symphonia ('In tympanis et organis')	2 S, B, 2 tr str, bc	?late 1670s	iii	
324	In nomine Jesu ('O nomen Jesu') (inc.)	Hc, T, B, bc	?late 1670s	iv	
325	Canticum Annae ('Exultavit cor meum in Domine')	2 S, B, 2 tr str, bc	early 1680s	iv	
326	Gratiarum actiones ex sacris codicibus excerptae pro restituta serenissimi galliarum delphini salute ('Circumdederunt me dolores')	2 S, B, 2 fl, b fl, bc	early 1680s	iv	
327	Motet pour toutes les fêtes de la vierge ('Corde et animo Christo canamus gloriam')	2 S, B, 2 tr str, bc	1681–2	xviii	Paris, 1954 (partial)
328	Supplicatio pro defunctis ad beatam virginem ('Languentibus in purgatorio')	2 S, B, 2 fl, b fl, bc	1681–2	xviii	Paris, 1953
329	Pour un reposoir ('Ave verum corpus') [see also no.523]	2 S, B, 2 fl, str, bc	1682–3	xx	
330	Gaudia Beatae Virginis Mariae ('Gaude virgo mater Christi')	2 S, B, 2 tr str, bc	early 1680s	xi	
331	Luctus de morte augustissimae Mariae Theresiae Reginae Galliae ('Laeta sileant organa')	Hc, T, B, 2 tr str, bc	1683	vi	

No.	Title	Scoring	Date	Source	First published
332	In honorem S Ludovici Regis Galliae ('In tympanis et organis')	Hc, T, B, 2 tr str, bc	1683	vi	
333	Pro omnibus festis B.V.M. ('Annuntiate superi, narrate coeli')	6/6vv, str, bc	1683–5	vi	
334	Motet pour la vierge ('Alma Dei creatoris')	S, bc	1683–5	xxi	Paris, 1952
335–8	Quatuor anni tempestatis Ver ('Surge, propea, amica mea') Aestas ('Nolite me considerare') Autumnus ('Osculetur me osculo oris sui') Hyems ('Surge aquilo et veni auster')	2 S, bc	1685	xxi, xxiii	
339	Chant joyeux du temps de Pâques ('O filii et filiae')	6/5vv, 2 tr viols, bc	early 1685	vii	
340	Ad beatam virginem canticum ('Hodie salus')	Hc, T, B, 2 fl, 2 vn, bc	1686	vii	
341	Gratiarum actiones pro restituta regis christianissimi sanitate anno 1686 ('Circumdederunt me dolores')	2 S, 2 fl, 2 vn, bc	1686	*Pn* Vm[1]1269, Vm[1]1264	
342	Pour Ste Thérèse ('Flores o gallia')	2 S, S, bc	1686–7	viii, *Pn* Vm[1]1269	
343	Magdalena lugens voce sola cum symphonia ('Sola vivebat in antris')	S, 2 tr str, bc	1686–7	viii	
344	In festo corporis Christi canticum ('Venite ad me')	5/5vv, 2 tr str, bc	1686–7	xxii	New York, 1966
345	Canticum Zachariae ('Benedictus Dominus Deus')	5/6vv, 2 tr str, bc	1686–7	viii	
346	Pour le saint sacrement au reposoir ('Oculi omnium in te sperant')	5/5vv, 2 fl, bc	?late 1680s	xxii	Sèvres, 1951 (kbd red.)
347	In honorem S Benedicti ('Exultet omnium turba fidelium')	2 S, Bc	?late 1680s	xxii	
348	Motet du saint sacrement pour un reposoir ('Ecce panis angelorum')	T, Bar, B, 2 tr str, bc	?late 1680s	xxii	Paris, 1957
349–50	Pour la passion de notre Seigneur 1ère pause ('O crux ave spes unica') 2de pause ('Popule meus quid feci tibi')	Hc, T, bc	?late 1680s	xxiii	
351	Pour le jour de la passion de notre Seigneur Jesus Christ ('O crux ave spes unica')	Hc, T, B, bc	?late 1680s	xxiii	Paris, 1957
352	Second motet pour le catéchisme à la pause du milieu: à la vierge ('Sub tuum praesidium')	S, bc	?late 1680s	xxiii	Paris, 1948
353	In Assumptione Beatae Mariae Virginis ('Suspirabat Maria')	5/4vv, fl, str, bc	?late 1680s	ix	
354	Motet pour St François de Borgia ('Beatus vir qui inventus est')	Hc, 2 tr str, bc	?late 1680s	ix	
355	In honorem S Xaverij canticum ('Vidi angelum volantem')	5/4vv, fl, str, bc	?late 1680s	ix	
355a	Canticum de S Xaverio ('Vidi angelum volantem') [abbreviated variant of no.355]	5/4vv, ww, str, bc	?early 1690s	x	
356	O filii pour les voix, violons, flûtes et orgue ('Alleluia. O filii et filiae')	1/4vv str, bc	?late 1680s	xxiii	

No.	Title	Scoring	Date	Source	First published
357	In purificationem B.V.M. canticum ('Psallite coelites')	2 S, B, 2 fl, 2 vn, bc	?late 1680s	xxiii	
358	In festo corporis Christi canticum ('Pandite portas populi')	2 S, B, 2 tr str, bc	?late 1680s	xxiii	
359	Motet pour la vierge à 2 voix ('Omne die dic Maria')	Hc, T, bc	?early 1690s	x	
360	Pour la vierge ('Felix namque es')	T, B, bc	?early 1690s	x	
361	Pour plusieurs martyrs: motet à voix seule sans accompagnement ('Sancti Dei per fidem')	B	?early 1690s	x	
362	Pour le Saint esprit ('Veni Creator Spiritus')	Hc, T, B, bc	?early 1690s	xxv	
363	Motet pendant la guerre ('Quare fremuerunt gentes')	4/4vv, 2 vn, bc	?early 1690s	xxv	
364	Pour le Saint Esprit ('Veni Sancte Spiritus')	Hc, T, B, bc	?early 1690s	xxiv, xxvii	
365	In honorem S Ludovici Regis Galliae canticum ('Dies tubae et clangoris')	5/4vv, ww, str, bc	?early 1690s	xxiv	
365a	In honorem S Ludovici Regis Galliae canticum ('Dies tubae et clangoris') [abbreviated variant of no.365]	5/4vv, ww, str, bc	1690s	xxvii	
366	Pour le Saint Esprit ('Veni Sancte Spiritus')	Hc, T, B, bc	?early 1690s	v	
367	La prière à la vierge du Père Bernard ('Memorare, o piissima virgo')	3/4vv, 2 tr str, bc	?early 1690s	xxv	
368	Motet de St Joseph ('Justus germinabit')	4/4vv, bc	?early 1690s	xxv	
369	Pro virgine non martyre ('Ante torum hujus virginis')	Hc, T, B, bc	?early 1690s	xxv	
370	Pour le catéchisme ('Gloria in excelsis Deo')	S, bc	?early 1690s	xxv	Cologne, 1960
371	A la vierge à 4 voix pareilles ('Ego mater agnitionis')	Hc, 2 T, B, bc	?early 1690s	v	
372	Pour la 2de fois que le saint sacrement vient au même reposoir ('O Deus, o salvator noster')	5/4vv, str, bc	?mid-1690s	xii	
373	[Motet for Mary Magdalene] ('Sola vivebat in antris')	2 S, 2 fl, bc		*Pn* Rés.Vmc.27	
374	[Motet for St Teresa] ('Flores o Gallia')	2 S, 2 fl, bc		*Pn* Rés.Vmc.27	Paris, 1729
375	Pour un confesseur non pontife ('Euge serve bone')	Hc, T, bc			Motets (1709)
376	Pour un confesseur ('Beatus vir qui inventus est')	Hc, bc			Motets (1709)
377	Pour tous les saints ('O vos amici Dei')	T, bc			Motets (1709)
378	Pour le Carême ('Peccavi Domine')	2 S, B, bc		*Pn* Vm[1]1269	Motets (1709)
379	Pour plusieurs fêtes ('Cur mundus militat')	Hc, T, B, bc			Motets (1709)
380–89	Méditations pour le Carême	Hc, T, B, bc		*Pn* Vm[1]1175bis	
	1ère ('Desolatione desolata est')				
	2de ('Sicut pullus hirundinis')				
	3ème ('Tristis est anima mea')				
	4ème ('Ecce Judas')				
	5ème ('Cum cenasset Jesus')				
	6ème ('Quarebat Pilatus dimittere Jesum')				
	7ème ('Tenebrae factae sunt')				Paris, 1954
	8ème ('Stabat mater dolorosa')				

No.	Title	Scoring	Date	Source	First published
	9ème ('Sola vivebat in antris') 10ème ('Tentavit Deus Abraham')				
390	Motet de la vierge à 4 ('Omne die dic Maria')	4/4vv, bc		*Pn* Vm[1]1175bis	
	dramatic motets (oratorios)				
391	Judith sive Bethulia liberata ('Stabat Holofernes super montes')	8/4vv, fl, str, bc	?mid-1670s	ii	Versailles, 1996
392	Canticum pro pace ('Totus orbis personet tubarum clangore')	8/8vv, str, bc	?mid-1670s	ii	Versailles, 1994
393	Canticum in nativitatem Domini ('Frigidae noctis umbra')	2 S, B, 2 tr str, bc	?mid-1670s	ii	
394	In honorem Caeciliae, Valeriani et Tiburtij canticum ('Est secretum, Valeriane')	2 S, B, 2 tr str, bc	?mid-1670s	ii	
395	Pour la fête de l'Epiphanie ('Cum natum esset Jesus in Bethlehem')	2 S, B, 2 tr str, bc	?mid-1670s	ii	
396	Historia Esther ('Assuerus anno tertio regni sui')	7/8vv, 2 fl, 2 vn, bc	?mid-1670s	iii	
397	Caecilia virgo et martyr octo vocibus ('Est secretum, Valeriane')	6/8vv, str, bc	?mid-1670s	iii	
398	Pestis Mediolanensis ('Horrenda pestis Mediolanum vastabat')	8/8vv, fl, str, bc	?late 1670s	iii, xvii	Paris, *c*1905 (in part); Chapel Hill, NC, 1979
399	Filius prodigus ('Homo quidam duos habebat filios')	4/4vv, 2 tr str, bc	1680	iv; *Pn* Vm[1]1480, *V* 58	Oxford and New York, 1987
400	Canticum in honorem Beatae Virginis Mariae inter homines et angelos ('Annutiate superi, narrate coeli')	2 S, Hc, T, B, bc	*c*1680	iv	Paris, 1954 (in part)
401	Extremum Dei judicium ('Audite coeli quae loquor')	9/4vv, 2 tpt, 2 tr str, bc	early 1680s	iv	
402	Sacrificium Abrahae ('Cum centum esset annorum Abraham')	8/4vv, str, bc	1680–81	xviii; *Pn* Vm[1]1479	Versailles, 1995
402a	Symphonies ajustées au Sacrifice d'Abraham	2 tr str, bc	—	xvi	
403	Mors Saülis et Jonathae ('Cum essent congregata ad praelium')	8/4vv, 2 tr str, bc	early 1680s	iv	Versailles, 1992
404	Josue ('Cum audisset Adonisedec rex Jerusalem')	6/4vv, str, bc	early 1680s	xi, xvii	Versailles, 1992
405	In resurrectione Domini nostri Jesu Christi canticum ('Hei mihi dilecta Maria')	2 S, B, 2 tr str, bc	1681–2	xxviii	
406	In circumcisione Domini: Dialogus inter angelum et pastores ('Xenia, xenia pastores')	Hc, T, B, 2 tr str, bc	1682–3	xx	
407	Dialogus inter esurientem, sitientem et Christum ('Famem meam quis replebit')	2 S, B, bc	1682–3	xi	
408	Elévation ('Famem meam quis replebit')	2 S, B, str, bc	1683	xx	
409	In obitum augustissimae nec non piissimae gallorum reginae lamentum ('Heu, heu me miserum')	9/7vv, fl, str, bc	1683	xx	
410	Praelium Michaelis archangeli factum in coelo cum dracone ('Audita est vox angelorum multorum') (inc.)	6/8vv, 2 tr str, bc	1683	xx	

No.	Title	Scoring	Date	Source	First published
411	Caedes sanctorum innocentium ('Surge Joseph e somno')	6/6vv, 2 tr str, bc	1683–5	xxi	
412	Nuptiae sacrae ('Incipite Domino in tympanis')	6/6vv, 2 tr str, bc	1683–5	xxi	
413	Caecilia virgo et martyr ('Est secretum, Valeriane')	6/6vv, 2 tr str, bc	1683–5	vi	
414	In nativitatem Domini nostri J[esu] C[hristi] canticum ('Frigidae noctis umbra')	6/6vv, 2 tr str, bc	1683–5	vi	St Louis, 1959
415	Caecilia virgo et martyr ('Est secretum, Valeriane')	6/6vv, 2 tr str, bc	1686	vii, xxii	
416	In nativitatem Domini canticum ('Usquequo avertis faciem tuam Domine')	8/4vv, fl, str, bc	?late 1680s	ix	
417	Dialogus inter Christum et homines ('Homo deus fecit coenam magnam')	Hc, T, Bar, 2 fl, 2 vn, bc	?early 1690s	xxiii	
418	In honorem S Ludovici Regis Galliae ('Languebat Ludovicus inter suorum cadavera')	3/4vv, 2 fl, 2 vn, bc	?early 1690s	v	
419	Pour St Augustin mourant ('Bonum certamen certavit Augustinus')	2 S, bc	?late 1690s	xxviii	Motets (1709)
420	Dialogus inter angelos et pastores Judeae in nativitatem Domini ('Usquequo avertis faciem tuam Domine')	8/4vv, fl, str, bc	?late 1690s	xxviii	
421	In nativitate Domini nostri Jesu Christi canticum ('Frigidae noctis umbra')	2 S, S, bc	1698–9	xii	
422	Judicium Salomonis ('Confortatum est regnum Israel')	8/4vv, ww, str, bc	1702	xxvii; *Pn* Vm¹1481	New Haven, 1964
423	Dialogus inter Magdalenam et Jesum ('Hei mihi infelix Magdalena')	S, A, bc		*Pn* Vm¹1478	Paris, *c*1905
424	Le reniement de St Pierre ('Cum caenasset Jesus')	5/5vv, bc		*Pn* Vm¹1269	Paris, *c*1905; Bryn Mawr, PA, 1982
425	Dialogus inter Christum et peccatores ('Mementote peccatores')	2 S, Bar, bc		xvii; *Pn* Vm¹1269	Paris, 1725
			miscellaneous motets		
426	'Quae est ista quae ascendit de deserto'	2 S, bc	?early 1670s	i	
427	Pie Jesu	2 S, B, 2 tr str, bc	?mid-1670s	ii	Lausanne, 1949
428	'...et invocate sanctum nomen ejus' (inc.)	S, Hc, T, B, bc	early 1680s	xi	
429	'Eamus, volamus o chare sodales'	2 S, B, 2 tr str, bc	1682–3	xx	
430	'...gaudium meum qui es pax' (inc.)	5vv, bc	1686–7	viii	
431	Gratitudinis erga Deum canticum ('Os meum cur taces')	2 S, B, 2 tr str, bc	1686–7	viii	
432	Offertoire pour le sacre d'un évêque à 4 parties de voix et d'instruments ('Ecce sacerdos magnus')	6/4vv, str, bc	?early 1690s	v	
433	Domine non secundum pour 1 basse taille avec 2 violons ('Domine non secundum')	Bar, 2 vn, bc	?mid-1690s	xxvi	
434	Motet pour une longue offrande ('Paravit Dominus in judicio thronum suum')	8/4vv, ww, str, bc	1698–9	xii	
435	'O coelestis Jerusalem'	2 S, B, bc		*Pn* Vm¹1175ter	
436	'Dilecte mi, dilecte votorum'	Hc, T, B, bc		*Pn* Vm¹1269	Paris, *c*1905
437	'Ferte coronas coelites'	2 S, B, bc		*Pn* Vm¹1269	
438	'Venite et audite omnes qui timetis'	2 S, B, bc		*Pn* Vm¹1269	
439	Bone pastor ('Bone pastor amantissime Jesu')	2 S, B, bc		*Pn* Vm¹1272	

AIRS SÉRIEUX ET À BOIRE

dates of composition unknown

No.	*Text incipit (title)*	*Scoring*	*Source*
440	'A ta haute valeur' (Air pour le roi)	S, bc	xxii (datable 1685)
441	'Ah! laissez-moi rêver' (Air tendre [de] Charpentier)	S, bc	*Psg* 3175; *Pthibault* Rec.H.P.No.x
442	'Ah! qui'ils sont courts les beaux jours'	S, bc	*Mercure galant* (June 1680)
443	'Ah! qu'on est malheureux' (Air nouveau)	S, bc	*Mercure galant* (Nov 1678)
—	Airs on stanzas from Corneille: Le Cid		see 457–9
444	'Allons sous ce verd feuillage' (Pastorelle, duo de M. Charpentier)	2 S, bc	Meslanges (1728)
445	'Amour vous avez beau redoubler mes alarmes'	A, bc	*Pn* Rés.Vmc.27
446	'Auprès du feu l'on fait l'amour (Chansonette, de feu M. Charpentier)	S, bc	Meslanges (1728)
447	'Ayant bu du vin clairet' (Air à boire, de M. Charpentier)	S, B, bc	Recueil (1704)
448	'Beaux petits yeux d'écarlate' (La vieille, de M. Charpentier), doubtful	2 S, B, (?bc)	Meslanges (1726); *Pn* Fol. Y292, Y292 (1)
449	'Brillantes fleurs naissez' (Air)	S	*Mercure galant* (Oct 1689)
449a	'Feuillages verds naissez' (variant of no.449)	2 S	Les duos à la mode (Amsterdam, *c*1750)
449b	'Charmantes fleurs naissez' (variant of no.449)	2 S, bc	*Pn* Vm[7]4822
449c	'Printemps, vous renaissez' (Air: Sort de la jeunesse) (variant of no.449)	S, bc	Nouvelles poésies spirituelles et morales, ii (Paris, 1731)
450	'Celle qui fait tout mon tourment' (Gavotte)	S, bc	*Mercure galant* (July 1695); Recueil (1695)
451	'Consolez-vous, chers enfants de Bacchus' (Air nouveau)	Bar	*Mercure galant* (Oct 1680)
—	'Deux beaux yeux un teint de jaunisse'		see 460a
452	'En vain rivaux assidus' (Air)	S, bc	*Mercure galant* (Feb 1678)
453	'Faites trêve' (Musette de M. Charpentier)		Les parôdies nouvelles (Paris, 1737)
454a	'Fenchon, la gentille Fenchon'	2 S, bc	*Pn* Y296(1)
454b	'Il faut aimer, c'est un mal nécessaire' (Air)	S	*Pn* Rés.Vmf.II, ff.63v–64
454c	'Que Louis par sa vaillance' (Mr Charpentier)	S, bc	P. Landry: 'Bal à la françoise', *Almanach royal pour L'année MDCLXXXII* (Paris, 1682)
—	'Le beau jour dit une bergère'		see 460b
455	'Non, non je ne l'aime plus' (A voix seule, de M. Charpentier)	A, bc	*Pthibault* Rec.H.P.No.x
456	'Oiseaux de ces bocages' (Air sérieux, de M. Charpentier)	S, bc	Concerts parodiques, livre 4 (Paris, 1732)
	Airs on stanzas from Le Cid (P. Corneille):		
457	'Percé jusque au fond du coeur' (no.1)	A, bc	*Mercure galant* (Jan 1681)
458	'Pére, maîtresse, honneur, amour' (no.3)	A, bc	*Mercure galant* (March 1681)
459	'Que je sens de rudes combats' (no.2)	A, bc	*Mercure galant* (Feb 1681)
460	'Qu'il est doux, charmante Climène'	S	La clef des chansonniers (Paris, 1717)
460a	'Deux beaux yeux un teint de jaunisse' (contrafactum)	S	*Pn* Fonds Weckerlin 189C (vol.iii)
460b	'Le beau jour dit une bergère' (contrafactum)	S	*Pn* Rés.Vmc.201(2)
460c	'Un flambeau, Jeanette-Isabelle' (contrafactum)	S	Noëls français (Paris, [1901])
461	'Quoi! je ne verrai plus' (Air à voix seule, de M. Charpentier)	A, bc	*Pthibault* Rec.H.P.No.x
462	'Quoi! rien ne peut vous arrêter' (Air nouveau)	S, bc	*Mercure galant* (Jan 1678)

No.	Text incipit (title)	Scoring	Source
463	'Rendez-moi mes plaisirs' (Air sérieux)	A, bc	Meslanges (1729)
464	'Rentrez trop indiscrets soupirs' (Air à voix seule, de M. Charpentier)	S, bc	*Psg* 2368, *Pthibault* Rec.H.P.No.x
465	'Retirons-nous, fuyons' (Récit de M. Charpentier)	S, bc	Meslanges (1728)
466	'Ruisseau qui nourris dans ce bois' (Air à voix seule, de M. Charpentier)	S, bc	*Psg* 3175, *Pthibault* Rec.H.P.No.x
467	'Sans frayeur dans ce bois' (Chaconne)	S, bc	*Mercure galant* (March 1680)
468	'Tout renait, tout fleurit' (Printemps, duo de M. Charpentier)	2 S, bc	Meslanges (1728)
469	'Tristes déserts, sombre retraite' (Récit de M. Charpentier)	S, bc	Meslanges (1728)
470a	'Veux-tu, compère Grégoire' (Trio: Air à boire)	A, T, B	Recueil (1702); *Pn* Y292, Y296(1); Airs choisis (Paris, 1738)
470b	'Parais en ta beauté première' (M.A. Charpentier)	SSA	J. Villatte: *Recueil à 3 voix* (Paris, 1941), 143

CANTATAS

No.	Title	Scoring	Date	Source	First published
471	Orphée descendant aux enfers ('Effroyables enfers où je conduis mes pas')	Hc, T, B, tr rec, fl, 2 vn, bc	1683	vi	Madison, WI, 1986
472	Serenata a 3 voci e sinfonia ('Sù, sù, sù, non dormite')	S, A, B, 2 tr str, bc	*c*1685	vii	Madison, WI, 1986
473	Epithalamio in lode dell'Altezza Serenissima Elettorale di Massimiliano Emanuel Duca di Baviera concento a 5 voci con stromenti ('O del Bavaro soglio')	2 S, A, T, B, ww, 2 tpt, timp, str, bc	1685	vii	
474	Epitaphium Carpentarij ('Quid audio, quid murmur')	2 S, 2 A, T, B, bc		xiii	Madison, WI, 1986
—	Le triomphe de Bacchus ('une sérénade')			lost	
475	Beate mie pene (Duo a 2 canti del Signor Charpentier)	2 S, bc		*Pn* Vm⁷8, Vm⁷53	Madison, WI, 1986
476	'Superbo amore'	2 S, bc		*Pn* Vm⁷18	Madison, WI, 1986
477	'Il mondo così va'	S, bc		*Pn* Vm⁷18	Madison, WI, 1986
478	Cantate françoise de M. Charpentier ('Coulez, coulez charmants ruisseux' (extremely doubtful authenticity)	T, 2 vn, bc		*AB* 1182	Madison, WI, 1986
—	Le Roi d'Assyrie mourant 'Quand je vous dis que je me meurs d'amour' 'Et comment se garder des ruses de l'Amour'			lost	

PASTORALS, DIVERTISSEMENTS AND OPERAS

No.	Title	Scoring	Date	Source	First published
479	Petite pastorale (inc.) [= Le jugement de Pan]	Hc, T, B, 2 fl, bc	?mid-1670s	ii	
—	Les amours d'Acis et de Galatée		early 1678	lost	
480	Les plaisirs de Versailles	5/4vv, 2 tr rec, b rec, bc	early 1680s	xi	
481	Actéon: pastorale en musique	6/4vv, 2 tr str, bc	1683–5	xxi	
481a	Actéon changé en biche [revision of no.481]	6/5vv, 2 tr str, bc	1683–5	xxi	
482	Sur la naissance de notre Seigneur Jésus Christ: pastorale	6/5vv, 2 vn, bc	1683–5	xxi	
483	Pastorale sur la naissance de notre Seigneur Jésus Christ	6/5vv, 2 fl, 2 vn, bc	1683–5	xxi	
483a	Seconde partie du noël français qui commence par Que nos soupirs [substitute for pt 2, no.483]	4/5vv, 2 fl, 2 vn, bc	1685–6	xxii	
483b	Seconde partie du noël français qui commence par Que nos soupirs, Seigneur [substitute for pt 2, no.483]	4/5vv, 2 tr str, bc	1686–7	xxii	
484	Il faut rire et chanter: dispute de bergers	5/5vv, 2 tr str, bc	1684–5	xxi	
485	La fête de Rueil	7/4vv, ww, str, bc	1685	xxii; *Pn* Vm⁶17	
486	La couronne de fleurs; pastorale	8/5vv, 2 tr viols, bc	1685	vii	Paris, 1907

No.	Title	Scoring	Date	Source	First published
487	Les arts florissants: opéra	6/5vv, 2 fl, 2 tr viols, bc	1685–6	vii, *Pn* Vm[6]18	
488	La descente d'Orphée aux enfers (inc.)	10/5vv, 2 tr str, 2 viols, bc	?1686	xiii	
489	Idyle sur le retour de la santé du roi	5/5vv, 2 tr str, bc	1686–7	viii	
—	Celse Martyr, tragédie en musique ('pour servir d'intermède à la tragédie du P[ère] M. Paulu') (P. Bretonneau)		1687	lost	Paris, 1687 (lib only)
490	David et Jonathas (Bretonneau) (inc.)	10/4vv, 2 fl, 2 ob, str, bc	1688	*Pn* Rés.F.924	Paris, 1981
491	Médée, tragédie mise en musique (T. Corneille)	10/4vv, 2 fl, 2 tr rec, b rec, 2 ob, tpt, timp, str, bc	1693		(Paris, 1694)
492	Pastorelette del Sgr M. Ant. Charpentier: Amor vince ogni cosa ('All'armi')	4vv, 2 tr str, bc		*Pn* Vm[7]71	Paris, 1987
493	'Cupido perfido dentr'al mio cor'	4vv, 2 tr str, bc			
—	Artaxerse (opera)			lost	
—	Flore (divertissement)			lost	
—	La Dori e Oronte (opera)			lost	
—	Le retour du printemps (?opera)			lost	
—	Philomèle (opera, music partly composed by Duke of Chartres)			lost	

INTERMÈDES AND INCIDENTAL MUSIC

No.	Title	Scoring	Date	Source	First published
494	Ouverture de La comtesse d'Escarbagnas [et] intermèdes nouveaux du Mariage forcé (Molière)	Hc, T, B, str, bc	1672	xvi	Madison, WI, 1990
—	Les fâcheux (Molière)		1672	lost	
495	Le malade imaginaire (Molière)	6/5vv, 2 fl, str, bc	1672–3	xvi, xiii	Geneva, 1990
495a	Le malade imaginaire avec les défenses [rev. of parts of no.495]	2 S, A, str, bc	1674	xvi	Geneva, 1973
495b	Le malade imaginaire rajusté autrement pour la 3ème fois [rev. of parts of no.495]	str, bc	1685	vii, xxii	Geneva, 1973
495c	Profitez du Printemps [excerpt from second intermède of 495]	S, bc	—	*Pn* Vm[7]4822	
495d	Premier intermède [of no.495]	S, 2 Hc, T, HcHcTB, str, bc		*Pcf* Théâtre français ii, 136–55	
495e	'Belle Philis, c'est trop souffrir' [divertissement for Act 2 scene v of no.495]	S, T, bc		*Pcf* Théâtre français ii, 156–8	
496	Circé (T. Corneille, D. de Visé)	6/5vv, str, bc	early 1675	xvii	Paris, 1676 (part)
—	L'inconnu (De Visé, T. Corneille)		1675	lost	
—	Le triomphe des dames (T. Corneille)		1676	lost	
497	Sérénade pour le sicilien (Molière)	A, B, str, bc	1679	xvii	Madison, WI, 1990
498	Ouverture du prologue de Polieucte pour le Collège d'Harcourt	2 tpt, timp, str, bc	?mid-1679	xvii	
499	Ouverture du prologue de l'Inconnu (T. Corneille, De Visé)	ww, str, bc	?mid-1679	xvii	
499a	'Le bavolet' (De Visé) [air for no.499]	S	1679	*Mercure galant* (Oct 1680)	
499b	'Si Claudine ma voisine' (De Visé) [air for no.499]	B	1679	Airs de la Comédie françoise (Paris, 1753)	
500	Les fous divertissants: comédie (R. Poisson)	S, A, T, B, str, bc	1680	xviii	
501	La pierre philosophale (T. Corneille, De Visé)	3/4vv, str, bc	1681	xviii	
502	Endimion: tragédie mêlée de musique (anon.)	A, T, B, str, bc	1681	xviii	
503	Air pour des paysans dans la Nopce de village au lieu de l'air du marié (Brécourt)	str, bc	1681	xviii	
504	Andromède: tragédie (P. Corneille)	4/4vv, 2 fl, str, bc	1682	xxviii	
—	Psyché (Corneille, Molière)		1684	lost	
505	[Overture and chaconne for] Le rendez-vous des Tuileries (Baron)	str	1685	xxi	
506	Dialogue d'Angélique et de Médor (Dancourt)	S, T, bc	1685	vii	
507	Vénus et Adonis (De Visé)	S, A, str, bc	1685	xxii	
—	Le médecin malgré lui (Molière) 'Qu'ils sont doux, bouteille jolie' [for contrafacta, see 460–460c]			lost	

No.	Title	Scoring	Date	Source	First published
—	Apothéose de Laodamus à la memoire de M le Maréchal Duc de Luxembourg (P. de Longuemare): 1er: 'O ciel, o disgrâce cruelle' 2de: 'Quel malheur aujourd'hui m'accompagne en tous lieux?' 3ème: 'Que tout répond à nos concerts de joie'		before 1695	lost	
—	Les amours tragiques d'Apollon (comédie mêlée de musique)			lost	
—	Le sot suffisant (comédie mêlée de musique)			lost	

SACRED INSTRUMENTAL

No.	Title	Scoring	Date	Source	First published
508	[Symphonies] pour un reposoir	str	?early 1670s	i	Paris, 1962 (org transcr.)
509	Symphonie devant Regina [coeli]	2 tr str, bc	?early 1670s	i	
510	[?Prélude]	2 tr str, bc	?early 1670s	i	
511	[Prélude] pour O filii [et filiae]	2 tr str, bc	?early 1670s	i	
512	[?Prélude]	2 tr str, bc	?early 1670s	i	
513	Messe pour plusieurs instruments au lieu des orgues (inc.)	ww, str, bc	?early 1670s	i	Paris, 1962 (partial; org transcr.)
514	Offerte	2 fl, 2 ob, str, bc	?early 1670s	xv	
515	Symphonies pour un reposoir	str, bc	?early 1670s	xv	Paris, 1962 (org transcr.)
516	Après Confitebor: Antienne [en] d	2 fl, str, bc	*c*1675	xvii	
517	Après Beati omnes: Antienne en G	str, bc	*c*1675	xvii	
518	[Overture and offertory] pour le sacre d'un évêque	str, bc	?late 1670s	iii	
519	Symphonies pour Le jugement de Salomon (inc., for lost dramatic motet)	str, bc	1679	xvii	
520	Prélude, [menuet, et passepied]...devant l'ouverture	2 fl, 2 ob, bn	1679	xvii	
521	Prélude pour ce qu'on voudra	str	1679	xvii	
522	Offerte non encore exécutée	ww, str, bc	1679	xviii	
523	Pour un reposoir: Ouverture dès que la procession paraît [composed in conjunction with no.329]	2 fl, b fl, str, bc	1682–3	xx	
524	Ouverture pour l'église	fl, str	1683	xx	
525	Antienne	2 fl, str, bc	?late 1680s	ix	
526	Antienne	2 fl, str, bc	?late 1680s	ix	
527	Prélude pour Sub tuum praesidium	2 vn, bc	?late 1680s	xxiii	
528	Prélude en g	fl, str, bc	?late 1680s	xxiii	
529	Symphonie en g	2 vn/fl, bc	?late 1680s	xxiii	
530	Prélude en C	fl, str, bc	?late 1680s	xxiii	
531	[Three noëls]	2 fl, str, bc	?late 1680s	ix	Vienna, 1973
532	Antienne pour les violons, flûtes, et hautbois à 4 parties	2 fl, str, bc	?early 1690s	x	
533	Prélude pour le 2de [lost] Magnificat	2 tr str, bc	?early 1690s	v	
534	Noëls sur les instruments	2 fl, str, bc	?early 1690s	v	Vienna, 1973
535	Prélude pour le Domine salvum en F	2 tr str, bc	?early 1690s	xxv	
536	Ouverture pour le sacre d'un évêque	fls, obs, str, bc	?early 1690s	v	
537	Ouverture pour le sacre d'un évêque	fls, obs, str, bc	?early 1690s	xxv	Vienna, 1962
538	Prélude	2 tr str, bc	1690s	xxiv	
539	Prélude pour le 2de Dixit Dominus [en] F	2 tr str, bc	1690s	xxiv	

SECULAR INSTRUMENTAL

No.	Title	Scoring	Date	Source	First published
540	Ouverture pour quelque belle entreprise	str	1679	xvii	
541	[Two minuets]: Menuet pour les flûtes allemandes Autre menuet pour les mêmes flûtes	2 fl, bc	1679	xvii	
542	Caprice	2 vn, bc	1679	xvii	
543	[inc., conclusion of dance-movement]	b viol	1679–80	iv	
544	[inc., conclusion of an overture]	2 tr str, bc	1679–80	iv	
545	Concert	4 viols	1680–81	xviii	Paris, 1952
546	Commencement d'ouverture pour ce qu'on voudra, en la réctifiant un peu (unfinished)	str	?early 1690s	x	
547	[Two triumphal airs]: Marche de triomphe 2de air de trompettes	ww, tpt, timp, str, bc	?early 1690s	x	Vienna, 1973
548a	Sonate	2 fl, 2 vn, b viol, b vn, hpd, theorbo		*Pn* Vm⁷4813	ed. in Vertrees, 1978

No.	Title	Scoring	Date	Source	First published
548b	Trio de M. Charpentier	2 tr inst, b		*V* 139/143, 65	
—	Symphonies de Charpentier (Collection Philidor, vol.xxv)			lost	

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No.	Title	Scoring	Date	Source	First published
549	*Remarques sur les messes à 16 parties d'Italie*		?*c*1670	*Pn* Rés.Vm¹260 ed. in Cessac, 1988	
550	*Règles de composition par Mr Charpentier*		?*c*1692	*Pn* nouv.acq. fr.6355, 6356	facs. in Ruff, 1967; ed. in Cessac, 1988
551	*Abrégé des règles de l'accompagnement de Mr Charpentier*		?*c*1692	*Pn* nouv.acq. fr.6355, 6356	ed. in Cessac, 1988

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H. WILEY HITCHCOCK

Chart. A list of songs or records graded in terms of popularity, generally measured in terms of record sales, radio airplay or both. The charts, also known as the hit parade, are regarded as important marketing tools by the record industry. The earliest charts (of sheet music sales) were published in American music trade magazines at the end of the 19th century. The importance of music for radio in the 1930s led to the introduction of chart programmes of which the most famous was 'Your Hit Parade', launched in the USA in 1935. The longest-running British chart programme is the BBC television show 'Top of the Pops', transmitted weekly since 1964. Since the 1950s, a considerable number of local radio stations in the USA have based their programming solely on the records appearing in the national singles charts by adopting a 'Top 40' format.

The methods used to compile charts gradually increased in sophistication. For many years, telephone interviews were conducted with store managers who listed their best-selling recordings. In Britain in the 1960s this was replaced by a printed list of titles, sales of which store managers were required to register by placing a tick next to the title. With the introduction of bar codes on the packaging of recorded music and of electronic point of sale (EPOS) systems in the retail sector, it was eventually possible to link shop tills to a central computer for analysis. When such a system was introduced in America by the SoundScan™ company (1995), previously unrecognized sales patterns were revealed. In particular, it was found that sales of albums by country music singers had been under-reported in the past.

The strategic importance of charts for successful promotion and marketing has made them the target of numerous attempts to falsify statistics. These efforts are often described as 'payola' or 'hyping' and have involved the bribing of radio station personnel, the staff of record stores or even the chart compilers themselves. In some cases, chart hyping teams have been sent into strategically important stores to purchase multiple copies of a record in order to boost its chart position. Successful 'chart-rigging' has become more difficult as chart compilation has become based on computer technologies and bar codes.

By the end of the 20th century, the number and variety of charts had proliferated enormously. National charts based on sales of pop music singles or albums were being published in over 40 countries of Europe, the Pacific Rim, the Americas and Africa. In the USA, *Billboard*, the leading music industry trade magazine, publishes on a weekly basis some 20 charts for numerous musical genres. As well as mainstream pop music, these included rhythm and blues, country music, gospel and contemporary Christian musics, New Age, classical and 'classical crossover'.

DAVE LAING

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Giovanni Gabrieli: Opera omnia, CMM, xii (1991–)

PATRICIA BROWN

Charters, Samuel (Barclay) (*b* Pittsburgh, 1 Aug 1929). American jazz, blues and folk music scholar. He was born into a family of jazz musicians, and attended Sacramento City College, from which he received an associate's degree in 1949, and Tulane University (1954); he studied music with Imbrie and Denny at the University of California, Berkeley (BA 1956). His field recordings of blues performances in the New Orleans area, which he submitted to the Vanguard record company in 1954 at the suggestion of Frederic Ramsey jr, were the first of his many recordings of ethnic music. He wrote studies of Southern blues and of jazz in New Orleans and New York. From 1970 to 1984 he lived in Sweden, studying indigenous folk music; his research resulted in a book, *Spelmännen* (1979), about Swedish folk fiddling. Other fieldwork has taken him to the British Isles, Mexico and the Bahamas. He has been active as a producer of folk music recordings; a series of albums of African music entitled *African Journey* was issued by Vanguard in the mid-1970s, and he has supervised other projects for Folkways. In 1979 he received an ASCAP-Deems Taylor award for his book *Roots of the Blues*, and a Grammy Award for Clifton Chenier's recording *I'm Here*, which he produced. Charters has also written novels and poetry, and combined his musical and literary interests in his book *Jelly Roll Morton's Last Night at the Jungle Inn* (1984).

WRITINGS

Jazz: New Orleans, 1885–1957 (Belleville, NJ, 1958, 2/1963/R)
The Country Blues (New York, 1959/R)
Jazz: a History of the New York Scene (Garden City, NY, 1962/R)
Bluesmen: the Story and the Music of the Men who Made the Blues (New York, 1967–77)
Spelmännen (Stockholm, 1979)
Roots of the Blues (New York, 1979, 2/1981/R)
Jelly Roll Morton's Last Night at the Jungle Inn: an Imaginary Memoir (New York, 1984)

KATHLEEN HAEFLIGER

Charton-Demeur [de Meur], **Anne** [Arsène] (*b* Saujon, Charente Maritime, 5 March 1824; *d* Paris, 30 Nov 1892). French dramatic mezzo-soprano. She studied with Bizot at Bordeaux and made her operatic début there in 1842 playing the title role in Donizetti's *Lucia di Lammermoor*; as Mlle Charton she subsequently toured in Toulouse and Brussels. On 18 July 1846 she made a successful London début at Drury Lane, singing Madeleine in Adam's *Le postillon de Longjumeau*; she later sang Angèle in Auber's *Le domino noir*. At Drury Lane she met the Belgian flautist Jules-Antoine Demeur (*b* Hodimont-lez-Verviers, 23 Sept 1814) whom she married on 4 September 1847. Demeur had studied with Lahore at the Brussels Conservatory and later learnt the Boehm flute from Dorus in Paris. From 1842 to 1847 he played first flute at the Théâtre de la Monnaie and in that capacity performed at Drury Lane in 1846. He gave up this position to travel with his wife on her engagements.

In 1849–50 Mme Charton-Demeur was the leading female singer for Mitchell's French company at St James's Theatre, London; she also sang at a Philharmonic Society concert in 1850. She performed her first Italian role at Her Majesty's Theatre on 27 July 1852 as Amina in Bellini's *La sonnambula* and on 5 August she sang there in the Duke of Saxe-Coburg-Gotha's *Casilda*. Her performances at the Paris Opéra-Comique in 1849 and 1853 met with little success. Between 1849 and 1852 she appeared in Madrid, St Petersburg, Vienna, New York and Havana to great acclaim. She returned to Paris in 1862 to perform at the Théâtre Impérial Italien as Desdemona in Rossini's *Otello*.

One of Charton-Demeur's most interesting and permanent associations was with Berlioz. In the first performance of *Béatrice et Bénédict*, at the new theatre at Baden-Baden in 1862, she sang the title role under his direction. He wrote in his *Mémoires* that she sang 'with warmth, delicacy, great energy, and rare beauty of style'. He subsequently asked her to sing the role of Dido in the first performances of *Les Troyens à Carthage* at the Théâtre Lyrique in 1863, a role she had helped create in performances of the uncompleted work for private audiences. Although he realized that her voice was unequal to the vehemence required in certain scenes, Berlioz wrote that he 'was intensely moved by certain pieces in *Les Troyens* … above all Dido's monologue "Je vais

mourir" overwhelmed me'. She had generously accepted a fee far below what she had been offered simultaneously by a Madrid theatre; when receipts for *Les Troyens* did not meet expectations her contract was cancelled and she left for Madrid, but soon returned to the Théâtre Lyrique. She maintained her friendship with Berlioz and was present when he died in 1869. At about that time she formally retired from singing, but occasionally appeared in concerts of Berlioz's music, including the Berlioz Festival at the Opéra in 1870 where she sang the duo nocturne from *Béatrice et Bénédict* with Nilsson. She also sang Dido in 1879 at Pasdeloup's Concerts Populaires.

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D.K. Holomon: *Berlioz* (Cambridge, MA, 1989)

THOMASIN LA MAY

Chartrain [Chartrin], ? **Nicolas-Joseph** (*b* Liège, 1740; *d* ?Paris, 1793). Flemish composer and violinist. Recent investigations show that most of the biographical information on Chartrain given in musical dictionaries is merely conjecture (including his first name). The one certainty is that he was successful from 1772 to 1783 at the Concert Spirituel as a violinist and composer of concertos and symphonies. A review in the *Mercure de France* (February 1779) concluded that he had 'done for the violin what M. [Armand-Louis] Couperin did for the organ 20 years ago' and praised his compositional style. His preferred field was instrumental music, as can be seen from his published works. The music of his first opera, *Le lord supposé*, seems to have met with approval despite a mediocre libretto. *L'avocat Patelin* was a success.

WORKS
printed works published in Paris

STAGE

Le lord supposé (cmda, 3, Oisemont), Paris, Comédie-Italienne (Bourgogne), 22 Feb 1776, excerpts (n.d.)
L'avocat Patelin (oc, 2, J. Parrat, after D.-A. de Brueys), Paris, Montansier, 21 Jan 1792, *F-A*
Alcione (tragédie lyrique, 5, A.H. de La motte), unperf., *Pc*

OTHER WORKS

Vocal: Ode sacrée (J.-B. Rousseau), 1782; airs pubd in *Mercure de France* (March, 17 May 1781), *Journal de clavecin* (1782, 1783)
Orch: 6 syms. (*c*1777); 4 syms. concertantes in 2 sets, 2 solo vn (*c*1776–82); 5 vn concs. (*c*1777–82); 3 concs., solo hpd/pf (n.d.)
Chbr: 36 qts in 6 sets, vn, va, b (1781–5); 6 qts, fl/vn, vn, va, vc (*c*1781); 18 trios in 6 sets, 2 vn, va (n.d.); 6 duos, 2 vn (1775); 6 duos, 2 fl (n.d.); 6 duos, vn, va (n.d.); 6 sonatas, vn, bc (n.d.); 6 sonatas, hpd, vn obbl (1783)

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MICHEL NOIRAY/R

Chartres. City in France, capital of the Eure-et-Loir département. Since the 4th century the cathedral of Notre Dame has been the focal point of Chartres and its musical life. From at least the 9th century it was the site of a major Marian cult, which influenced the development of the liturgical arts, including music. Chartres is important for the history of sacred music (especially in the central Middle Ages), not so much for what was actually composed there, but rather because of the state of the sources and the excellence of the surviving art and architecture, which allow for the study of musical repertories in the context of the visual arts. Chartres was one of the few places in Europe whose library was maintained continuously from the Carolingian period onwards. Thus the firebombing of May 1944, which devastated the municipal library and destroyed hundreds of medieval manuscripts, was a major cultural disaster. Scholars now study the Chartrain chant repertory primarily from the few microfilms that were made before the fire and located elsewhere, and from Chartrain sources extant in other libraries. (Inventories of manuscripts can be found in Delaporte, 1957 and Fassler, 1993.) The most famous 'Chartrain' manuscript, Chartres 47, a gradual from the 10th century, was actually not prepared in Chartres, although it does contain Chartrain additions and modifications (see Hiley, 1993). There are sources extant from several churches within the diocese, including the Benedictine abbey of St Pèreen-Vallée and the abbey of St Jean-en-Vallée, which was reformed by Ivo of Chartres in 1098; however, the greatest numbers of manuscripts represent the liturgy of Notre Dame. Chartrain chant manuscripts from the late 12th century onwards are often notated using coloured lines with green representing 'f', and yellow 'c', as can be seen in *I-Rvat*.lat.4756, a 13th-century notated breviary from Chartres (first half of the year only).

The liturgy and music of Notre Dame de Chartres, following a pattern typical throughout Europe, were greatly augmented in the late 10th century and the 11th. A full complement of tropes was added, a few of which seem to have been written at Chartres; there was significant Office music composed, including important responsories for the feast of the Nativity of the BVM (*see* FULBERT OF CHARTRES); all four Marian feasts were provided with a standardized set of Office texts and music, incorporating materials created in Chartres itself (this collection, in *F-CHRm*, was destroyed in the fire); there were a small number of new sequences composed. The city was famous throughout the 11th century as a centre of learning and culture, and we know the names of two musicians in Bishop Fulbert's entourage: the cantor Sigo, who was probably responsible for some of the 11th-century repertory composed at Chartres, and Arnoul, who composed the Office of St Evroult.

In the late 11th and early 12th centuries the cathedral canons reorganized their liturgy, initially, it might be supposed, under the influence of the reform-minded Ivo (bishop from 1090 until his death in 1115), a distinguished canonist and the foremost churchman of his age. This liturgical standardization resulted in the production of an early ordinal which dates from the third quarter of the 12th century (see Delaporte), and which formed the basis for later books, not only other ordinals, but also graduals, breviaries and pontificals, all of which are clearly dependent upon it. These books afford greater understanding of how various repertories of music functioned within the liturgy. For example, the introit tropes were designed to augment the ceremonial of episcopal celebration; polyphonic repertories which were sung by cathedral soloists, and served as a sign of their advanced musical



Bishop Fulbert (c975–1028) surrounded by the canons, monks, nuns and choirboys of Chartres Cathedral: miniature from the Obituaire of Notre Dame de Chartres, 1028 (F-CHRm, destroyed 1944)

skills in stational liturgies, as well as in the cathedral itself.

The musical and liturgical forces of Chartres Cathedral between the early 11th and the mid-12th centuries surpassed those of most comparable establishments in northern Europe. Until the mid-12th century Chartres was a leader in law and learning, in the visual arts and architecture, and in the liturgical arts, including music: its bishops Fulbert and Ivo were two of the most respected men of the age, while the counts of Chartres/Blois in this period were wealthy and powerful. But from the mid-12th century leading masters settled in Paris rather than in Chartres; in music and liturgy Chartres developed little of the forward-looking repertories which were to make Paris renowned in the late 12th century and the 13th. Only in the visual arts did Chartres remain innovative and pre-eminent; its craftsmen and artistic styles were unsurpassed from the mid-12th century until far into the 13th century.

Although Chartres did not produce composers of stature after the 11th and 12th centuries, its choirs, choir directors and organists continued to be of the first order; Gilles Mureau (*c*1450–1512) was director of the choristers from 1469, and several of his compositions survive; Antoine Brumel seems to have composed his first works when in residence at Chartres (1483–6); Gilles Jullien (*d* 1703) composed both organ and choral music for the cathedral in the late 17th century. The lavish case of the present organ in Chartres Cathedral, located in the south gallery, was built by Filleul in 1546. The instrument itself dates from 1971 and was built by the firm of Danion-Gonzalez. Since that same year the cathedral has hosted one of the foremost organ competitions in the world, the Concours International d'Orgue 'Grand Prix de Chartres'.

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MARGOT E. FASSLER

Charvet, Jehan. Singer who may be identifiable with JACOBUS CARLERII.

Chase, Gilbert (*b* Havana, 4 Sept 1906; *d* Chapel Hill, NC, 22 Feb 1992). American music historian and critic. He studied at Columbia University and the University of North Carolina (AB), and privately (piano, music theory) with Max Drittler in New York and Max Weld in Paris. He was awarded the honorary LLD degree from the University of Miami, Florida (1955). From 1929 to 1935 he was music critic in Paris for the continental edition of the London *Daily Mail* and correspondent for *Musical America* and the *Musical Times*. He was associate editor of the *International Cyclopedia of Music and Musicians* (1938) and of the fourth edition of *Baker's Biographical Dictionary of Musicians* (1940). From 1940 to 1943 he served as Latin American specialist in the music division of the Library of Congress, from 1943 to 1947 as educational music supervisor at NBC. He was American cultural attaché in Lima and Buenos Aires (1951–5) and

in Brussels (1958–60). In 1955 he was appointed director at the School of Music of the University of Oklahoma and served as acting dean of its College of Fine Arts (1956–7). In 1961 he joined the faculty of Tulane University, where he founded and directed the Inter-American Institute for Musical Research. After leaving Tulane in 1966 he worked independently as a scholar, author, editor and lecturer. He was named first senior research fellow at the Institute for Studies in American Music, Brooklyn College (1972–3), and in 1973–4 was visiting professor at SUNY, Buffalo. In 1975 he was appointed professor of comparative studies, history and music at the University of Texas, Austin. He retired in 1979.

Chase was a prolific writer on Spanish and American subjects. *The Music of Spain* (1941) was the first comprehensive account of the subject in any language. *America's Music* (1955) was translated into French, German, Portuguese, Spanish and Chinese and was the first historical study of music in the USA to treat folk and popular music as seriously as art and religious music. In other books, lectures and some 200 articles in both Spanish and English, Chase addressed himself to the history of Latin American and American music in its cultural context, focussing not on musical works as objects alone but on their use, meaning and function in society. He founded and edited the yearbook of Tulane's Inter-American Institute (1965–9); in 1970 this was renamed the *Yearbook (Anuario) for Inter-American Musical Research*. He was also advisory editor of The *Encyclopedia of Opera* (New York, 1976).

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H. WILEY HITCHCOCK

Chassa. Designation attached to a two-voice Gloria in the manuscript *F-APT* 16bis. The word may not refer to a composer's name, but might rather reflect the nature of the piece (i.e. reminiscent of the secular caccia; see Tomasello). Some voice-exchanging typical of the caccia is in fact found in the Gloria; on the other hand, it cannot be considered canonic. Otherwise, Wright has suggested that 'Chassa' may refer to one Cassin Hullin, a *valet de chambre* and singer in the chapel of Duke Philippe 'the Bold' of Burgundy in 1385. The Apt manuscript does contain works by several musicians who served the duke (Baude Cordier, Tapissier, Baude Fresnel).

Stäblein-Harder considered the Gloria to be a composition in 'simultaneous style' (MSD, vii, 1962, 47–8). It is predominantly syllabic and is the simplest of the Glorias in the manuscript. The piece is for two low voices which run principally in contrary motion, a feature that is found in hardly any of the Avignon mass sections in the manuscript. These traits are characteristic of an old-fashioned style, perhaps reflecting the practice of *cantus planus binatim*, likewise the presence of text for both voices, the textless interludes and perhaps also the parallel 5ths in the final Amen. (The Gloria is ed. in PSFM, 1st ser., x, 1936, p.25; CMM, xxix, 1962, p.56 [commentary in MSD, vii, 1962, pp.47–8]; PMFC, xxiii*a*, 1989, p.100 [commentary in PMFC, xxiii*b*, 1991, pp.476–7].)

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GIANLUCA D'AGOSTINO

Chasse. *See* CHACE.

Chassé (de Chinais), Claude Louis Dominique [de] (*b* Rennes, 1699; *d* Paris, 25 Oct 1786). French bass. He made his début at the Paris Opéra as Léandre in the 1721 revival of Campra's *Les fêtes vénitiennes*. In 1732 he created the title role in Montéclair's *Jephté* and went on to create leading roles in many of Rameau's operas. He also sang all the principal *basse-taille* parts in the continuing revivals of the staple 17th- and early 18th-century repertory. His intensity and intelligence in declamation and action made him arguably the greatest male singing actor of the 18th century in Paris; Voltaire envisaged him as the ideal protagonist for his biblical tragedy, *Samson*. His sonorous voice was of great power and beauty, though subject to harsh attack (*saccades*) and to *chevrotement*, according to Collé.

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PHILIP WELLER

Chassidism. A Jewish tradition that originated in the 18th century in Eastern Europe. *See* JEWISH MUSIC, §III, 3(iii).

Chastelain [Chastellain, Chasteleyn, Castelain, Scastelain, Schastelain], **Charles** [Jean] (*b c*1490; *d* Soignies, 1578). Flemish composer. In 1551 and 1564 respectively he obtained a prebend and the office of provost at the collegiate church of St Vincent, Soignies, where, according to a letter (dated 7 October 1564) from Philip II of Spain to Margaret of Parma, he was a canon and *maître de chapelle*. Philip requested him to come to Madrid as

master of his Flemish chapel, but he respectfully declined on account of old age and ill-health. His surviving music shows that he was influenced by Josquin.

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5 chansons, 1553[24], 1556[17], 1556[19]; 1 chanson arr. 1v, lute, 1553[33], ed. in PSFM, iv–v (1934/*R*)
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HENRI VANHULST

Chastelain de Couci (*b c*1165; *d* May or June 1203). French trouvère. The Chastelain's coat-of-arms is given in an Arras miniature, and his purported name ('Mess. Reignaut Castellain de Couchy') is entered in *GB-Lbl* Eg.274. However, the rubric is in a 15th-century hand and is undoubtedly erroneous. Because of his fame as a poet, and because he appears as the hero of the *Roman du Chastelain de Couci et de la Dame de Fayel* (ed. J.E. Matzke and M. Delbouille, Paris, 1936), an unusual interest in his identification has prevailed since Claude Fauchet's *Recueil de l'origine de la langue et poésie francoises* appeared in 1581. Many solutions have been proposed, most without factual foundation. The *Roman*, written *c*1300 by a certain Jakemes, is one of the numerous adaptations of the 'Eaten Heart' legend which spread throughout western Europe between the 12th and 16th centuries. Yet the *Roman* was treated as biographical fact even as late as the 20th century.

The Sires of Coucy were among the more powerful nobles of medieval France, and the castellanship of Couci le Château (north of Soissons, département of Aisne) was an important post entrusted to descendants of the Thourotte (Torote) family during the 12th century; through marriage, the post passed to the house of Magny in the early 13th century. Two chansons by the Chastelain (*Li nouviaus tens* and *Par quel forfait*) are quoted by Jean Renart in the *Roman de la rose ou de Guillaume de Dole*, a work possibly dating from the 1220s. The first of these is a *chanson de croisade*. Gui IV de Couci is known to have participated in the third crusade, and was possibly at Acre, where Raoul de Couci fell in 1191. Gui was also among the leaders of the fourth crusade; Villehardouin recorded in his *Conqueste de Constantinople* (ed. R. de Clery and J. Longnon, Paris, 1981) that he died on the voyage, his body being committed to the sea. There is no evidence to indicate that Renaut de Magny, his successor (1207–18), participated in any crusade. Holger Petersen Dyggve's suggestion that Gui IV may have been identical with the Gui de Ponceaux, a friend of Gace Brulé, is reasonable but undocumented.

Presumably the Chastelain was acquainted with other trouvères who participated in the third and fourth crusades, including Conon de Béthune and Hugues de Berzé. The Chastelain is mentioned as a minor in an act of 1170 and appears in his own right in documents of 1186–1202. He assisted in the regency of Couci during the minority of Enguerrand III, following his return from the third crusade. He is cited by Eustache Le Peintre de Reims (in R.2116) together with Tristan and Blondel de Nesle as one of the ideal representatives of the tradition of courtly love. Quotations from the Chastelain's chansons also appear in the *Roman de la violette* by Gerbert de Montreuil and in the *Roman de la Chastelaine de Vergi*. Four poems by the Chastelain are employed by Jakemes in his *Roman*, together with two others of erroneous attribution. Three of his chansons served as the models for other chansons, one of these for two, possibly even three others.

The Chastelain was one of the more skilful of the trouvère poets, particularly in the handling of rhyme schemes, some of which show evidence of Provençal influence. His poems leave an impression of elegance and sincerity, but do not stray from conventional paths of thought and imagery. He favoured isometric, decasyllabic strophes, but works such as *L'an que rose* are more complex. Whereas all of the original settings of his poems are in bar form, there is considerable variety to the melodic structures. *A vous, amant*, *L'an que rose* and *Quant li estés* each use reciting notes prominently, but others move more freely. *La douce vois* is a fine Dorian melody, beginning on the subfinal, as does *Merci clamant*, reaching a peak at the opening of the cauda and subsiding gently. *Coment que longve demeure* and *Quant voi venir*, on the other hand, begin near the peak and descend over the long term. The melodic ideas, like those of the poems, make much use of common coin. The opening of *Je chantasse volentiers liement* is notated in 3rd mode in *F-Pn* fr.846, and there are very brief similar indications for *A vous, amant*, but little other evidence of symmetrical rhythmic organization in the melodies.

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Trouvère Lyrics with Melodies: Complete and Comparative Edition, ed. H. Tischler, CMM, cvii (1997)

Abbreviations: (A) etc. indicates a MS (using Schwan sigla: *see* SOURCES, MS) containing a late setting of a poem. When the letter appears in italics, the original setting cannot be identified with certainty

A vous, amant, plus qu'a nule autre gent, R.679 [model for: Anon., 'Li chastelains de Couci ama tant', R.358] (3rd or 4th crusade, 1188 or 1202)
Bele dame me prie de chanter, R.790
Bien (Or) cuidai vivre sans amour, R.1965 (*A, a*)
Coment que longue demeure, R.1010 (R, V)
En aventure comens, R.634
Je chantasse volentiers liement, R.700 [model for: Hue de la Ferté, 'Je chantasse volentiers liement', R.699; Thibaut IV, 'Une chose, Baudouin, vous demant', R.332 (no music); Anon., 'Nus ne porroit de mauvaise raison', R.1887 (with late setting only)] (V)
La douce vois du rossignol salvage, R.40 (F) (melody taken from: Colart le Boutellier, 'Loiaus amours et desiriers de joie', R.1730)
L'an que rose ne feuille, R.1009 (V)
Li nouviaus tens et mais et violete, R.985 = 986 [model for: Anon., 'Chanter m'estuet de la virge pucele', R.611b] (R, V) (3rd or 4th crusade, 1188 or 1202)
Merci clamant de mon fol errement, R.671 = 1823 [model for: Thibaut IV, 'Bon rois Thibaut, en chantant respondés', R.943] (A, R, V)
Mout m'est bele la douce començance, R.209 (A, R, V)
Or cuidai: see Bien cuidai
Quant li estés et la douce saisons, R.1913 (R)
Quant voi venir le dous tens et la flour, R.1982 (M, R)
Tant ne me sai dementer ne complaindre, R.127 = 125 (V)

WORKS OF UNCERTAIN AUTHORSHIP

A la douçor d'esté qui reverdoie, R.1754 (V)
Fine amours et bone esperance, R.221 [model for: Anon., 'Fine amours et bone esperance/Me fait', R.222; Anon., 'L'autrier par une matinee', R.530a = 528; Anon., 'Douce dame, vierge Marie', R.1179] (R)
Mout ai esté longuement esbahis, R.1536 (V)
Nouvele amours ou j'ai mis mon penser, R.882 (V, a)

Par quel forfait ne par quele ochoison, R.1876a = 1872 = 1884 (R)
Quant voi esté et le tens revenir, R.1450

WORKS OF DOUBTFUL AUTHORSHIP

Comencement de douce saison bele, R.590 [model for: Anon., 'Chanter m'estuet de la sainte pucele', R.610] (V)
Quant li rossignols jolis, R.1559 [model for: Anon., 'L'autrier m'iere rendormis', R.1609; 'Nitimur in v etitum'] (This may be the chanson cited by Johannes de Grocheo as an example of 'cantus coronatus'.)

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Chasteleyn [Chastellain], **Charles** [Jean]. *See* CHASTELAIN, CHARLES.

Chastellux [Châtellux], **François-Jean**, Marquis [Chevalier] de (*b* Paris, 5 May 1734; *d* Paris, 24 Oct 1788). French writer on music. A soldier and administrator by profession, he consorted with artists and philosophers (he was one of the celebrated circle of Mlle de Lespinasse) and was elected to the Académie Française in 1775. In 1765 he published anonymously his *Essai sur l'union de la poésie et de la musique*, a vigorous polemic in favour of Metastasian *opera seria* with its taut, concise dialogue and rounded, periodic aria texts set to music in the international, 'Neapolitan' style of Hasse. However, his aim was not the wholesale importation of *opera seria* performed in the original Italian, but the reform of serious opera in French. He approved in principle the integration of the chorus in the French manner but was much more concerned to advocate periodic phrasing for aria music than to discuss dramaturgy. He wished to see a bel canto style properly set in relief by the restriction of the orchestral accompaniment to simple patterns with largely homogenous instrumentation. The place for contrast and volatility was in the accompanied recitatives.

The *Essai*, written with the approval of Metastasio himself, is probably best seen as a polemical prolongation of the Querelle des Bouffons and as a plea for the italianization of French opera at a time when the Opéra was financially and artistically almost bankrupt. In 1772 Chastellux published, again anonymously, his *Observations*, restating his position in response to the challenge of Laurent Garcin's *Traité du mélodrame*. The following year he published a translation of Algarotti's *Saggio sopra l'opera in musica* as *Essai sur l'opéra ... suivi d''Iphigénie en Aulide', opéra par le traducteur*. The text shows differences from that published (anonymously) in the *Mercure de France* in 1757, itself possibly the work of the young Chastellux. His claimed authorship of the text to *Aulide* should be treated with caution.

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PHILIP WELLER

Chastillon, Guillaume de, Sieur de la Tour (*b* ?Caen, *c*1550; *d* Caen, 24 May 1610). French composer. He was a member of the Reformed Church and in 1576 was living near the church of St Jean in Caen. By 1590 he had received a privilege from the Parlement of Normandy to publish three books of 'airs, chansons et musiques'. The first of these was printed in 1592 at Caen by Jacques Mangeant, with a dedication to the Chevalier de La Veronne, a Protestant military leader who was particularly fond of 'airs that could be sung by a single voice'; Chastillon's preface explains that he wrote the collection for friends who preferred their poetry to be set with 'sweetness of melody rather than harmonic profundity'. Of the 40 poems set, 12 are by Gilles Durant de la Bergerie and one by Malherbe. The surviving superius partbook (*F-LYm*) illustrates the simple, lightly ornamented syllabic melodies.

The second book of Airs (for four voices) appeared at Caen in 1593 with a dedication to King Henri IV. It opens with a salutation, *Vive Henri*, with a five-voice refrain, and this is followed by 37 'saintly and christian poems', divided into three sections: 'The Greatness of God'; 'Divine Love and Marriage'; 'Worldly Scorn and Hope in God'. The poets include Isaac Habert, La Noue, Maisonfleur, Desportes and Du Bellay. Arranged sequentially by mode and clef, most of the airs are simple and syllabic with a lightly ornamented melody, harmonically supported by the three lower voices in free rhythm, similar to *musique mesurée*. The more sombre pieces are set in a heavier metrical monophony.

The third book has not yet been located, but many more melodies by Chastillon were printed in Mangeant's monophonic *Airs nouveaux et chansons à dançer* (RISM 1608^{7-9}). In these Mangeant claimed that he had used the superius part of unpublished airs by Chastillon. Similarly, many of the melodies in Mangeant's *Recueils des plus beaux airs* (1615^{8-9}) were signed 'T.C.' (possibly signifying the Latin form of the composer's name: 'Turris Castellionis'). Shortly after Chastillon's death Mangeant published 35 four-voice *Airs et chansons ... trouvés dans le cabinet du Sieur de la Tour après son decez* (Caen, 1611; sup. in *D-Sl*). Sacred parodies of these works were published in Lyons as *L'amphion sacré* (1615^{7}). Mangeant's 1611 volume also includes five airs from the *Mascarade d'Arion* written by Chastillon for the entry of Henri IV into Caen in 1603.

Two anagrammatic texts in the 1593 *Airs* and a lamentary sonnet by Robert Angot de l'Espéronière in the 1611 *Airs* allude to Chastillon's lute. However, these references may be purely figurative; the only known

surviving archival documents from Caen refer to his activities as a composer and bookseller.

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FRANK DOBBINS

Châtelet, Jean Guyot de. *See* GUYOT, JEAN.

Chatham, Rhys (*b* New York, 19 Sept 1952). American composer. He studied at New York University with Morton Subotnick, among others, and with La Monte Young. In 1971 he founded the music programme at the Kitchen, an important New York performing space, which he directed from 1971 to 1973 and again from 1977 to 1980. His Guitar Trio (1977), an extended work for three electric guitars tuned in just intonation and generating shimmering overtones, led him towards the sound, aesthetic and lifestyle of rock, which he explored for several years. When his hearing was affected, he began to write for brass instruments and eventually to compose fully notated works for many guitars, using 100 of them in *An Angel Moves Too Fast to See* (1989). By this time, he had moved to Paris, where he began to study the trumpet. Later, he became interested in techno music, creating works both alone and in collaboration with Martin Wheeler. Some of these alter a trumpet timbre electronically to make it sound like 'an extremely distorted electric guitar'. He has received commissions from the Brooklyn Academy of Music, Serious Fun! at Lincoln Center, the Lyons Opera Ballet and the Musica Festival, Strasbourg.

WORKS
(*selective list*)

Gui Trio, 3 elec gui, elec b gui, drums, 1977; The Out of Tune Gui no.1, 3 elec gui, elec b gui, drums, 1978; Drastic Classicism, 4 elec gui, elec b gui, drums, 1981; For Brass, 4 tpt, 3 trbn, tuba, perc, 1982; Die Donnergötter, 6 elec gui, elec b gui, drums, 1985; XS, 3 S, 4 tpt, 6 elec gui, elec b gui, drums, 1986; An Angel Moves Too Fast to See, 100 elec gui, elec b gui, drums, 1989; The Heart Cries With Many Voices, vv, 1990; Les vespers de la Vierge, vv, 2 tpt, 2 sax, 2 trbn, tuba, drums, 1992; Hornithology, tpt, elecs, 1995; Sym. no.4, orch, 1995

Principal recording companies: Dossier, Moers, Nton, Virgin

GREGORY SANDOW

Chatman, Stephen (George) (*b* Faribault, MN, 28 Feb 1950). American composer. After studying piano with Maria Syllm, he entered the Oberlin College Conservatory (BM 1972), where his principal teachers were Walter Aschaffenburg and Joseph Wood. At the University of Michigan, he studied with Bassett, Bolcom, Finney and Eugene Kurtz (DMA 1977). A Fulbright Scholarship enabled him to study for a year in Cologne (1974). He also received three BMI student composer awards (1974–6), a Charles Ives Award from the American Academy and Institute of Arts and Letters (1975) and commissions from the NEA, the Canada Council, the CBC and the Ontario Arts Council. In 1976 he joined the faculty of the University of British Columbia, where he was appointed professor in 1987. A strong programmatic element underlies Chatman's works, as in *Occasions* (1975–7), a depiction of a series of moods, and *Wild Cat* (1971–4). His keen sense of humour is evident in *Whisper, Baby* (1975) and *Variations on 'Home on the Range'* (1979). Consistent use of collage techniques, veiled references and a counterpoint of styles suggest an affinity with Ives, but Chatman's textures are clearer.

WORKS
(*selective list*)

Orch: Occasions, 1975–7; Grouse Mountain Lullaby, 1978, arr. sym. band, 1979; They all Replied, sym. band, 1978; Crimson Dream, 1982–3; Mirage, 1987; Pf Conc., 1990; Dream Fantasy, ob, cl, orch, 1992

Inst: Wild Cat, fl, 1971–4; O lo velo, a sax, perc, 1973; On the Contrary, cl, chbr ens, 1973–4; Quiet Exchange, cl/a sax, perc, 1976; Hesitation, vn, cel, 1977; Amusements, pf, 1977–8; 5 Scenes, fl, gui, 1978; Variations on 'Home on the Range', str qt/sax qt, 1979; Fleeting Thoughts, gui, 1980; Black and White Fantasy, pf, 1981; Gossamer Leaves, cl, pf, 1981; Fanfare, 3 tpt, 3 trbn, 1982; Qnt, cl, str qt, 1988; Music for 2 a sax, 1989; Fantasies, pf, 1994; Escapades, pf, 1996

Vocal: Whisper, Baby (Chatman), SATB, pf, perc, 1975; Thou whose Harmony is the Music of Spheres (Leavens), SATB, ob, 1994; Blow, Blow Thou Winter Wind (W. Shakespeare), SATB, pf, 1995; 5 Songs (Wadington), S, pf, 1995; Due West (Chatman), SATB, 1997; other songs, choral partsongs and anthems

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MICHAEL MECKNA

Chaucer, Geoffrey (*b* *c*1340–45; *d* London, ?25 Oct 1400). English poet. The son of a London vintner, Chaucer served in Edward III's army in France. He subsequently travelled abroad, often on diplomatic business, but for most of his life he was a high-ranking official, often in royal service. Although his works contain a number of allusions to music, he probably had little technical knowledge of the subject. A humorous reference to the *De musica* of Boethius in *The Nun's Priest's Tale* and his use of the term 'quynyble' (which he may have invented; *see also* QUINIBLE) in *The Miller's Tale*, exhaust the evidence for his musical expertise. Chaucer travelled extensively in both France and Italy and was familiar with the kinds of lyric poetry, both in French and Italian, set by composers of the Ars Nova. In his *Retraction* he confessed that he had written 'many a song and many a leccherous lay'; these presumably include at least some of his surviving lyrics and perhaps the French ballades labelled 'Ch' in a manuscript now in the University of Pennsylvania (*US-PHu* French 15). Whether any of his lyrics were set to music remains unknown. Virtually the only clue to that mystery is provided by the rondeau beginning 'Now welcome, somer', which ends the *Parliament of Fowls*: Chaucer declared that this poem had a melody (a *note*), made in France. Several manuscripts include the French line 'qui bien ayme (a) tard oublie' at this point, a familiar proverb that does not agree in syllable count with Chaucer's decasyllabic poem.

Chaucer made no certain reference to polyphony, either sacred or secular, and his allusions to known pieces are always to Latin monody. The most famous is *Angelus ad virginem*, which the Oxford student Nicholas sings in *The Miller's Tale*. Lost items, if they are not Chaucerian inventions, include *Com pa me* ('Come kiss me', presumably the beginning of a song or perhaps its refrain) and 'The Kynges Noote'. Many of Chaucer's other allusions

to music are valuable precisely because they do not refer to the polyphonic mainstream but evoke unwritten practices. Most of these are to be found in *The Miller's Tale*, an exceptional record of musical activity in 14th-century Oxford, at the level of the student and parish clerk. In the fashionable fop Absolon, serenading Alisoun with a gittern (the classic instrument of young men haunting taverns), or singing in a high voice to a rubible (*see* REBEC), Chaucer shows high-courtly values adapted to urban circumstances. The description of Nicholas, the Oxford student, playing the psaltery, completes Chaucer's presentation of musical life in a city also observed by his contemporary, the music theorist Johannes Boen.

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L.M. Earp: *Guillaume de Machaut: a Guide to Research* (New York, 1995)

CHRISTOPHER PAGE

Chaulieu, Charles (*b* Paris, 21 Dec, 1788; *d* London, 1849). French pianist, teacher and composer. He entered the Paris Conservatoire in June 1797 and studied with Catel (harmony and counterpoint) and Louis Adam (piano). He received a *premier prix* for both harmony and piano in 1805. With the exception of his *opéra comique Le bouquet*, all of his works were written for the piano. They include five sonatas, transcriptions of opera airs, and numerous chansons and character pieces, all published in Paris. Chaulieu was known especially for his didactic works, in particular *L'indispensable* op.100 (1830) and 63 *études spéciales* op.130 (1832). *L'indispensable* is a comprehensive manual of exercises for young pianists which was so successful that a revised version was published five years later. The études touch upon the fundamental difficulties encountered in pianistic writing: trills, repeated notes, scales, arpeggios, 3rds and 6ths, chords and octaves. They are arranged in order of increasing technical difficulty and are designed to bridge the gap between the exercises in the style of Cramer and Clementi and the virtuostic études of Moscheles, Kalkbrenner, Herz and Bertini. Chaulieu's series of *Cours analytiques de théorie musicale*, published between 1833 and 1835 in the periodical *Le pianiste* (which he edited), were considered remarkable by Fétis. Despite the success of his works, Chaulieu's popularity diminished and he established himself in London as a teacher in about 1840, where he remained until his death.

NATHALIE FROUD

Chaumont, Lambert (*b* ?Liège, *c*1630; *d* Huy, 23 April 1712). Flemish composer. He is first heard of in January 1649 and October 1651 at the Carmelite monastery at Liège, where he was a lay brother. An entry for 8 May 1659 in the monastery accounts records that he was one of nine brothers from there who had completed their novitiates at the monastery at Reims; in any religious context he henceforth called himself 'Frère Lambert de St Théodore'. This important document leads one to suppose that he was born about 1630 and proves that he was a native of the diocese of Liège. It possibly explains too the French style of his music at a time when musicians at Liège were clearly orientated towards the modern Italian style. He is not heard of again until 10 February 1674, when he was nominated rector of the tiny parish of St Martin at Huy. On 7 September 1688 he became priest of the neighbouring parish of St Germain and at the same time *pater* of the Carmelites at Huy. He carried out his duties until his death.

As a composer Chaumont is known only by *Pièces d'orgue sur les 8 tons* op.2 (Huy, 1695; ed. in Monumenta leodiensium musicorum, ser.A, i, 1939, and Le pupitre, xxv, 1970). The wide range of timbres called for in this volume shows that he was well acquainted with the organs of his day. He wrote in the best traditions of the French organists of the 17th century, grouping his pieces in eight suites of 12 to 15 numbers following the order of the eight church tones. There is a total of 111 pieces – preludes, fugues, duos, trios, *pleins jeux*, *récits de cornet*, dialogues, chaconnes, echoes, *tierces en taille*, *dessus et basses de voix humaine*, *basses de trompettes* and *basses de cromorne*, the contrapuntal forms being particularly plentiful; each suite ends with one or two dances, which seem more like harpsichord music. The book is full of excellent, enjoyable music, distinguished by its seriousness, its convincing sense of form, the fascinating blend of sonorities and the serene elegance of the counterpoint. It is worthy of standing with the notable organ books by French composers of the period such as Nivers, Lebègue, François Couperin and Grigny. The volume also includes a set of tuning instructions and two short essays, one on accompaniment, the other on plainchant. Chaumont's op.1 is lost, but a work of piety by him that appeared in 1709 survives.

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JOSÉ QUITIN

Chaurasia, Hari Prasad (*b* Allahabad, 1 July 1938). Indian *bānsurī* player. He had his initial training in vocal music from Pandit Raja Ram and was taught to play the *bānsurī* by Pandit Bhola Nath. His principal teacher since the late 1960s has been Ustad Allauddin Khan's daughter Annapurna Devi, who is known as an outstanding *sūrbahār* player despite her refusal to play in public and reluctance to take on disciples.

Hari Prasad Chaurasia is credited with making great refinements to *bānsurī* technique – the flute had been reintroduced to the Hindustani concert stage by Pannalal

Ghosh (1911–60) – as well as extending its repertory. He is one of the most popular concert and recording artists in India, and has toured all over the world and made numerous commercial recordings.

During the period 1962–6 he held the position of music composer at All India Radio. He has acted as music director (composer) for many Hindi and Oriya language films. In 1992 he was appointed Artistic Director of the Rotterdam Conservatory. His numerous honours include the Sangeet Natak Academy Award (1984), the Padma Bhushan (1992) and the Padma Vibhushan (2000).

RECORDINGS

Call of the Valley, H.P. Chaurasia, S.K. Shumar, B.B. Kabra, M. Popatkar perfs., HMV ECSD 2382 (1968)

Le flute de Hariprasad Chaurasia, Disques Esperance ESP 155 532 (1976) [Raga *Suddha saranga*, raga *Madhuvanti*, *Dhun*]

Written on the Wind, Audiorec ACCD 1008 (1990) [raga *Marva*, raga *Durga*, raga *Pahadi*]

Many others for HMV (India), Music Today (India), Musicaphon (Germany), Disques Esperance (France), Oriental (USA), Audiorec (UK), Navras (UK)

MARTIN CLAYTON

Chaushian, Levon Alexandri (*b* Yerevan, 10 May 1946). Armenian composer. The son of the cellist Aleksandr Chaushian, he began composing at the age of 11. He studied first at the Tchaikovsky Music School in Yerevan (1954–62) and then at the Komitas Conservatory (1964–73; composition with Mirzoian and the piano with Georgy Saradjian). He taught at the Melikian Music College from 1970 and in 1972 took over the choral courses at the Conservatory. He joined the Armenian Composers' Union in 1969, serving as deputy to the chairman of the board from 1986 to 1991. In 1994 he organized the Armenian Musical Assembly. His works have been performed and have won prizes both in the former Soviet Union and abroad (UNESCO prize, Paris, 1983).

The traditions of Khachaturian and Shostakovich, which were so important in Armenian music of the mid-20th century, are combined with a Bartókian kind of neo-classicism in Chaushian's work. Variation form, improvisation, virtuoso motor rhythms and ostinato structures play an equally significant role in the formation of a style in which classical principles govern the organization of thematic material and form. His one-movement Symphony (1984) is conceived as a multi-sectional poem; this model is also typical of his piano music, starting with the *Impromptu* (a compulsory work at the Trans-Caucasian piano competition in 1965) and continuing with *Epicentre* and the sonorous *Urbi et Orbi*. The piano works reveal the basis for his harmonic thinking, which is closely related to texture, giving preference to chords of 4ths and 5ths and tending towards an expanded tonality.

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(*selective list*)

Inst: Impromptu, pf, 1963; Pf Conc. no.1, 1964; Conc. (Theme and Variations), orch, 1966; Syuite, vib, str orch, 1966; Str Qt [no.1], 1967; Sym. Poem no.1, 1969; Sym. Poem no.2 'Kajastan', 1970; 5 Preludes, vn ens, 1971; Vn Conc., 1971; 7 Preludes, pf, 1973; Sonata no.1, vc, 1975; Festal Fanfares, ov., 1977, rev. 1995; Pf Conc. no.2, 1977; Fl Conc., 1978; 5 Pieces, wind qnt, 1979; 3 Pieces, pf, 1979; Pf Sonata no.1, 1980; Str Qt [no.2], 1981; Sonata, vn, pf, 1982; 6 sonatinas, pf, 1983–5; Sonata no.2, vc, 1984; To the Unknown Soldier, sym., 1984; Pf Sonata no.2, 1986; Str Qt [no.3], 1986; Epicentre, pf, 1989; Pf Trio, 1990; Str Qt [no.4], 1994; Sonata, cl, pf, 1995; Urbi et Orbi, pf, 1996; Serenade, str orch, 1998

Vocal: Pax Mundi (orat, G. Karapetian), chorus, orch, 1971; 5 Songs (A. Isahakian), S, pf, 1972; Mor sirt'e [The Heart of a Mother] (Isahakian), chorus, 1974; Small Triptych, chbr chorus, 1978; Dzon Hayrenikin [Hymn to the Homeland] (A. Sahakian), chorus, orch, 1980; Haykakan yerger [Armenian songs] (Isahakian), B, pf, 1981

Principal publishers: Sovetakan Grokh, Hayastan, Sovetskiy Kompozitor

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SVETLANA SARKYSYAN

Chausson, (Amédée-)Ernest (*b* Paris, 20 Jan 1855; *d* Limay, nr Mantes, Yvelines, 10 June 1899). French composer.

1. Life. 2. Works. 3. Aesthetic and style.

1. LIFE. The son of Prosper Chausson (1804–94), a public works contractor, and Stéphanie Levrault (1820–88), he was brought up in a comfortable but protective family environment (though his two elder brothers died at the ages of 22 and six). The young Ernest was entrusted to a tutor, Brethous-Lafargue, who stimulated his interests in reading, drawing, attending exhibitions and concerts, and who obtained his entrance at about the age of 16 to various Parisian salons, including those of Musset's godmother Mme Jobert and then of Mme Saint-Cyr de Rayssac. There he rubbed shoulders with Fantin-Latour, Odilon Redon, Chenavard, the Abbé Lacaria and the young d'Indy, and broadened his musical knowledge by getting to know the great works of musical Romanticism (Schubert, Schumann and Mendelssohn), some works of Bach, and Beethoven's symphonies played as piano duets.

Having thus grown up apart from other children and among people highly cultured but much older than himself, Chausson retained the marks of this experience throughout his lifetime, and the serious and thoughtful, even melancholy, inclination of his personality was intensified by it. His devotion to absolute standards made him hesitant in choosing his career; though he felt attracted to music, he was no less attracted to literature (he wrote short stories and sketched out a novel) or drawing (for which his sketchbooks indicate genuine talent). Pressed by his family, however, he enrolled (October 1875) in the law faculty where he obtained his first degree (24 April 1876) and then a doctorate; on 7 May 1877 he was sworn in as a barrister at the court of appeal in Paris. But he did not go into practice; like many of Franck's pupils who first completed legal studies, he considered himself as having paid sufficient heed to his father's advice and, encouraged by Mme de Rayssac, turned resolutely, though after much hesitation, to music. His first song, *Lilas*, which remained unpublished, was written in 1877.

On 2 October 1879 he became Massenet's pupil in instrumentation at the Conservatoire. His teacher considered him 'an exceptional person and a true artist', and he found himself entered for the Prix de Rome. But when he was unsuccessful he decided to give up official tuition (27 June 1881), and as evidence of his independence he composed a piano trio (in G minor, op.3); its felicitous spirit pays homage to Massenet but its harmonic richness and cyclical form are a tribute to

Franck, whose course Chausson also attended, as an unenrolled listener. The mystical aspect of Franck's class made it nearer his own temperament than Massenet's instruction. Added to this dual training, whose parts were opposed in spirit and style of writing but beneficial to the young man's education, were his visits to Germany to hear Wagner: he went to Munich in 1879 for *Der fliegende Holländer* and the *Ring* and in 1880 for *Tristan und Isolde*, and to Bayreuth in 1882 for the première of *Parsifal*. From this time his musical language shows greater assurance, in such works as the *Sept mélodies* op.2 (1879–82) and especially in *Viviane*, a symphonic poem written in the summer of 1882 and dedicated to his fiancée, Jeanne Escudier (fig.1), whom he married on 20 June 1883 and took on honeymoon to Bayreuth (*Parsifal* again).

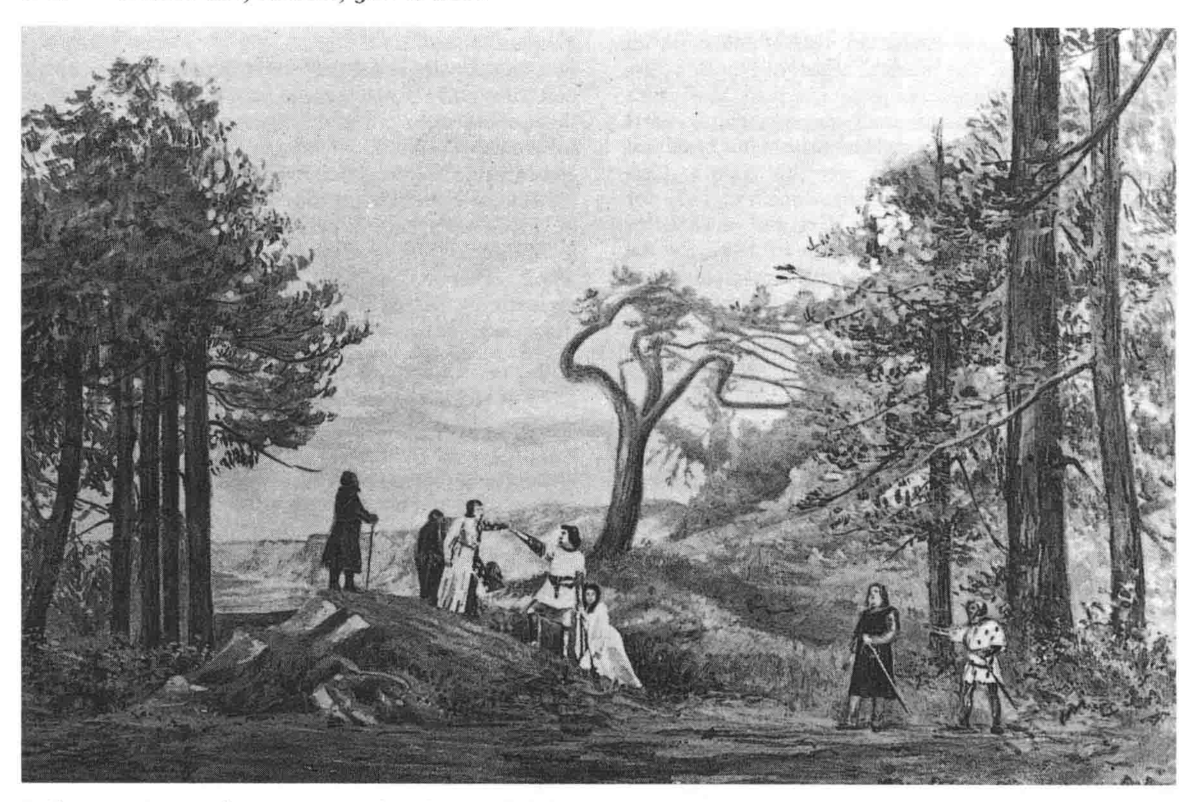
Henceforward Chausson led a peaceful, uneventful existence shared between his family (there were five children) and music; he discovered an equilibrium and happiness to which he referred many times in his correspondence and in certain works, such as the vocal duets of 1883 *La nuit* and *Le réveil*, the songs *Apaisement* (1885) and *Cantique à l'épouse* (1896) and the piano piece *Paysage* (1895). His many journeys, in France and abroad, to some extent reflected his wish to work in peace away from Paris. There, during the season, his famous salon at 22 boulevard de Courcelles welcomed many poets and artists from Mallarmé to Régnier, from Franckists to Debussy and Albéniz, from Pugno to Cortot and Ysaÿe. Throughout his life Chausson showed himself a tireless worker 'understanding only effort which is constant ... and directed towards one goal' (letter to Poujaud, 1888). He laboured over his scores, partly out of a nagging desire for perfection, partly to conquer his defeatism and not to appear in his own eyes, as he was in those of others, an 'amateur'. Amateurism was a situation to which his material comfort (real, but much less considerable than is generally claimed) could have given rise; but he preferred not to rely on his affluence, though on many occasions it permitted him to give discreet assistance to fellow musicians (Debussy and Albéniz, among others). Though he came late to music and died prematurely in a cycling accident, he left a body of work in which all genres are represented.



1. Ernest Chausson and his wife in Basle, 1883

2. Works. Chausson's output, covering the years from 1878 to 1899, may be divided into three periods. During the first (broadly 1878–86), when his musical language was gradually taking shape, he employed shapely melodic lines, elegant harmonies and a style which, though sober, is more alive to pretty ideas than to depth of feeling; this is Massenet's legacy, and can be found in the songs *Le charme* (1879), *Les papillons* (1880) and the *Sérénade italienne* (1880). On this base he gradually superimposed a more varied harmonic language, underlined by bold progressions, a searching for characteristic timbres and sonorities derived either from Wagner, as in the orchestration of *Viviane* (1882), or from Franck, as in the emotional density of such songs as *Nanny* (1880), *La dernière feuille* (1880), the *Quatre mélodies* op.8 (1882–8), the choral *Hymne védique* (1886) and the grandiose *La caravane* (1887).

A second period began to emerge with his becoming secretary in 1886 of the Société Nationale de Musique (founded in 1871 by Saint-Saëns, Bussine, Franck and Castillon), which led to his closer involvement in Parisian intellectual and musical circles, and, as a consequence, to a more elaborate, more intensely dramatic style, as if the musician, brought face to face with other composers, was experiencing either new self-doubts, or greater difficulty in expressing his original ideas. Not surprisingly, with the exception of some charming, skilfully composed but insignificant occasional works (the choral *Chant nuptial* of 1887–8, the *Trois Motets* op.16 of 1888–91 and the *Tantum ergo* of 1891, and the incidental music for Shakespeare's *The Tempest* in 1888 and Aristophanes' *The Birds* in 1889), this whole period is dominated by large-scale, essentially dramatic works: the intense *Poème de l'amour et de la mer* (1882–93), *La légende de Sainte Cécile* (1891) and above all the opera *Le roi Arthus* (fig.2), which occupied Chausson from 1886 to 1895. Set to the composer's libretto in elevated language, the music of *Arthus* bears his intimate thoughts on life. After the fashion of the old king, he perceives life 'fixing on all things a gaze free from anger', 'believes in the power of effort and the energy of the will', and is supported in his struggle by faith in a pure and lofty ideal. The opera is far removed in spirit from the Schopenhauerian pessimism of *Tristan*, which, however, it resembles in its libretto, sound palette and motivic procedures. During the composition of his opera Chausson also wrote his noble Symphony in B♭ op.20 (1889–90) and the *Concert* op.21 for piano, violin and string quartet (1889–91), both of which underline his adherence to Franckism (with their cyclical form, many modulations and intensely expressive lyricism), but also announce new directions.



2. *Chausson's 'Le roi Arthus', Act 3 scene i, from the original production, Théâtre de la Monnaie, Brussels, 1903: from 'Le théâtre' (January 1904)*

A third period opened with the death of his father in 1894, his association with the Symbolist poets and his discovery of the Russian novelists (Turgenev, Dostoyevsky and Tolstoy), together with – for all the family tranquillity surrounding him – his latent pessimism. One product was the admirable cycle of *Serres chaudes* (1893–6) on poems by Maeterlinck, in which the writing gains in sonority, the variety of its material and in harmonic subtlety. Others were the disenchantment of the *Chanson perpétuelle* (1898) for voice and orchestra (or piano quintet) and the almost morbidly fantastic quality of the *Poème* op.25 for violin and orchestra (1896), which was based on a short story by Turgenev. All these works convey a certain oppressiveness in Chausson's world of heightened post-Romanticism, which he later abandoned. Under the influence of his friend Debussy, whose works he much admired, he had reached a turning-point in his way of writing and thinking about music. Having fully mastered his technique, and attempting to purge his style of all outside influences and to move towards greater clarity and conciseness, he returned to chamber music with the Piano Quartet op.30 (1897). It is a luminous, confident, almost gay work, like the transparent *Ballata* (after Dante) for chorus (1896–7), *Quelques danses* (1896) and the *Paysage* for piano, and the austere String Quartet, begun in 1897 and left unfinished at his death.

3. Aesthetic and style. Although he absorbed traditional harmony as taught at the Conservatoire, Chausson was clearly influenced by Wagner and 'Franckism', in this respect resembling all the French musicians of his time. Indeed, he was to become (even by Franck's own acknowledgment) one of the most prominent and influential members of the Franck circle. From Wagner he inherited certain procedures in harmony, orchestration (as with *Viviane* and the Symphony), and leitmotif technique (as with *Arthus*) as well as a naturally lyrical, even dramatic, language, which led hostile critics to condemn his music as vague, disjointed, incomprehensible, harmful ('*nuisible*') – in a word, Wagnerian. He quickly realized, nonetheless, that the true spirit of French music was not to be found in that direction and as early as 1888 he wrote to Poujaud that 'de-Wagnerization is necessary', that it was essential to rediscover a language free of Nordic mists and extreme Romanticism and return to a healthier, more classical expression. He therefore turned towards older Gallic resources and the romances of the Round Table (*Viviane* and *Arthus*), to Italy (*Ballata*), whose clarity and brilliance lightened both his writing (*Paysage*) and his general outlook, and to old French masters, especially Couperin and Rameau, even reviving the old French tempo and movement indications (*décidé*, *grave*, *très animé*) and the old forms themselves – he called his piece for piano, violin and string quartet a 'concert', as in the 18th century, not a sextet. He wanted to prove, above all (especially to those he termed *théâtreux*) that a sonata or a quartet may contain as much music as a whole opera. In the first bar of the String Quartet op.35 the basic elements of the work are superimposed on each other – a 3rd in the first violin, a 5th in the second violin and the viola, and a 6th in the cello; the principal theme is composed of just these three intervals.

Chausson was by temperament an intimate portraitist rather than a painter of epic canvases, and, with his

friends in the Franck circle, attempted to rekindle in France a taste for pure forms, whether architectonic (the Symphony) or free (the symphonic poems *Viviane*, *Solitude dans les bois* and *Soir de fête*), and, above all, for chamber music. His first works had been some songs and a trio, normal for a young composer still testing his powers; but in his last works he returned insistently to these genres, displaying full mastery and the avowed wish to get back to the purest classicism. This evolution in his conception of form reflects a parallel evolution in his thought and language. The three successive titles of op.25 symbolize this process of paring down to the essential; this most famous of Chausson's works was at first entitled *Le chant de l'amour triomphant: poème symphonique pour violon et orchestre* and subsequently became *Poème pour violon et orchestre* before being presented to posterity simply as *Poème*.

While Chausson's early works sometimes suffer from an excess of trills and arpeggios borrowed from Massenet, clumsy modulations, too many overlappings and half-cadences and brutal major–minor oppositions – the legacy of 'Père Franck' awkwardly used by a composer still unsure of his technique – his language rapidly gained in solidity and personality. One soon encounters numerous well-constructed three-and four-note chords, remote but effective modulations that turn easily about the 5th degree either chromatically or enharmonically, grace notes, appoggiaturas, anticipations, even certain rhythms (crotchet + triplet) and 7th chords that became the composer's hallmark, as well as the 11th chords that blossom in the final string quartet. As early as the song *Nocturne* of 1886 he was experimenting with Fauré's iridescent sonorities, and 'Debussyan' 9ths arrived in the song *Amour d'antan* (1882). There are anticipations also of Ravel in *Serre d'ennui*, a song of 1893, and of Koechlin's *La prière du mort* in *Oraison*, of 1895.

Chausson was denied the years in which he might have realized fully what he perceived only in outline after 1895–6. The examples of the *Concert* and the two quartets, however, and of less important works such as the *Pièce* for cello op.39 or the delicate *Vêpres pour le commun des vierges* op.31, leave no doubts as to the quest on which he had embarked and the direction which it would have taken: to apply 'the rule which corrects emotion', as Braque said – to achieve that supreme assiduity that renders the thought loftier, the image clearer.

WORKS

printed works published in Paris unless otherwise stated

MSS in F-Pc, Pn

STAGE

op.

4 Les caprices de Marianne (comédie lyrique, after A. de Musset), 1882–4, inc., Entr'acte, Paris, Société Nationale de Musique, 18 April 1885

7 Hélène (drame lyrique, 2, after Leconte de Lisle), 1883–4, inc., excerpts, Paris, Société Nationale de Musique, 14 May 1887; chorus for female vv, pf (?1895), Le jugement de Pâris, Bar, orch (n.d.)

18 La tempête (incid music, W. Shakespeare, trans. M. Bouchor), solo vv, small orch, 1888, Paris, Petit Théâtre des Marionettes, 5 Nov 1888; 5 nos., solo vv, fl, vn, va, vc, hp, cel (1905): Chant d'Ariel, Air de danse, Duo de Junon et Cérès, Danse rustique, Chanson d'Ariel

— Les oiseaux (incid music, Aristophanes), fl, hp, 1889, Paris, Petit Théâtre des Marionettes, April 1889

22 La légende de Sainte Cécile (incid music, Bouchor), solo vv, female vv, small orch, 1891, Paris, Petit Théâtre des Marionettes, 25 Jan 1892, vs (1892)

23 Le roi Arthus (drame lyrique, 3, Chausson), 1886–95, Brussels, Monnaie, 30 Nov 1903, vs (1900)

VOCAL-ORCHESTRAL

9 Hymne védique (Leconte de Lisle), 4vv, orch, 1886, vs (n.d.)

19 Poème de l'amour et de la mer (M. Bouchor), 1v, orch, 1882–90, rev. 1893, vs (1896), fs (1919): 1 La fleur des eaux, 2 Interlude, 3 La mort de l'amour [closing section, Le temps de lilas as song (1886)]

37 Chanson perpétuelle (C. Cros), S, orch/pf qnt, 1898 (*c*1911)

Unpubd: La veuve du roi basque (L. Brethous-Lafargue), ballad, solo vv, chorus, orch 1879; Hylas (Leconte de Lisle), solo vv, chorus, orch, 1879–80, inc.; Esméralda (V. Hugo), 1v, orch, 1880 [2 versions]; Hymne à la nature (A. Silvestre), 4vv, orch, 1881; L'arabe (cant., anon.), T, male vv, orch, 1881

ORCHESTRAL

5 Viviane, sym. poem on a legend of the Round Table, 1882, rev. 1887 (1893)

10 Solitude dans les bois, sym. poem, 1886, destroyed

20 Symphony, B♭, 1889–90 (?1908)

25 Poème, vn, orch, 1896 (Leipzig, 1898)

32 Soir de fête, sym. poem, 1897–8

— Symphony no.2, sketches, 1899

CHAMBER AND OTHER INSTRUMENTAL

1 Cinq fantaisies, pf, 1879–80 (*c*1880) [plates destroyed]

3 Piano Trio, g, 1881 (1919)

21 Concert, D, pf, vn, str qt, 1889–91 (1892)

26 Quelques danses, pf, 1896 (1896): 1 Dédicace, 2 Sarabande, 3 Pavane, 4 Forlane

30 Piano Quartet, A, 1897 (1898)

35 String Quartet, c, 1897–9 (1907), inc., completed by d'Indy

38 Paysage, pf, 1895 (*c*1913)

39 Pièce, vc/va, pf, 1897 (1917)

Unpubd: 2 sonatinas, pf 4 hands, g, 1878, d, 1879; pf Sonatina, F, 1880; 11 fugues, on themes by Bach, Franck, Hasse, Massenet, Saint-Saëns, 1880–81; Andante and Allegro, cl, pf, 1881; Marche militaire, pf, 1884; Conc., pf, ob, va, str qt, sketches, 1897

SACRED

— O salutaris, B, org/pf/hp, 1879

6 Deux motets, vv, vn, org, 1883 (n.d.): 1 Deus Abraham; 2 Ave verum

12 Trois motets, 4vv, vc, hp, org, 1886: 1 Ave Maria; 2 Tota pulchra es (1922), 3 Ave maris stella

16 Trois motets: 1 Lauda Sion, 1v, org, hp, 1888; 2 Benedictus, S, S, ?hp, 1890; 3 Pater noster, 1v, org, 1891 (1922)

— Tantum ergo, 1v, org, vn, hp, 1891

31 Vêpres pour le commun des vierges, org, 1897 (n.d.)

SONGS

for voice and piano unless otherwise stated

— Deux mélodies (M. Bouchor), 1878 (1878): L'âme des bois, Chanson

2 Sept mélodies (1879–82): 1 Nanny (Leconte de Lisle), 1880, 2 Le charme (A. Silvestre), 1879, 3 Les papillons (T. Gautier), 1880, 4 La dernière feuille (Gautier), 1880, 5 Sérénade italienne (P. Bourget), 1880, 6 Hébé (L. Ackermann), 1882, 7 Le colibri (Leconte de Lisle), 1882

8 Quatre mélodies (Bouchor) (1897): 1 Nocturne, 1886, 2 Amour d'antan, 1882, 3 Printemps triste, 1883, 4 Nos souvenirs, 1888

13 Quatre mélodies (n.d.): 1 Apaisement (P. Verlaine), 1885, 2 Sérénade (J. Lahor), 1887, 3 L'aveu (V. de l'Isle Adam), 1887, 4 La cigale (Leconte de Lisle), 1887

14 La caravane (Gautier), 1887 (*c*1890), also orchd

17 Chansons de Miarka (J. Richepin), 1888 (n.d.): 1 Les morts, 2 La pluie

24 Serres chaudes (M. Maeterlinck) (*c*1911): 1 Serre chaude, 1896, 2 Serre d'ennui, 1893, 3 Lassitude, 1893, 4 Fauves las, 1896, 5 Oraison, 1895

27 Trois lieder (C. Mauclair), 1896 (1897): 1 Les heures, 2 Ballade, 3 Les couronnes

28 Chansons de Shakespeare (trans. Bouchor) (1910): 1 Chanson de clown [from *Twelfth Night*], 1890, 2 Chanson d'amour [from *Measure for Measure*], 1891, 3 Chanson d'Ophélie [from *Hamlet*], 1896, 4 Chant funèbre [from *Much Ado about Nothing*], 4 female vv, 1897 (1897)

34 Deux poèmes (Verlaine), 1898: 1 La chanson bien douce (1910), 2 Le chevalier malheur, *ReM*, i/2 (1 Dec 1925), suppl.

36 Deux mélodies (1910); 1 Cantique à l'épouse (A. Jounet), 1896, 2 Dans la forêt du charme et de l'enchantement (J. Moréas), 1898

Unpubd: Lilas (Bouchor), 1877; Le petit sentier (Bouchor), 1878; L'albatros (C. Baudelaire), 1879; Le rideau de ma voisine (Musset), 1879; Nous nous aimerons (anon.), 1882; Le mort maudit (J. Richepin), 1884; Epithalame (Bouchor), 1886; Pour un arbre de Noël (anon.), op.33, 1898; Marins dévots à la Vierge (L.-P. Fargue), 1898

OTHER VOCAL

— Jeanne d'Arc (anon.), scène lyrique, solo vv, female vv, pf (*c*1880)

11 Deux duos, 1883: 1 La nuit (T. de Banville), ed. (1924) [orchd 1897], 2 Le réveil (H. de Balzac) (n.d.)

— Chanson de noces dans les bois (A. Theuriet), 2 S, pf, 1885 [? intended as op.11 no.3]

15 Chant nuptial (Leconte de Lisle), 4 female vv, 1887–8 (1932)

29 Ballata (Dante), 4vv, 1896–7 [orig. title Canzoniere di Dante]

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JEAN GALLOIS

Chautauqua. Town in New York, USA. It gave its name to the Chautauqua Institution, founded there in 1874; this in turn inspired the Chautauqua movement, a network of assemblies that spread across the USA during the late 19th century and the early 20th.

The original Chautauqua Institution was founded by John Heyl Vincent (1832–1920) and Lewis Miller (1829–99) as a training camp for Sunday school teachers of the Methodist Episcopal Church. The first Chautauqua Assembly in 1876 also included members of other denominations. Two years after the institute's founding, other assemblies around the country began to imitate it, often calling themselves Chautauquas and offering similar programmes of summer education, entertainment and recreation. The early assemblies combined the religious fervour of the revival camp meeting with lectures and study groups; music, at first mostly sacred but later increasingly secular as well, was an important element in the programmes.

By the turn of the century, many of the performers were supplied by the bureaus of the LYCEUM movement, a similar network established in 1826, and by 1907 the travels of lecturers and performers had been rationalized by grouping the institutions on planned circuits. Many of the same performers appeared before Chautauqua audiences during the summer months and lyceum groups during the rest of the year; some travelled for years or even decades. A circuit remained in each community for three to seven days, with the programme given in the same order in each. The number of circuits reached a peak in the early 1920s, when there were about 100, using over 500 tents to serve nearly 10,000 assemblies and a total audience of about 40 million. The Chautauqua bureaus also managed and presented local performers. The total number of musicians involved by the early 20th

century was hundreds in any season and many thousands in total.

Professional bands were among the biggest attractions at any Chautauqua. There were instrumental ensembles of every sort, varying in size from two to 20. The musicians often doubled on a variety of instruments, and some might also sing or recite. Some choruses toured, but vocal quartets were favoured. African American singing groups were much in demand, usually called 'jubilee singers'. Instrumental and vocal soloists were less common. Internationally known musicians appeared occasionally, including Maud Powell, Mischa Elman, David Bispham, Pol Plançon, Ernestine Schumann-Heink, Tamaki Miura and Gladys Swarthout. Opera and light opera companies toured with a single work at a time or presented scenes and selections from several operas. A great variety of European national ensembles was also engaged, and groups came from various parts of the world – South Africa, New Zealand, the Philippines and Hawaii – to speak about their customs and to present songs and dances. There were also Amerindian troupes. In the late years of Chautauqua activity, musicians who had become known through radio, including country music groups, made their way into the tent programmes.

Before the advent of broadcasting, the lyceum and Chautauqua movements provided the best opportunity for Americans outside large cities to hear music performed. The last circuit Chautauquas operated in the early 1930s, and only a few independent programmes were still running by 1940. A handful of Chautauquas existed at the end of the 20th century, notably the organization at Bay View, Michigan, and the original Chautauqua Institution, which has continued to present cultural programmes every summer at the site of the original Assembly, where concerts are given by visiting soloists and the Chautauqua SO. The opera company, the second oldest in the USA, presents operas in English and runs an apprentice programme for young singers. The institute also sponsors a repertory theatre and a summer school of music, art and dance, established soon after 1874 and now associated with the State University of New York. Instrumental, singing, theory, composition, conducting and piano-tuning courses are taught by college and conservatory teachers in residence at Chautauqua.

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FREDERICK CRANE (with RITA H. MEAD)

Chauvet, Alexis (*b* Marines, 7 June 1837; *d* Argentan, 28/29 Jan 1871). French organist and composer. He studied at the Paris Conservatoire with François Benoist (winning first prize for organ in 1860) and with Ambroise Thomas, who entrusted the post of répétiteur in his composition class to Chauvet. He was organist of several Parisian churches, first St Thomas-d'Aquin (1861), and then St Bernard-de-la-Chapelle, where he inaugurated the Cavaillé-Coll organ in 1863 before going to St Merri in 1866. He was appointed organist of La Trinité in 1869, and remained in this post until his early death from consumption.

Chauvet wrote several piano pieces, but he is particularly distinguished for his two organ collections of 1862 (*20 morceaux*, with an autonomous pedal part) and 1867–9 (*9 offertoires de caractères gradués pour l'Avent et le temps de Noël*). Together with Boëly's compositions, these are the most remarkable organ works composed in France before the publication of César Franck's pieces. Written in a serious style far removed from that of the many frivolous organists of the Second Empire, the *20 morceaux* are wide-ranging works in sonata, lied or rondo form. They are notable for their harmonic interest, their modulations, and certain features indicating a return to Baroque polyphony, also perceptible in the *15 études préparatoires aux oeuvres de Bach* for piano (1867). The *9 offertoires* constitute an important intermediate stage in the evolution of the noël from Lasceux, Boëly and Lefébure-Wély to Guilmant, in that each melody is the subject of a felicitous synthesis between the tradition of variation and the imperatives of sonata form.

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FRANÇOIS SABATIER

Chauvin, Louis (*b* St Louis, 13 March 1881; *d* Chicago, 26 March 1908). American ragtime pianist and composer. He began a career as a vaudeville entertainer in partnership with Sam Patterson, a trained musician who had grown up with Chauvin in St Louis. According to Patterson, Chauvin became a superb all-round performer with a wide repertory of piano pieces, a fine tenor voice and effective comedy and dance styles. The duo eventually drew high praise from leading vaudevillians such as Bert Williams and George Walker. Later they disbanded to concentrate on the more profitable trade of piano playing. They appeared together at the Louisiana Purchase Exposition in St Louis in 1904, and in that same year Chauvin won the Rosebud Club piano contest, an annual competition under the aegis of the ragtime pianist Tom Turpin. By this time Chauvin had become known as the 'King of Ragtime Players'. However, his inability to read music and his dissipated life style prevented Patterson from taking him to New York when he left St Louis in 1906. Around 1908 Chauvin moved to Chicago, where he died a few months later.

By the unanimous testimony of his peers, Chauvin was the finest performer among the early St Louis ragtime figures. Patterson described his playing as being in a 'speed' style with overhand octaves and octaves in contrary motion. He reported that Chauvin composed rags almost daily, and preferred to rearrange other composers' tunes in more difficult keys. Brun Campbell claimed to have incorporated Chauvin's barrelhouse style into some of his own recordings, and Charles Thompson, another St Louis player, recounted that Chauvin played the blues, and was 'stretching 10ths way ahead of his time'. However, Chauvin's only surviving compositions

are collaborative pieces: *The Moon is Shining in the Skies* (1903), written with Patterson, and the well-known *Heliotrope Bouquet* (1907), notated by Scott Joplin. The first half of the latter piece is probably by Chauvin; the implied tango of the *A* strain and the grace-note figures of the *B* strain (deceptively notated as triplets) are features of a style different from that of the more conventional Joplin of the *C* and *D* strains. A surviving song by Chauvin, *Babe, it's too long off* (1906), probably scored by Patterson, makes use of a melodic-harmonic figure that occurs prominently in the *A* strain of *Heliotrope Bouquet*. Chauvin's sparse legacy makes it all the more regrettable that the recording industry did not begin documenting black talent in St Louis until the early 1920s.

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TREBOR JAY TICHENOR

Chauvon, François (*fl* 1710–40). French composer. He was a pupil of François Couperin (ii), to whom he dedicated his *Tibiades* (1717), and held the positions of *ordinaire du roi* and (according to the *Mercure de France*, which announced the above-named work) *Huissier de la chambre de son Altesse Royale Monseigneur le Régent*. As in some of his teacher's works, Chauvon tried to bring the Italian sonata style into traditional French dance forms, an approach still sufficiently novel for him to describe *Tibiades* as a 'new genre of pieces for flute, oboe, with several sonatas for violin'. Curiously, he did not specify the instrumentation in the individual works.

It was natural that Chauvon should also contribute to a form in which French and Italian styles were united, the French cantata; his two works in this genre, *Le philosophe amoureux* and *Le tendre solitaire*, were published in 1717. *Les charmes de l'harmonie* and *Les agréments champêtres* were an extension of the cantata form towards that of the divertissement. The first of these, subtitled 'concert de voix et d'instruments, divisé en airs à jouer et airs à chanter', appeared in 1723, the second in 1736, when it was performed at Saint Cloud in the presence of the king. Three volumes of vocal pieces entitled *Les mille-et-un-air* (1712–15) comprised a series of 'dialogues'. Their enigmatic texts, rapid changes of mood, and metre reflect a whimsicality characteristic of much of this composer's music. (*FétisB*)

WORKS

published in Paris

Les mille-et-un-air, 4vv, unacc. (1712, 1713, 1715)

La gamme bachique, 1v, occasionally acc. bc (1715)

Cants. (S, 2 vn, 2 fl, bc): Le philosophe amoureux (1717); Le tendre solitaire (1717)

6 airs in Ballard's Recueils (1717–19)

Les charmes de l'harmonie, chorus, ens (1723); Les agréments champêtres, pastoral, chorus, ens (1736)

Pieces for fl, bc (1713); Tibiades (1717), fl, ob, vn, bc

DAVID TUNLEY

Chavarri [Chavarría]. *See* ECHEVARRÍA family.

Chávez (y Ramírez), Carlos (Antonio de Padua) (*b* Mexico City, 13 June 1899; *d* Mexico City, 2 Aug 1978). Mexican composer, conductor, teacher, writer on music and government official. His role in the musical and cultural life of Mexico was decisive during the second and third quarters of the 20th century. In a career spanning more than 50 years, he composed more than 200 musical works, conducted numerous orchestras in the USA, Latin America and Europe, held important government positions in the arts in Mexico, and lectured and wrote extensively about music and its place in the social milieu. Three broad stylistic tendencies pervade his music: Mexicanism, both pre-Conquest and modern; a mélange of brittle dissonance, angular melody, atonality and polytonality; and a conservative leaning toward classical forms, moderation of dissonance, and tonality.

1. LIFE. Chávez was the grandson of the lawyer, writer and poet Manuel Ramírez Aparicio on his mother's side; his paternal grandfather José María Chávez, governor of the state of Aguascalientes, was executed by Emperor Maximilian's forces in 1864. José María's son Augustín, Carlos's father, pursued a career as an inventor and saw a plough of his design reach production in the USA. He died in 1902, and his widow Juvencia, director of a school for young women, raised and educated their six surviving children in modest but comfortable circumstances. Carlos began taking piano lessons from his older brother Manuel. His first teacher outside the family was Asunción Parra, and he later studied with Manuel Ponce (1910–14) and Pedro Luis Ogazón (1915–20). Most of his professional training was as a pianist: he had no formal composition lessons, preferring to learn by analysing music of the great masters. At the age of 12 he began to study Guiraud's treatise on instrumentation, and when he was 16 he met Juan B. Fuentes, whose harmony lessons 'helped me greatly to clarify the useless complications of the German and French treatises'. An important formative influence was his frequent contact with Mexican Indian culture. From the age of 5 or 6 he went regularly with the family for vacations in the region of Tlaxcala. This childhood experience, augmented by later visits to Puebla, Jalisco, Nayarit, Michoacán, Guanajuato and Oaxaca, left an indelible imprint on two of his early works, the Aztec ballets *El fuego nuevo* and *Los cuatro soles*.

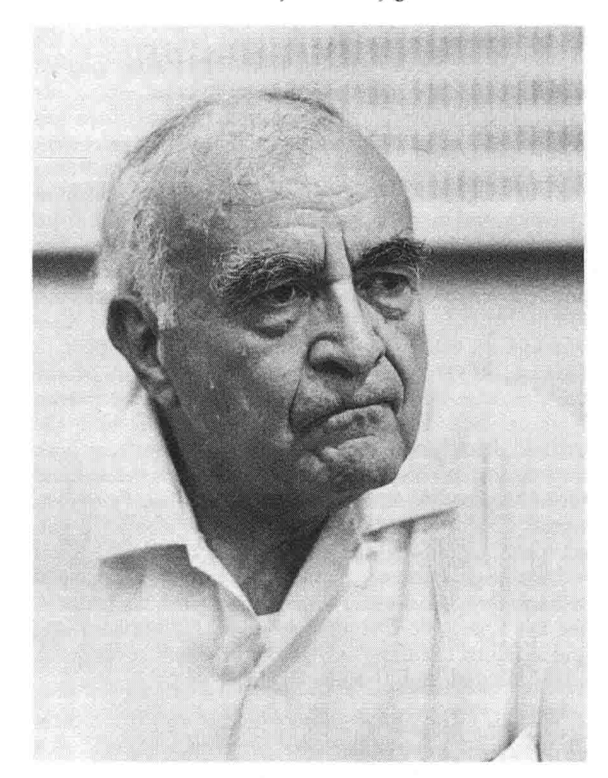
Chávez's coming of age coincided with the end of the Mexican Revolution in 1921 and the inauguration of Obregón as constitutional president. A new cultural nationalism began to take shape. The government became the chief patron of the arts, with a view to bringing culture to the masses, and great emphasis was placed on the indigenous Indian cultures, particularly those of the pre-Conquest era. 1921 was a crucial year for Chávez: he made his début as a composer with a concert of works including the Piano Sextet (1919), and he met José Vasconcelos, the dynamic minister of education and patron of the arts, who commissioned him to write a ballet on an Aztec subject. Although administrative tangles prevented the staging of *El fuego nuevo*, Chávez had established himself as the first composer to enunciate this new nationalism and had gained access to the inner circle of Mexican cultural politics. Thereafter he was almost continually involved with official aspects of art in Mexico.

In September 1922 he married Otilia Ortiz, and the couple departed at once for Europe, where they remained until the following April; they spent five months in Berlin, where Bote & Bock published two of the composer's

piano works, and made brief visits to Vienna and Paris. Chávez met Dukas, who advised him to follow Falla's example in dealing with indigenous melodies. But Chávez's reaction to Europe was generally negative. By contrast, his first visit to the USA (December 1923 to March 1924) began a lifelong and highly productive association, marked by lasting friendships, repeated engagements as guest conductor, important commissions, prestigious premières and musical publications. He was accorded significant honours, such as conducting a series of NBC radio concerts after Toscanini's sudden departure (1938), producing concerts at the Museum of Modern Art in New York on the occasion of the exhibition 'Twenty Centuries of Mexican Art' (1940) and giving the Norton lectures at Harvard University (1958–9).

Meanwhile his journalistic talent had surfaced in writings for *Gladios*, the cultural journal he created with some of his young literary friends in 1916. In 1924 he began a lasting affiliation to the Mexico City daily *El universal*, for which he wrote articles on music and art in almost every year thereafter: García Morillo lists over 200 titles amassed by 1955 on topics often relating to his main professional concerns at the time. In the years 1924–6 he also organized several concerts of new music at the National Preparatory School in Mexico City, with the collaboration of the singer Lupe Medina de Ortega and the violinist and composer Silvestre Revueltas. Their programmes, consisting mostly of chamber music, introduced modern works unfamiliar to Mexican audiences. The moderate success of this bold programming, however, was not sufficient to dissuade Chávez from leaving Mexico once again. He returned to New York in September 1926 and remained there until June 1928. He formed ties with Copland, Cowell and Varèse; with Varèse he was active in the International Composers' Guild and its successor, the Pan American Association of Composers. On his return to Mexico, he entered a new and pivotal phase of his career. The musicians' union decided in the summer of 1928 to form its own orchestra, the first permanent symphony orchestra in Mexico. Chávez, who as organist in the pit orchestra of the Teatro Olimpia in 1925 had worked with some of the musicians in the new orchestra, was appointed as its director. For the next 21 years he remained at the head of the orchestra, known initially as the Orquesta Sinfónica Mexicana and soon afterwards as the Orquesta Sinfónica de México (OSM). During this time the orchestra played a total of 487 works, including 82 premières by Mexican composers. Chávez organized concerts for workers and for children in addition to the regular subscription concerts, and took the orchestra into the Mexican provinces, bringing orchestral music to many audiences for the first time.

In December 1928 he was appointed director of the Conservatorio Nacional de Música, a post he held until March 1933 and again for eight months in 1934. He reformed the curriculum fundamentally and organized concerts of chamber, orchestral and choral music; gifted students were invited to appear as soloists with the OSM. Chávez also founded three 'academias de investigacion': for folk and popular music, for history and bibliography, and for 'new musical possibilities'. The first two were concerned with the collection and cataloguing of indigenous music and its literature (though the second also embraced Asian and African music), while the third focussed on the uses of old and new scales. Together with



Carlos Chávez

some of his progressive young faculty he created the music journal *Música*. Sweeping changes were made in composition teaching when Chávez instituted a course in free composition, involving experimental melodic writing in a variety of scales and modes for specific instruments. His four young students known as 'Los Cuatro' – Ayala Pérez, Galindo Dimas, Salvador Contreras and Moncayo [García] – went on to achieve singular success as composers.

During a visit to the USA in 1932 Chávez made a study of electrical sound reproduction; the resulting report, originally published as a series of articles in *El universal*, was the basis for his *Toward a New Music: Music and Electricity*. In March 1933 he was made chief of the department of fine arts in the Secretariat of Public Education, and took steps to infuse the public education system with Mexico's rich musical heritage. But political opposition prompted him to resign in May the following year. A decade later he was asked by President Alemán to draw up plans for the Instituto Nacional de Bellas Artes, which began to function officially on 1 January 1947, with Chávez as director general until 1952. All of the performing and plastic arts flourished with this new level of government subvention and with Chávez's organizational leadership. He also took charge of the institute's department of dance and led the formation and support of the publishing cooperative Ediciones Mexicanas de Música and the periodical *Nuestra Música*.

In 1947 he formed a new orchestra – the Orquesta Sinfónica Nacional (OSN) – under the auspices of the institute, which was to supersede the OSM as the nation's flagship ensemble. He resigned as director of the OSM in January 1949 to devote more time to composition, and the orchestra was dissolved two months later. Giving up

his position at the institute in 1952 for ostensibly the same reasons, he nevertheless continued a busy international conducting schedule with orchestras whose list eventually numbered over 100, and returned to a full regimen of composing, writing and lecturing. He went back to the conservatory in 1960 to set up a workshop for a small group of Mexico's most talented composition students, and directed it until 1964 with assistance from Hernández Moncada and the Cuban exile Orbón. The workshop's alumni included the conductor Eduardo Mata and the composers Estrada, Lavista, Quintanar and Humberto Hernández Medrano. Following several years without an official musical or administrative post in Mexico, he was appointed in 1971 as head of the department of fine arts and director of the Mexican National SO. However, a labour dispute with the orchestra precipitated his sudden resignation from both institutions and his virtual withdrawal from the musical life of Mexico. He directed the Cabrillo Music Festival in Aptos, California, in the summers of 1970 to 1973 and accepted invitations to lecture and conduct in several universities in England and the USA until 1975. Financial setbacks in his last years forced him to sell his home in the Las Lomas de Chapultepec suburb of Mexico City, and in failing health he moved to the Coyoacán residence of his daughter Anita, where he died.

2. WORKS. The compositions from before 1921, mostly for piano, are essentially Romantic, with Schumann as a detectable influence. These juvenilia also include piano arrangements of Mexican songs, and so prefigure two main musical interests of Chávez's maturity: traditional genres (sonata, quartet, symphony, concerto) and nationalistic leanings. These two strands are also represented in two works of 1921: the First Quartet and *El fuego nuevo*. Throughout the next two decades, nationalist and other works appeared side by side, but the former constituted less than a quarter of his output. Thus there was no 'nationalist period', but rather a Mexican tendency that was manifested strongly in *El fuego nuevo*, reached its height in the 1930s, and was evident only sporadically thereafter. This tendency gave rise to works of considerable diversity. A populist aspect is represented by the 'proletarian symphony' *Llamadas* and the 'Mexican ballad' *El sol* (both for chorus and orchestra) and by the *Obertura republicana* (later retitled *Chapultepec*), an arrangement for orchestra or band of three types of Mexican popular music: a provincial march, a 'nostalgic' waltz and a revolutionary canción. Such works expressed solidarity with the post-Revolutionary cultural ideology. His first two 'Aztec' ballets (the second being *Los cuatro soles*) exalted Mexico's pre-Hispanic heritage in a way that aligned with the prevailing nationalism, and the same is true of the *Sinfonía india* (Symphony no.2), though this is one of the few works by Chávez to quote actual Indian themes. It is also one of his most arresting works, melodically, harmonically and rhythmically: a combination of modernism and primitivism such as is encountered again in the Piano Concerto, where the primitive elements are less explicitly thematic.

When Chávez wrote music evocative of pre-Hispanic culture, he made a careful study of indigenous instruments and of the accounts of ancient music encountered by early Spanish historians. He employed an array of folk instruments – most of them percussive, but including primitive flutes – in the Indian ballets. But his most systematic attempt to evoke the character of pre-Conquest music was in the brief *Xochipilli* (1940), subtitled 'An Imagined Aztec Music', for four winds and six percussion players. It requires various Indian drums, among them the *teponaxtle*, a two-tongued wooden slit-drum, and the *huéhuetl*, a large upright drum, as well as rasps made of wood and of bone, and a trombone simulating the conch trumpet.

The ballet *Caballos de vapor [H.P.]* (1926–32) presents a large concentration of folk elements in a modern setting, where the sensual, 'natural' life of the tropics is contrasted with the industrialized society of the USA. The tropics are represented by two of the most popular Mexican dance types – the *huapango* and the *zandunga* – and some Mexican *sones* are quoted in the final 'Dance of Men and Machines'. A tango, suggesting the sirens' seductiveness, is unexpectedly and effectively introduced in the second scene, 'A Ship for the Tropics'.

Chávez's six numbered symphonies span the greater part of his creative maturity (1933–60). The First, *Sinfonía de Antígona*, was developed from incidental music for Cocteau's adaptation of the Sophocles tragedy. An archaic ambience is achieved with modal polyphony, harmonies built on 4ths and 5ths, and wind-dominated instrumentation. Formally the work is less a symphony than a symphonic poem governed by its subject. The Third Symphony, devoid of any programmatic reference in its title, nevertheless alludes to the life of Ann Clare Brokaw, in whose memory the work was commissioned by her mother, the American stateswoman and author Clare Boothe Luce. The Fourth is faithful to its subtitle, *Sinfonía romántica*, in its lyricism and buoyancy, but the Fifth, for strings, and the monumental Sixth are abstract in every sense.

A penchant for classical Greek theatre resurfaced after the *Antigone* experience. Another Greek theme, that of Medea, formed the basis for *La hija Cólquide*, composed in 1943 as a ballet for Martha Graham but not produced until 1946, by which time it had a new scenario and the title *Dark Meadow*. Originally written in eight sections for quartets of wind and strings, it was recomposed for orchestra as a symphonic suite in five movements. Ancient Greek theatre was also the basis for two lesser-known later works: the cantata *Prometheus Bound* (1956) and *Upingos* (1957), incidental music for solo oboe for Euripides' *Hippolytus*. But though he wrote five ballets, an opera and incidental music, Chávez was not notably a composer for the theatre. His ballets are better known as concert pieces; he failed to get either *El fuego nuevo* or *Pirámide* staged, and *Los cuatro soles* did not reach production until 1951 in the favourable political climate that existed when Chávez was director of the Instituto Nacional de Bellas Artes. Some of his non-stage works were mounted as ballets by the Mexican National Dance Academy during the same period.

Chávez was an adroit orchestrator, particularly in writing for winds, which he often used in solos. He found strong dynamic contrasts to reinforce unusual instrumental effects, showing a fondness for instruments of low register and resourcefulness in the use of native instruments. The importance of rhythm in his work shows itself in polyrhythms, cross-rhythms, syncopations and numerous irregular metres. His most salient rhythmic gestures, indigenous to Mexican popular song and dance, are the three-duplet versus two-triplet combination in 6/8 metre

and the interchange of duplets and triplets. Motor rhythm, like that in the *Sinfonía india*, generates a driving force of unbridled propulsion. Melodies are generally diatonic, modal or occasionally pentatonic. A four-note melodic cell with a pentatonic outline, C–A–D–C, is used conspicuously in several unrelated works written between 1926 and 1976, usually imparting a Mexican quality that seems to emanate, in Chávez's own words, from the 'accent of local speech that makes it relate to idiomatic expression'. Harmonies built on 4ths and 5ths abound, as do flint-hard dissonances of the vertical minor 9th in the more progressive works. On the whole he adhered to the principles of classical formal structure, but he rejected an over-use of repetition, harmonic pedals and obvious progressions and sequences, believing that the artist should 'reinvent' old forms to give them new meaning.

One of the forms Chávez 'reinvented' was the concerto. The one for violin is a grand virtuoso work in palindromic form: Andante, Allegro, Largo, Scherzo, Cadenza, Scherzo, Largo, Allegro, Andante. In the Concerto for Four Horns, the rondo finale's main theme comes from the first movement, and the omission of flutes, oboes and trumpets from the orchestral palette bestows an overall dark shadowing. The Piano Concerto is in the traditional three movements, but without a conventional cadenza. The two late concertos, for cello and trombone, conform to the dissonant, non-repetitive style of the orchestral works written after 1964. The Cello Concerto, with only its first movement completed, was projected to be in four movements defined structurally by the deployment of orchestral and solo resources; the soloist in the one-movement Trombone Concerto is frequently doubled with other instruments, creating a kaleidoscopic parade of timbres.

Among Chávez's most characteristic works are the four *Solis* (1933–66). *Soli I*, *II* and *IV* are for small wind groups, in which each instrument has the solo part in one movement; *Soli III* is for orchestra with four soloists. In *Soli I*, *III* and *IV* the guiding principle is again non-repetition, the avoidance of conventional sequence and recapitulation in favour of continuously unfolding new musical ideas. Whether in his more traditional works, in his originally conceived pieces such as the *Solis* and late orchestral works or in the extraordinarily varied works of Mexican character, Chávez's achievement established him as one of the major Latin American composers of his time. His efforts were integral in bringing Mexico's music into the 20th century and out to the rest of the world.

WORKS

STAGE

El fuego nuevo (ballet, Chávez), SA, orch, 1921, unstaged

Los cuatro soles (ballet, Chávez), S, SA ad lib, orch/small orch, 1925, Mexico City, Palacio de Bellas Artes, 31 Mar 1951, cond. Chávez

Caballos de vapor [H.P.] (sinfonía de baile, Chávez), orch, 1926–32, Philadelphia, Metropolitan Opera House, 31 Mar 1932, cond. L. Stokowski

Antígona (incid. music, after J. Cocteau, after Sophocles), pic, ob, eng hn, cl, tpt, hp, 2 perc, 1932, Mexico City, Orientación, 28–30 July 1932, cond. Chávez

La hija de Cólquide (ballet, M. Graham), wind qt, str qt, 1943; rev. as Dark Meadow (Graham), New York, Plymouth, 23 Jan 1946

Panfilo and Lauretta (op, 3, C. Kallman, after G. Boccaccio), 1953–6, New York, Columbia U.: Brander Matthews, 9 May 1957; rev. as Love Propitiated, Mexico City, 28 Oct 1959; rev. as El amor propiciado (trans. N. Lindsay, E. Hernández Moncada), Mexico City, 21 May 1963; rev. as Los visitantes, Mexico City, 26 July 1968; rev. as The Visitors, Aptos, CA, 1973

Pirámide (ballet, 4, Chávez), SATB, tape, orch, 1968, unstaged

ORCHESTRAL

Sym., 1915–18; Caballos de vapor [H.P.], suite, 1926; Cantos de México, 1933; Sinfonía de Antígona (Sym. no.1), 1933; Chapultepec (Obertura republicana): Marcha provinciana, Vals nostálgico, Canción de Adelita, orch/band, 1935; Sinfonía india (Sym. no.2), 1935–6; Conc., 4 hn, orch, 1937–8, reorchd 1964; Pf Conc., 1938–40; La hija de Cólquide, sym. suite, 1943, also Zarabanda, str, 1943; Toccata, 1947; Vn Conc., 1948–50; Sym. no.3, 1951–4

Sym. no.4 (sinfonía romántica), 1953; Baile, cuadro sinfónico, 1953; Sym. no.5, str, 1954; Sym. no.6, 1961; Resonancias, 1964; Soli III, bn, tpt, timp, va, orch, 1965; Elatio 1967, 1967; Discovery, 1969; Clio, sym. ode, 1969; Initium, 1971; Paisajes mexicanas, 1973; Mañanas mexicanas, band, 1974; Tzintzuntzan, band, 1974; Vc Conc., 1975, inc.; Zandunga Serenade, band, 1976; Trbn Conc., 1976

Orchestrations: D. Buxtehude: Chaconne in e, 1937; J. Nunó: Himno nacional mexicano, 1941; A. Vivaldi: Concerto, g, op.6. no.1, 1943

CHORAL AND VOCAL–INSTRUMENTAL

Imágen mexicana (trad.), STBB, 1923; 3 exágonos (C. Pellicer), S/T, pf/fl + pic, ob + eng hn, bn, va, 1923; Otros 3 exágonos (Pellicer), S/T, fl, ob, bn, va, pf, 1924; Tierra mojada (R. López Velarde), SATB/SATB, ob, eng hn, 1932; El sol, corrido mexicano (trad., C. Gutiérrez Santa Cruz), SATB, orch/SATB ad lib, band, 1934; Llamadas, sinfonía proletaria (Mexican Revolutionary ballads), SATB, orch, 1934; 4 nocturnos (X. Villaurrutia), S, A, orch, 1939; La paloma azul, SATB, pf/small orch, 1940

Ah! Freedome (J. Barbour, adapted W. Wager), SATB, 1942; 4 melodías tradicionales indias del Ecuador, S/T, ob, cl, bn, str qt, 2 perc, 1942; 3 Nocturnes, chorus, 1942: Sonnet to Sleep (J. Keats), To the Moon (P.B. Shelley), So we'll go no more a-roving (Byron); Tree of Sorrow (folksong arr., Arbolucu, te sequeste), 1942; A Woman is a Worthy Thing (15th-century), SATB, 1942; Canto a la tierra (E. González Martínez), unison chorus, pf/2 hn, 2 tpt, 2 trbn, tuba, 1946; Happy Birthday, SATB, 1951

Prometheus Bound (cant., Aeschylus, trans. R. Trevelyan), A, T, Bar, B, SATB, orch, 1956; Lamentaciones (Nahuatl text, trans. A.M. Garibay), S/T, pic, ob, mar, bombo, 1962; Fragmento, speaking chorus, 1968 [from ballet Pirámide]; Nonantzin (Nahuatl text), SATB, 1972; Epistle (A. MacLeish), SATB, 1974; A Pastoral (N. Breton), SATB, 1974; Rarely (Shelley), SATB, 1974; The Waning Moon (Shelley), SATB, 1974; Nokwik (Chávez), SATB, 1974

ENSEMBLE

Sextet, 2 vn, va, 2 vc, pf, 1919; Str Qt no.1, 1921; Sonatina, vn, pf, 1924; Energía, pic, fl, bn, hn, tpt, b trbn, va, vc, db, 1925; Sonata, 4 hn, 1929–30; Str Qt no.2, vn, va, vc, db, 1932; Soli I, ob, cl, tpt, bn, 1933; 3 Spirals, vn, pf, 1934; Trio, fl, hp, va, 1940 [arrs. of Debussy and Falla]; Xochipili, pic, fl, cl, trbn, 6 perc, 1940; Toccata, 6 perc, 1942; La hija de Cólquide, suite, ww qt, str qt, 1943; Str Qt no.3, 1943–4; Soli II, wind qnt, 1961

Tambuco, 6 perc, 1964; Fuga HAGC, vn, va, vc, db, 1964; Invención II, str trio, 1965; Soli IV, hn, tpt, trbn, 1966; Variations, vn, pf, 1969; Sonante, str qt, db, 1974

SONGS

Du bist wie eine Blume (H. Heine), S/T, pf, 1919; Estrellas fijas (J.A. Silva), S/T, pf, 1919; Inútil epigramma (R. de Carvalho), S/T, pf, 1923; 3 Poems: Segador (Pellicer), Hoy no lució la estrella de tus ojos (S. Novo), Nocturna rosa (Villaurrutia), S/T, pf, 1938; La casada infiel (F. García Lorca), A/Bar, pf, 1941; 2 canciones, Mez/Bar, pf: Todo (R. López Velarde), 1932, North Carolina Blues (Villaurrutia), 1942; Vocalización aguda, coloratura S, pf, 1967

SOLO INSTRUMENTAL

3 Pieces, gui, 1923; Upingos, ob, 1957; Invención III, hp, 1967; Partita, timp, 1973; Feuille d'album, gui, 1974

Pf: Sonata fantasia (Sonata no.1), 1917; Sonata no.2, 1919; Jarabe, 1922 [after trad. Mexican dance]; Aspectos I–II, 1923; Imágen mexicana, 1923 [arr. of trad. Mexican canción]; Sonatina, 1924; Xochimilco Dance, *c*1924; Sonata no.3, 1928; 10 Preludes, 1937; Para Juanita, 1940; Sonata no.4, 1941; Miniatura: homenaje a Carl Deis, 1942; Fugas, 1942; La llorona, 1943 [after trad. son]; Danza de la pluma, 1943 [after trad. Mexican dance]; 3 études à Chopin, 1949; Estudio IV: homenaje a Chopin, 1949; Left Hand Inversions of 5 Chopin Etudes, 1950; 4 nuevos estudios, 1952; Invención, 1958; Sonata no.5, 1960; Sonata no.6, 1961; Mañanas mexicanas, 1967

Pf pieces pubd in New Music Edn (1936) and later as 7 Pieces: Poligonos (Polygons), 1923; 36, 1925; Foxtrot, 1925; Solo, 1926; Blues, 1928; Fox, 1928; Paisaje (Landscape), 1930; Unidad (Unity), 1930

Juvenilia for pf, 1915–22

MSS in *US-NYp* and Mexico City: Archivo general de la nacion

Principal publishers: Mills, Schirmer, Boosey & Hawkes, Carlanita Music

WRITINGS

'The Two Persons', *MQ*, xv (1929), 153–9

'The Function of the Concert', *MM*, xii (1934–5), 71–5

'Mexican Music', *Renascent Mexico*, ed. H.C. Herring and H. Weinstock (New York, 1935), 119–218

'Revolt in Mexico', *MM*, xiii (1935–6), 35–40

Toward a New Music: Music and Electricity, trans. H. Weinstock (New York, 1937/*R*)

Musical Thought [Charles Eliot Norton lectures] (Cambridge, MA, 1961; Sp. trans., 1964, as *El pensamiento musical* (Mexico City and Buenos Aires, 1964)

'The Music of Mexico' [1933], *American Composers on American Music*, ed. H. Cowell (Stanford, CA, 1933/*R*), 102–6

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P. Rosenfeld: 'The Americanism of Carlos Chávez', *By Way of Art* (New York, 1928), 273–83

P. Rosenfeld: 'Carlos Chávez', *MM*, ix (1931–2), 153–9

P. Rosenfeld: *Discoveries of a Music Critic* (New York, 1936/*R*)

H. Weinstock: 'Carlos Chávez', *MQ*, xxii (1936), 435–45

H. Weinstock: *Mexican Music* (New York, 1940)

H. Cowell: 'Chávez', *The Book of Modern Composers*, ed. D. Ewen (New York, 1942, 3/1961 as *The New Book of Modern Composers*), 443–6

F. Agea, ed.: *21 años de la Orquesta Sinfónica de México* (Mexico City, 1948)

L. Sandi: 'Cinquenta años de música en México', *Nuestra Música*, vi (1951), 248–59

Compositores de América/Composers of the Americas, ed. Pan American Union, iii (Washington DC, 1957)

R. García Morillo: *Carlos Chávez: vida y obra* (Mexico City, 1960/*R*) [incl. work-list, bibliography, discography]

A. Copland: 'Composer from Mexico', *The New Music, 1900–1960* (New York, 1968), 202–11

R. Halffter, A.Muñiz Hernandez and C. Sordo Sodi, eds.: *Carlos Chávez: catalogo completo de sus obras* (Mexico City, 1971)

D. Malmström: *Introduction to Twentieth-Century Mexican Music* (Uppsala, 1974)

G. Carmona: 'La música de Carlos Chávez', *Carlos Chávez: homenaje nacional* (Mexico City, 1978), 115–28

G. Béhague: *Music in Latin America: an Introduction* (Englewood Cliffs, NJ, 1979)

J.A. Alcaraz: 'Carlos Chávez', *Hablar de música: conversaciones con compositores del continente americano* (Mexico City, 1982), 11–26

R.L. Parker: *Carlos Chávez: Mexico's Modern-Day Orpheus* (Boston, 1983) [incl. work-list, bibliography, discography]

R.L. Parker: 'Clare Boothe Luce, Carlos Chávez, and Sinfonía no.3', *LAMR*, v/1 (1984), 48–65

J. Orbón: 'Las sinfonías de Carlos Chávez', *Pauta*, vi (1985), 63–73

R.L. Parker: 'Chávez and the Ballet', *Dance Chronicle*, viii (1985), 179–210

L. Saavedra: 'Los escritos periodísticos de Carlos Chávez', *Inter-American Music Review*, x/2 (1988–9), 77–91

G. Carmona: *Epistolario selecto de Carlos Chávez* (Mexico City, 1989)

R.L. Parker: 'A Recurring Melodic Cell in the Music of Carlos Chávez', *LAMR*, xii/2 (1991), 160–72

R.L. Parker: 'Chávez's *Opus ultimum*: the Unfinished Cello Concerto', *American Music*, xi (1993), 473–87

G. Carmona: *Carlos Chavez: iconografía* (Mexico City, 1994)

R.L. Parker: 'Carlos Chávez's orchestral tribute to the discovery of San Francisco Bay', *LAMR*, xv/2 (1994), 177–88

R.L. Parker: *Carlos Chávez: a Guide to Research* (New York, 1998)

ROBERT PARKER

Chávez Aguilar, Monseñor **Pablo** (*b* Lima, 3 March 1898; *d* Lima, 1950). Peruvian composer. He entered the seminary of St Toribio, Lima, in 1913 and began organ and composition studies with José María Coll. His first major work, the *Misa solemne en honor de Santa Rosa*, was first performed in Lima cathedral in 1918. In 1919 he received the doctorate in theology from the Gregorian University in Rome, and was ordained as a priest while completing his musical studies at the Scuola Pontificia di Musica Sacra with Refice, de Sanctis and Manari; he was also taught by Perosi and G. Giannini. He was twice chapel master of Lima cathedral (1924–38, 1942–50), and in 1949 was named precentor. He founded the Bach Institute in Lima (1928) and was professor of harmony at the National Music Academy from 1930 onwards. The greater part of Chávez Aguilar's musical output is linked to his religious life and to his academic training which led him to express himself through a traditional harmonic language dominated by counterpoint. The *Variaciones sobre un tema incaico* (1926) and *Preludios incaicos* (1927) exhibit a tendency to adapt pentatonic themes, probably of Inca origin, to academic structures. In the *Suite peruana* (*c*1940) he explored a freer form based on the elaboration of motifs of a popular character (Raygada). Chávez Aguilar collaborated in the publications *L'organista liturgico*, *I maestri dell organo* and *Schola Cantorum*.

WORKS
(*selective list*)

Ops: La regina in berlina (ob, 3); L'oca (operetta, 1)

Sacred vocal: 12 litanie lauretane, 3vv, org (Rome, 1923); Tantum ergo, op.60, 3vv, org (Bergamo, 1925); Missa in honorem sanctae Rosae Limanae, op.63, 2vv, org (Rome, 1927); Pange lingua, 3vv (Bergamo, 1927); Himno a Cristo Rey, 1v, org (Santiago, Chile, 1927); 2 motetti eucaristici, 1v, org (Bergamo, 1929); 2 inni eucaristici, 1v, org (Bergamo, 1929); Gloria in excelsis Deo, villancico, op.45, 2vv, pf (Lima, 1930); Misa solemne al centenario de la batalla de Ayacucho, 4vv, orch, 1924; Vesperale completum, 4vv, org; 6 Ave María, 2vv, org; Ave María, 1v, vn, pf; Dextera Domini, 4vv; Cruz fidelis, 3vv; TeD, 4vv; Oremus pro pontifice, 3vv, orch; Oremus pro antistite, 3vv, orch

Other vocal: Tengo dentro del alma, 1v, pf (Lima, 1928); 6 corales (trad. texts), 4vv; Introito (A. Nervo), 4vv

Inst: 8 variaciones sobre un tema incaico, pf (Lima, 1926); 6 preludios incaicos, pf (New York, 1927); Suite peruana, pf; 2 romanzas sin palabras, pf; Toccata, org; La beffana, divertimento musicale

Principal publishers: T. Scheuch, Carrara

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R. Barbacci: 'Apuntes para un diccionario biográfico musical del Perú', *Fénix*, no.6 (1949)

C. Raygada: 'Guía musical del Perú', *Fénix*, no.13 (1963)

G. Béhague: *La música en América Latina* (Caracas, 1983)

J. CARLOS ESTENSSORO

Chaykovsky, Aleksandr Vladimirovich (*b* Moscow, 19 Feb 1946). Russian composer and pianist. He graduated from Moscow Conservatory, where he studied composition with Khrennikov and the piano with Neuhaus and Naumov; he completed postgraduate studies in 1975. From 1976 he taught composition there, being made a professor in 1993 and head of department in 1997. He joined the Composers' Union in 1976, was made an Honoured Artist of Russia in 1988 and was for a while secretary of the USSR Composers' Union (1985–91). In 1992 he became musical advisor to the Mariinsky Theatre, St Peterburg. One of his principal spheres of work is musical theatre; here, one finds diverse subjects and genres, original dramatic solutions and a mastery of contemporary stage techniques. In the instrumental sphere Chaykovsky shows a preference for the concerto genre, displaying an individual approach to the treatment of the

solo instrument and its relation to the orchestra; for example, the Cello Concerto consists of six variations and themes while the First Viola Concerto combines the principles of symphony and concerto. In his symphonies, there is an inclination towards programmatic content, although the drama tends to the meditative. In compositions involving the piano (concertos, sonatas, quintet, trio) Chaykovsky's own talents as a performer affect his writing; he is a brilliant exponent of the psychological branch of Russian pianism. In Chaykovsky's output there is evidence of an appreciable unification of various styles and types of music, academic and light, professional and folk (Concerto for Orchestra, 'TsSKA — Spartak', the vocal-symphonic fantasia *V dushe moey* ('In My Soul'), to poems by Vladimir Vïsotsky). Chaykovsky's works regularly appear on the programmes of the Moscow Autumn festival and many of his theatrical works are successfully staged at various venues. His compositions have been performed by musicians including Bashmet and Fedoseyev and he has collaborated with directors such as Sats and Pokrovsky.

WORKS
(*selective list*)

Stage: Dedushka smeyetsya [Grandfather Laughs] (comic op, 2, after I.A. Krïlov), 1976, Moscow, Chamber Music, 31 Dec 1976; R.V.S. (children's musical, after A. Gaydar), 1978; Revizor [The Inspector] (ballet, after N.V. Gogol'), 1980; Vtoroye aprelya [The Second of April] (children's op, 3, N. Sats, after I. Zverev), 1982, Moscow, Children's Music, 6 July 1984; Vernost' [Loyalty] (children's op, after T. Zumakulova), 1985, Nalchik, Musical Theatre of Kabardino-Balkar ASSR, 5 April 1985; Bronenosets Potyomkin [The Battleship Potyomkin] (ballet-allegory), 1986; 3 syostrï [The 3 Sisters] (op, after A. Chekhov), 1995; Tsar' Nikita i yego sorok docherey [Tsar Nikita and his Forty Daughters] (chbr op, A.S. Pushkin), T, B, folk insts, 1997

Orch: Pf Conc. no.1, 1972; Vc Conc., 1974; Mï s priyatelem [My Friend and I], sym. humoresque, 1975; Va Conc. no.1, 1979; Conc., 'TsSKA – Spartak', 1980; Bn Conc., 1981; Sym. no.1 'Master i Margarita' (after M. Bulgakov), 1985; Pf Conc. no.2, 1992; Va Conc. no.2 'Ėtyudï v prostïkh tonakh' [Studies on Simple Tones], 1992; Db Conc., 1994; Noktyurnï severnoy Pal'mirï [North Palmyra Nocturnes], 1994; Sym. no.2 'Vodoley' [Aquarius], 1994; Vospominaya velikiye pesni [Recalling the Great Songs], 1995; Conc.-buffo, vn, mar, orch, 1996; Malen'kiye kubanskiye variatsii [Little Kuban Variations], chbr orch, 1996; Va Conc. no.3, 1996; Vn Conc., 1997

Vocal: Frantsuzskiye pesni-balladï [French Ballad Songs] (Fr. folk song texts), song cycle, 1v, pf, 1974; K solntsu [To the Sun] (orat, F. Tyutchev), solo vv, chorus, orch, 1982; Ot imeni zemnogo shara [On Behalf of the Earth's Globe] (orat, M. Sel'vinsky), solo vv, chorus, orch, 1983; V dushe moyey [In My Soul] (vocal-sym. fantasia, V. Vïsotsky), solo vv, chorus, orch, 1996

Many chbr works incl.: 3 str qts; 2 pf trios; Fantasia, pf; Pf Qnt; Pf Sonata; Sonata, vc, pf; Sonata, va, pf; Suite, bn

Film scores, TV scores, incid music, arr.: D. Shostakovich: Str Qt no. 13 (1996)

WRITINGS

'Dvoynoy debyut' [Double debut], *Muzïkal'naya zhizn'* (1984), no.11, 9 only [on V. Tret'yakov]

'Boris Petrushanskiy', *Muzïkal'naya zhizn'*, (1985), no 2, 9 only

'Muzïka, molodyozh', problemï' [Music, youth, problems], *Muzïkal'naya zhizn'* (1987), no.15, pp. [0]–1

'O rok-muzïke', *Muzïkal'naya zhizn'* (1987), no.8, p.8 only

'Slïshat' budushcheye' [Listening to the future], *SovM* (1988), no.6, pp.3–5

'Kanikul net!' [No Holidays!], *Muzïkal'naya zhizn'* (1993), nos.11–12, pp. 8–9

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M. Galushko: 'Gogol'v balete' [Gogol in ballet], *Muzïka Rossii* (1984), 112–30

M. Galushko: 'Potyomkintsam–potomki' [Offspring of the Potyomkins], *SovM* (1986), no.9, pp.63–6

N. Ziv: 'Aleksandr Chaykovsky' *Kompozitorï Moskvï*, iii (Moscow, 1988), 127–49

A. Hripin: 'Mechtayu porabotat' kompozitorom' [I dream of working a little as a composer], *MAk* (1992), no.1, pp.10–16 [conversation]

ALLA VLADIMIROVNA GRIGOR'YEVA

Chaykovsky, Boris Aleksandrovich (*b* Moscow, 10 Sept 1925; *d* 7 Feb 1996). Russian composer. He studied the piano with Oborin and composition with Myaskovsky, Shebalin and Shostakovich. During the last years of his life he taught in the composition department of the Gnesin Academy of Music in Moscow. He is one of the chief representatives of the so-called second generation, having inherited and developed the traditions of Tchaikovsky, Borodin, Lyadov, and especially Musorgsky, as well as having been influenced by Shostakovich. Characteristic of his style is a blending of the intellectual and the lyrical, and of philosophical profundity and refinement. His technique synthesizes classical devices and contemporary resources; after forays into serialism (in the Chamber Symphony) and polystylism (in the Second Symphony) he returned to tonal and programmatic methods, though often in unusual ways. His uniquely Russian style comes close to that of Myaskovsky; his music is distinguished by vivid ideas, temperament and dynamism. A characteristic peculiarity of his technique is to use pithy, simple themes and then to transform them in a complex way by means of thematic development, polyphonic devices and ostinatos which propel the argument forward. These methods often result in compressed one-movement works. The orchestral music is marked by seriousness of conception and individuality in resolving complex compositional problems. Overt thematic simplicity distinguishes the violin and cello concertos, the quartets, and his vocal works. The cycles to texts by Lermontov, Pushkin, Tyutchev and Zabolotsky are remarkable for their lyricism and their refined manner. The interpreters of Boris Chaykovsky's works include Samuil Samosud, Aleksandr Gauk, Vladimir Fedoseyev and the Borodin Quartet.

WORKS
(*selective list*)

Orch: Shestviye [Procession], 1946; Sym. no.1, 1947; Fantasiya na russkiye narodnïye temï [Fantasy on Russian Folk Themes], 1950; Slavyanskaya rapsodiya [Slavonic Rhapsody], 1951; Sinfonietta, str, 1953; Kaprichchio na angliyskiye temï [Capriccio on English Themes], 1954; Conc., cl, chbr orch, 1957; Ov., 1957; Vc Conc., 1964; Chbr Sym., 1967; Sym. no.2, 1967; Vn Conc., 1969; Pf Conc., 1971; Theme and 8 Variations, 1973; 6 ėtyudov [6 Studies], org, str, 1976; Sym. no.3 'Sevastopol'skaya' [The Sebastopol], 1980; 4 prelyudii [4 Preludes], chbr orch, 1984; Podrostok [Raw Youth], sym. poem after F.M. Dostoyevsky, 1984; Veter Sibiri [The Wind of Siberia], sym. poem, 1984; Muzïka dlya orkestra [Music for Orch], 1987; Sym. no.4 'Simfoniya s arfoy' [Sym. with a Hp], 1993

Vocal: 2 stikhotvoreniya M.Yu. Lermontova [2 Poems] (M.Yu. Lermontov), S, pf (1940); Lirika Pushkina [Pushkin's Lyrics], S, pf, 1972; Znaki zodiaka [Signs of the Zodiac] (cant., F. Tyutchev), S, hpd, str orch, 1974; Poslednaya vesna [The Last Spring] (N. Zabolotsky), song cycle, Mez, fl, cl, pf, 1980

Chbr: Pf Trio, 1953; Str Qt [no.1], 1954; Str Trio, 1955; Sonata, vc, pf, 1957; Sonata, vn, pf, 1959; Str Qt [no.2], 1961; Pf Qnt, 1962; Partita, vc, ens, 1966; Str Qt [no.3], 1967; Str Qt [no.4], 1972; Sonata, 2 pf, 1973; Str Qt [no.5], 1974; Str Qt [no.6], 1976; Sextet, wind, hp, 1994

Film scores, incid music, radio plays and solo inst works

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Yu. Yevdokimova: 'Boris Chaykovsky i yego vtoraya simfoniya' [Chaykovsky and his second symphony], *SovM* (1970), no.2, pp.26–34

G. Grigor'yeva: 'Instrumental'nïye kontsertï Borisa Chaykovskogo' [The instrumental concertos of Chaykovsky], *Muzïka i sovremennost'*, x (1976), 17–32

Boris Chaykovsky: notograficheskiy spravochnik [Chaykovsky: catalogue of works] (Moscow, 1982) [pubn of Vsesoyuznoye agentstvo po avtorskim pravam, Moscow]

A. Grigor'yeva and A. Golovin: 'O muzïke Borisa Chaykovskogo' [On the music of Chaykovsky], *SovM* (1985), no.10, pp.8–15

T. Fedchenko: 'Svet dukhovnosti: muzïka Borisa Chaykovskogo' [A world of spirituality: the music of Boris Chaykovsky], *Muzïka iz bïrshego SSSR*, ii, ed. V. Tsenova (Moscow, 1996), 93–111

GALINA GRIGOR'YEVA

Chaykovsky, Pytor Il'yich. *See* TCHAIKOVSKY, PYOTR IL'YICH.

Chaynée, Jean de (*b* Liège, *c*1540; *d* Maastricht, 14 Oct 1577). Flemish composer. He received his musical training in the choir school of the cathedral of St Lambert, Liège, which he entered as a *duodenus* in 1550. On 20 September 1558 the chapter admitted him into the benefice of the altar of St Jean l'Evangéliste and St Agnes, which was reserved for the cathedral musicians. He was made first singer of the choir in 1561, but left Liège at the end of 1562. He accompanied his master, Jean Guyot, succentor at the cathedral, to Vienna to the court of the Emperor Ferdinand I, for whom he composed the motet *Quis dabit oculos* (ed. in CMM, lxiv, 1974). After Ferdinand's death on 25 July 1564, he entered the service of the Archduke Karl II at Graz. On 29 June 1573 he was dismissed from his post, but he spent a few more months at Graz as chaplain at the collegiate church there. He is next heard of at Maastricht in 1575, serving as choirmaster at the collegiate church of St Servatius, in succession to Gerardus Villarius, called Ovidius, who had been a fellow pupil and friend of his at Liège. Two years later he was murdered by Hector Constantinus, the organist at the collegiate church.

Like his elder contemporaries Guyot, Gombert and Clemens non Papa, Chaynée sought to achieve a close relationship between music and text. His technique is impeccable, and the setting of the text is careful. 11 motets for four to six voices were printed in the multi-volume anthology *Thesaurus musicus*, edited by Petrus Joanellus (RISM 1568^{2-6}); he also composed a Requiem mass for four voices (ed. J. Quitin, *Dix motets à 4 et 5 voix du Novi thesauri musici ... Officium pro defunctis*, Liège, 1987). In the motet *Derelinquat* a few restrained variations heighten some expressive passages; a simple and natural melody characterizes the purity of *Cecilia in corde suo*. The four voices of the Requiem mass are strongly influenced by plainsong melodies and move in the same rhythm throughout, creating an atmosphere of austerity and even of harshness, which is perfectly suited to the subject.

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J. Quitin: 'Deux motets de Jean de Chaynée', *Bulletin de la Société liégeoise de musicologie*, no.22 (1978), 18–19

J. Quitin: Introduction to *Dix motets à 4 et 5 voix du Novi thesauri musici ... Officium pro defunctis* (Liège, 1987)

JOSÉ QUITIN/HENRI VANHULST

Chaynes, Charles (*b* Toulouse, 11 July 1925). French composer. His parents were musicians who taught at the Toulouse Conservatoire. He studied at the Paris Conservatoire, where he won first prizes in the violin, harmony and counterpoint, and composition; his teachers included Jean and Noël Gallon, Jean Rivier and Darius Milhaud. After winning the Grand Prix de Rome (1951), he was resident at the Académie de France in Rome (1952–5). In addition to his work as a composer, he pursued a career in radio (from 1956) and directed the France-Musique channel (1965–75) before becoming head of the Musical Creation service at Radio France, a post he held until 1990. As a composer, he has not followed any particular school, but kept his atonal writing distinct from external theoretical systems and guided more freely by individual compositional choices. His honours include first prize from the Monaco International Competition (1960) for his Second Concerto for Orchestra, the Grand Prize of the City of Paris (1965) for his Violin Concerto and several recording awards, among them the Orphée d'Or of the Académie du Disque Lyrique (1996).

WORKS

Ops: Noces de sang (2), 1986, Montpellier, 1988; Jocaste, 1991–2, Rouen, 1992

Orch: Danse symphoniques, 1951; Conc. for Str Orch, 1953; Ode pour une mort tragique, 1954; Sym., 1955; Tpt Conc., 1956; Vn Conc., 1958; Conc. for Orch no.2, 1960; 4 illustrations pour la flûte de jade, fl, orch, 1960; Pf Conc., pf, chbr orch, 1961; Expressions contrastées, 1965; Org Conc., 1966; Irradiations, vn, vc, hpd, str orch, 1968; Transmutations, 1969; Peintures noires, 1974; Visions concertantes, gui, 12 str, 1976; Les caractères illisibles, 18 insts, 1978; Cl Conc., 1978; Litanies, 1988; Visages mycéniens, 1983; Via ercolensi, fl, orch, 1990; Concerto du temps retrouvé, vn, orch, 1993; Concerto delphique, panpipes, str orch, 1994; Tpt Conc. no.2, 1995

Vocal: Par les chemins du coeur, S, orch/pf, 1953; Joie aux âimes (cant., G. Norge), 4vv, 5 insts, 1962; 3 poèmes chinois, T, pf, 1962; 4 poèmes de Sappho, S, str trio, 1968; Pour un monde noir, S, orch, 1976; Erzsebet, S, orch, 1982; Oginoha, S, fl, celtic hp, perc, 1986; Poèmes itinérants (F. Garcia Lorca), S, 2 gui, 1986; Au-delà de l'espérance (monodrama), Mez, pf, 1989;

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Principal publishers: Billaudot, Durand, EFM, Jobert, Leduc, Ricordi, Rideau Rouge, Transatlantiques

Principal recording companies: Calliope, Chamade, Erato, Guilde Internationale du Disque, Harmonia-Mundi, MFA (Radio-France), Pathé-Marconi, REM, Verany

PHILIPPE MICHEL

Chayre organ. *See* CHAIR ORGAN.

Chebotarian, Gayane (Movses) (*b* Rostov-on-Don, 8 Nov 1918; *d* Moscow, 16 Jan 1998). Armenian composer and musicologist. A graduate of the Leningrad Conservatory, she studied composition with Kushnaryor and the piano with Khal′fin. In 1947 she began teaching at the Yerevan Conservatory, where she set up a special course to research into the polyphonic aspects of Armenian music. She was made an Honoured Art Worker of the Armenian SSR in 1965 and appointed professor of composition in 1977. Although her work incorporates certain national characteristics, both melodic and rhythmic, it also manifests elements of the classic Russian tradition. Chebotarian's music is melodious, striving for simplicity and clarity of expression. A mood of restrained melancholy, however, is pervasive in many of her compositions. Her piano writing is wholly idiomatic for the instrument. As well as a number of articles, she has published the book *Polifonia v tvorchestve Arama Khachaturiana* ('Polyphony in the Works of Khachaturian', Yerevan, 1969).

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ŞAHAN ARZRUNI

Chechin. *See* SILVESTRINO, FRANCESCO.

Chechlińska, Zofia (*b* Poznań, 21 Oct 1932). Polish musicologist. She studied musicology with Józef Chomiński at the University of Warsaw (MA 1956) and from 1961 at the Polish Academy of Sciences in Warsaw, where she received the doctorate in 1965 with a dissertation on the structure of Chopin's piano music; she completed the *Habilitation* in 1996 at Kraków University with a dissertation on Chopin's variation technique. She was assistant professor at the Universities of Toruń and Poznań in 1967 and 1968, and joined the staff of the Polish Academy of Sciences in 1969, becoming head of the department of music in 1981 and reader in 1997. In 1986 she also joined the staff of Kraków University.

Zofia Chechlińska's main field of research is the music of the 19th century, and most of her writings concern Chopin. She has challenged some widely-held misconceptions and tackled problems, such as Chopin's variation technique, which have not been addressed elsewhere. She has collaborated on the new critical edition of Chopin's works and has prepared editions of Polish 18th- and 19th-century music for the series Monumenta Musicae in Polonia, and works by Henryk Wieniawski. She is also co-editor of the journals *Rocznik chopinowski*, *Chopin Studies* and the series *Polish Musicological Studies* (Kraków, 1977–).

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ZYGMUNT M. SZWEYKOWSKI

Check [back check]. A component of the action of grand and upright pianos. It prevents the hammer from rebounding on to the strings once a note has been struck. *See* PIANOFORTE, §I, esp. figs.1, 12, 16, 18, 20, 24, 32 and 33.

Chédeville [Chefdeville]. French family of musicians. They were related to the HOTTETERRE family.

(1) **Pierre Chédeville** (*b* Oulins, Eure-et-Loire, 13 Oct 1694; bur. Paris, 24 Sept 1725). Musette player. He was a son of Pierre Chédeville, a merchant and farmer, and Anne Coricon (granddaughter of Nicolas Hotteterre, *d* 1693, and daughter of Anne Hotteterre and Claude Coricon). As well as (2) Esprit Philippe and (3) Nicolas Chédeville, there were two other brothers, Jacques and Louis, who were not musicians, and four sisters. Pierre went to Paris with his brother Esprit Philippe at an early age, and in 1709 both entered the opera orchestra as musette players; they were probably under the supervision of their great-uncles Louis and Nicolas [Colin] Hotteterre, for they were listed at the opera under the name Hotteterre rather than Chédeville. In January 1714 Pierre acquired the reversion of Louis's place in the Grands Hautbois and seems to have taken the post over officially on Louis's death in 1716. Pierre left no original compositions.

(2) **Esprit Philippe Chédeville** (*b* Oulins, 2 Sept 1696; *d* Paris, 9 March 1762). Composer, musette maker and

musette player, brother of (1) Pierre Chédeville. His career as a young man was parallel to that of Pierre, and he was only 13 when he began playing in the opera orchestra. In 1723 he acquired the reversion of Jean Hotteterre's place in the Grands Hautbois, but when Pierre died in 1725 he took over his brother's place and the reversion of Jean's place passed to the youngest brother, (3) Nicolas Chédeville. Before Pierre's death Esprit Philippe was sometimes known as 'Chedeville le cadet'; after it he called himself 'Chedeville l'aîné'.

On 31 March 1730 Esprit Philippe took out his first privilege to publish instrumental compositions, and soon the first of a series of works intended primarily for musette or hurdy-gurdy, the two most fashionable *instruments champêtres* of the time, appeared, the title-page describing him as an 'oboe of the king's chamber' and 'musette of the Académie Royale de Musique'. On 1 January 1736 he retired from the opera, but he continued to play in the Grands Hautbois and on 18 January 1738 he was admitted to the Hautbois et Musettes de Poitou. He officially remained in both organizations until his death, although his health must have failed by 1760, for during that year both posts were filled by other musicians.

Esprit Philippe's compositions, along with those of his brother Nicolas, significantly expanded the repertory of the musette and contributed to the extraordinary vogue for the instrument during the first half of the 18th century in France. Intended primarily for amateur musicians, they include suites, sonatas and concertos as well as collections of minuets, contredanses, vaudevilles and other simple airs and dances. The suites, found in the collections labelled *Simphonies* (opp.1 and 2), *Duo galants* (opp.5 and 7), and *Fêtes pastorales* (op.9), consist primarily of short, simple dance movements, some of which are supplied with names or character titles. The concertos of op.3, small chamber concertos for only two melody instruments and continuo, have more running passage-work than the suites. The sonatas and *sonatilles* (opp.4, 6 and 10) contain Esprit Philippe's most sophisticated work. Their movements are generally somewhat longer and more developed, and some contain virtuoso passage-work. Occasionally they call for 'double stops' in which both musette chanters must be played at the same time. These compositions are lively and display good workmanship, though they rely heavily upon the stock formulae of their day. All are in C and G major or minor, the majority centring on C, because of the tuning of the drones on most of the musettes of the day. Extensive modulations cannot be sustained, resulting in a certain melodic and harmonic monotony.

At least of equal importance to his compositions were the musettes that Esprit Philippe made. Many instruments by 'Chedeville l'aîné' were advertised in the *Affiches, annonces et avis divers* between 1757 and 1783, and some were highly elegant, like the ivory musette with soufflets embroidered in silver and gold advertised on 27 April 1782. The only existing musette made by one of the Chédevilles known today is marked only 'CHEDEVILLE'; thus it is impossible to determine whether Esprit Philippe or Nicolas was its maker. This instrument, now in the Brussels Musée Instrumentale, is equipped with large and small rosewood chanters, each with six silver keys and ivory garnishings.

WORKS

all published in Paris; lost works mentioned in catalogues of his works that appeared in his own publications

op.	
[1]	Simphonies, livre 1er (1730); nos.1–4 for 2 musettes/hurdy-gurdies/rec/fl/ob; nos.5–6 for musette/hurdy-gurdy/rec/fl/ob, bc
[2]	Simphonies, 2e livre (by 1731); nos.1–3 for 2 musettes/hurdy-gurdies/rec/fl/ob; nos.4–6 for musette/hurdy-gurdy/rec/fl/ob, bc
—	Premier(-Huitième) recueil de vaudevilles, menuets, contredanses, et autres airs choisis (1732–7, bks 2 and 3 *R*); bks 1, 2, 4 for musette/hurdy-gurdy/fl/ob/other insts, bc; bks 3, 5–8 for 2 musettes/hurdy-gurdies/fl/ob/other insts
3	Concerts champêtres, musette/hurdy-gurdy, ob/fl/musette, bc (by 1734)
4	Sonates, musette/hurdy-gurdy/fl/ob/other insts, bc (by 1737)
—	[Premier](-Troisième) Recüeil de menuets, musette/hurdy-gurdy, bk 1 (by 1737), bk 2 (by 1751)
5	Duo galants, 2 musettes/hurdy-gurdies/other insts (by 1742)
6	Sonatilles galantes, musette/hurdy-gurdy/other insts, bc (by 1742/*R*)
7	Deuxième livre de duo galants, 2 musettes/hurdy-gurdies/other insts (by 1742)
—	Neuvième recueil de pièces choisies, musette/hurdy-gurdy/rec/other insts, bc (by 1742)
—	[Premier](-Troisième) Recueil de contredances, musette/hurdy-gurdy, bks 1, 2 (by 1742), bk 3 (by 1751)
—	Recueil de noëls en duo (by 1742), lost
8	Triolets en quatre parties (by 1751), lost
—	Nouveau recueil de noëls, 2 musettes/hurdy-gurdies/fl/ob/other insts (by 1751)
9	Les fêtes pastorales, 2 musettes/hurdy-gurdies/other insts (n.d.)
10	Sonates, musette/hurdy-gurdy/other insts, bc (n.d.)
—	Nouveau [Dixième] (-Onzième) recueil de vaudevilles, et autres airs choisis, 2 musettes/hurdy-gurdies (n.d.)
—	Recueil de vaudevilles en duo, tambourin, lost
—	Les airs à la mode, lost

(3) Nicolas Chédeville (*b* Sérez, Eure, 20 Feb 1705; *d* Paris, 6 Aug 1782). Composer, arranger, musette maker, player and teacher, brother of (1) Pierre and (2) Esprit Philippe Chédeville. His great uncle Louis Hotteterre was one of his godfathers and may have taught him music and the art of turning instruments. In the early 1720s he entered the opera orchestra as oboe and musette player, and on 1 November 1725 he took over the reversion of Jean Hotteterre's post in the Grands Hautbois from Esprit Philippe. After Jean's death in 1732, he acquired the title to this post.

On 2 December 1729 he took out his first privilege to publish his own compositions. At first he called himself 'Chedeville le jeune' on the title-pages of these works; from op.3 he listed himself as 'Chedeville le cadet'. The dedications of many of his works show that he was much sought after as a musette teacher by members of the most highly-placed families in France. He taught Princess Victoire from about 1750, which led to his appointment as *maître de musette de Mesdames de France*. In his musette making he seems to have added to the instrument's lower compass, building musettes going down to *c'* (according to the *Mercure de France*, November 1733). The *Mercure* also reported that he had rearranged the keys on the little chanter, making it easier to play.

On 1 July 1748 he retired from the opera, although he agreed to return to play the musette there whenever he was needed, according to La Borde. Although he retained his post in the Grands Hautbois until his death, he must have dropped out of sight by 1780, because in that year

La Borde, who claimed that he was the most celebrated musette player France had ever had, said that he was dead; in fact he lived for two more years.

Nicolas's first two collections of pieces for musette or hurdy-gurdy, entitled *Amusements champêtres* (opp.1 and 2), are similar to his elder brother's early *Simphonies*; his op.3 works with the same title are more substantial and technically difficult. His op.6, inspired by a campaign on which he accompanied the Prince of Conti, contains movements with titles of battles, some of which express the 'war-like images' he referred to in his dedication. In 1737 he made a secret agreement with Jean-Noël Marchand for the latter to obtain a privilege to engrave, print and sell a work as Vivaldi's *Il pastor fido*, op.13, but in a notarial act dated 17 September 1749 Marchand declared that Chédeville was the composer, also revealing that Chédeville had provided the money for the publication and was receiving the emoluments. It is not certain why Chédeville chose to have his own work attributed to Vivaldi and issued under the privilege of Marchand, but perhaps, as Lescat has suggested, he was trying to give the musette, his favourite instrument, the endorsement of a great composer that it had lacked up until then.

His interest in Italian music was strong around this time. On 7 August 1739 he was granted a privilege to print, engrave and issue to the public his own arrangements of concertos and sonatas by Italian composers for the musette, hurdy-gurdy or flute. The names of ten Italian composers are mentioned in the privilege, along with those of Quantz and Mahaut. *Le printems, ou Les saisons amusantes* (1739) features arrangements of Vivaldi's 'La primavera', op.8 no.1, along with other concerto movements by Vivaldi.

His op.7 is his only collection specifically for the transverse flute, oboe or violin. The pieces have Italian tempo markings, a greater variety of keys than the musette works and more pronounced features of Italian style. In his op.9, dedicated to the 'illustrious virtuosos', both ladies and gentlemen, who were his students, he turned again to the rustic, pseudo-countrified style so fashionable at the time. Not arranged into sonatas or suites, the pieces appear to reflect the skill of the pupil to whom each is dedicated; some are quite simple, while others, such as 'The Virtuoso', use many 'double stops' and have rapid, difficult passage-work. Op.14, dedicated to Princess Victoire, features variations, incuding 12 based on 'Les folies d'Espagne'.

Though Nicolas's works are on the whole more substantial and glittering than those of Esprit Philippe, both were basically intended for the same purpose – that of the amusement of wealthy amateurs who played for their own pleasure – and both served that purpose well.

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all published in Paris

op.

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[2] Amusements champêtres, livre 2e (by 1731); nos.1–4 for 2 musettes/hurdy-gurdies/fl/ob; nos.5–6 for musette/hurdy-gurdy/fl/ob, bc

[3] Troisième livre d'amusements champêtres, musette/hurdy-gurdy/fl/ob/vn, bc (by 1733)

4 Les danses amuzantes mellées de vaudeville, 2 musettes/hurdy-gurdies/fl/ob/vn (1733)

5 Sonates amusantes (by 1734); nos.1, 2 for musette/hurdy-gurdy/fl/ob/vn, bc; nos.3–6 for 2 musettes/hurdy-gurdies/fl/ob/vn

6 Amusemens de Bellone, ou Les plaisirs de Mars (1736); nos.1–4 for musette/hurdy-gurdy/fl/ob, bc; nos.5–6 for 2 musettes/hurdy-gurdies/fl/ob

1er livre de minuets, musette/hurdy-gurdy (by 1737), lost, cited in Devriès

Il pastor fido, sonates ... del sig^r Antonio Vivaldi, musette/hurdy-gurdy/fl/ob/vn, bc (1737/*R*), by Chédeville

7 6 sonates, fl/ob/vn, bc (1739)

8 Les galanteries amusantes, 2 musettes/hurdy-gurdies/fl/vn (1739)

— Le printems ou Les saisons amusantes: concertos d'Antonio Vivaldy, arr. musette/hurdy-gurdy, vn, fl, bc (1739)

— La feste d'Iphise, 2 musettes/hurdy-gurdies (by 1742), arr. of vocal and inst airs from Montéclair's op Jephté

— Les pantomimes italiennes dansées à l'Académie royale de musique (by 1742/*R*); nos.1–3, 8 for 2 musettes/hurdy-gurdies/fl/ob; nos.4–7 for musette/hurdy-gurdy/fl/ob, bc

— Pièces choisies, vc (by 1742), lost, cited in *Catalogue* (1742) and Devriès

— Recueil de menuets et vaudevilles, tambourin (by 1742), lost, cited in *Catalogue* (1742); Devriès attributes a work with this title to Esprit Philippe (by 1737)

9 Les Deffis, ou L'étude amusante, musette/hurdy-gurdy, bc (n.d./*R*)

10 Les idées françoises, ou Les délices de Chambray, 2 musettes/hurdy-gurdies/fl/ob/vn (by 1750)

12 Les impromptus de Fontainebleau, 2 musettes/hurdy-gurdies/vn/pardessus de viole/fl/ob (1750)

[13] Trio, musettes/hurdy-gurdies (by 1751), lost, cited in Devriès

14 Les variations amusantes: pièces de différents auteurs ornés d'agrémens, 2 musettes/hurdy-gurdies/pardessus de viole/fl/ob (n.d.)

— Nouveaux menuets champêtres, musette/hurdy-gurdy/vn/fl/ob, bc (n.d.)

— [Dall']Abaco, op.4, arr. musette/hurdy-gurdy/fl/ob, bc (n.d.)

— La feste de Cleopatre, 2 musettes/hurdy-gurdies (by 1751)

Musette, 1 inst, in Recueille de musette par M. Michon, *F-Pn*; 3 pieces, 1 inst, bc, in Recueils de simphonies de plusieurs opéras modernes, 1743, *Pn*

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JANE M. BOWERS

Cheetham, John. *See* CHETHAM, JOHN.

Chef (Fr.: 'chief'). In French usage a *chef d'orchestre* is the conductor of an orchestra. A *chef d'attaque* is a section leader in a choir or, by extension, in an orchestra. In military parlance *chef de musique* refers to the head of regimental music, hence a bandmaster.

Chef d'attaque (Fr.). *See* LEADER.

Chefdeville. *See* CHÉDEVILLE.

Chef d'harmonie (Fr.). *See* BANDMASTER.

Chein, Louis (*b* ?*c*1636; *d* Paris, 17 June 1694). French composer, priest and serpent player. Papillon and Poisot asserted that he was born at Beaune. Brenet, however, maintained that he was born in Paris and that he entered the Ste Chapelle as a choirboy on 24 June 1645. The records of the Ste Chapelle relating to his death and burial state that he had been a choirboy there and had served the chapel uninterruptedly thereafter. On the title-page of his one extant work he is described as chaplain of the Ste Chapelle and also of Quimper Cathedral. Four masses by him were published in Paris: *Missa 'Pulchra ut luna'* (1689, 2/1729), *Missa pro defunctis* (1690), *Missa 'Floribus omnia cedant'* (1691) and *Missa 'Electa ut sol'* (1691), all for four voices, except the third, which was for five. Only the first is extant. Its style is simple and largely syllabic but with points of imitation even in the longer movements; it suffers from the monotony and narrow range of the melodic lines.

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WILLIAM HAYS

Cheio (Port.). *See under* ORGAN STOP.

Cheironomy (from Gk. *cheir*: 'hand'). The doctrine of hand signs: a form of conducting whereby the leading musician indicates melodic curves and ornaments by means of a system of spatial signs.

1. General. 2. Egypt. 3. South Asia. 4. Jewish tradition. 5. Byzantine and Western chant.

1. GENERAL. The practice of cheironomy can be detected in several basic forms:

(i) as hand movements made in the air to guide a musical performance;

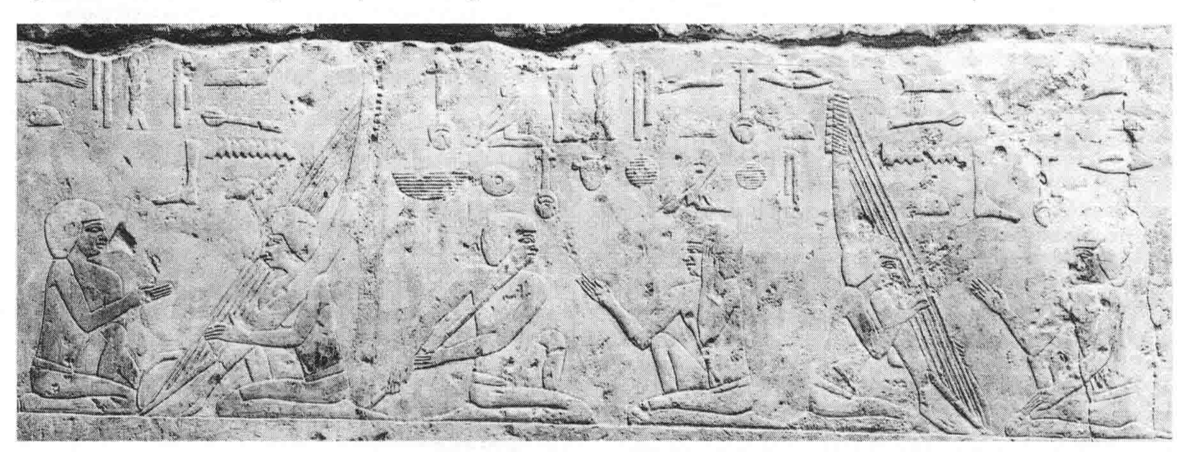
(ii) as the transformation of these into a neumatic notation: many of the written symbols are recognizable as stylized graphs of the outlines of such movements;

(iii) as the conversion of the conducting hand into a kind of reading-board (such as the Guidonian Hand: *see* SOLMIZATION, §I) by using the single ends and joints of the fingers as the sites of pitches. In the Western medieval system these pitches were presented as isolated notes of a measured acoustical ratio, in contrast to the fluctuating intonation of the singing voice. Moreover, these exact and instrumentally conceived pitches by then formed part of a modal unit such as the HEXACHORD, and could thus be assigned places within the measured space of the palm of the hand;

(iv) as the more recent didactic method of TONIC SOL-FA combining the two ancient methods: the Guidonian syllables together with the visible hand signs now representing the intervals contained within an octave. This was a conscious retreat from staff notation, for the benefit of the singer and the training of his aural sensitivity. It became manifest in John Curwen's 'interpreting notation' (since 1841), stressing the interrelationship of sounds within a given key and towards its key-note, irrespective of its absolute pitch. The most striking single item in this 19th-century method is the resumption of the Egyptian style of cheironomic hand signs to be mastered by the modern cheironomist-conductor;

(v) as the present-day renewal of hand-conducting in the teaching of Gregorian chant, now based on the reading of printed music (see the work of A. Mocquereau).

This article will concentrate entirely on (i). There is ample evidence of the practice of cheironomy in ancient Pharaonic Egypt from the fourth dynasty (2723–2563 BCE) onwards, and lasting through many later periods; certain remnants of it are still practised today. There are also indications that cheironomic systems were used in



1. Three cheironomists guiding two harpists and a flautist: relief from the tomb of Ra-em-remet, c2400 BCE *(Ny Carlsberg Glyptothek, Copenhagen)*

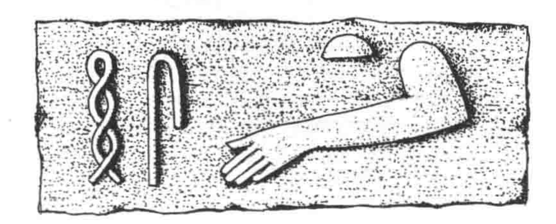
many ancient civilizations including those of Greece, China, India, Israel and Mesopotamia.

2. EGYPT. Knowledge of the Egyptian art of cheironomy is based mainly on the detailed research done by H. Hickmann. According to him in ancient Egypt cheironomy was not a conductor's art but an educational system of melodic graphs indicated by hand signs – a musical science that was rooted in earlier myths and that had evolved over centuries of artistic growth. Hickmann's shrewd attempts at deciphering the 'writing in the air' brought to light some of the 'speaking' messages depicted on tombs of antiquity. There is a wealth of iconographical documentation for cheironomy whose signs are clearly distinct (fig.1). Some questions, however, remain unanswered. For instance, it is not yet known whether the hand signs of the cheironomists are meant to indicate single intervals or melodic formulae comprising a group of notes. Of particular interest is the cheironomic guidance of instrumentalists – a branch not known to have existed in other cheironomic traditions of antiquity.

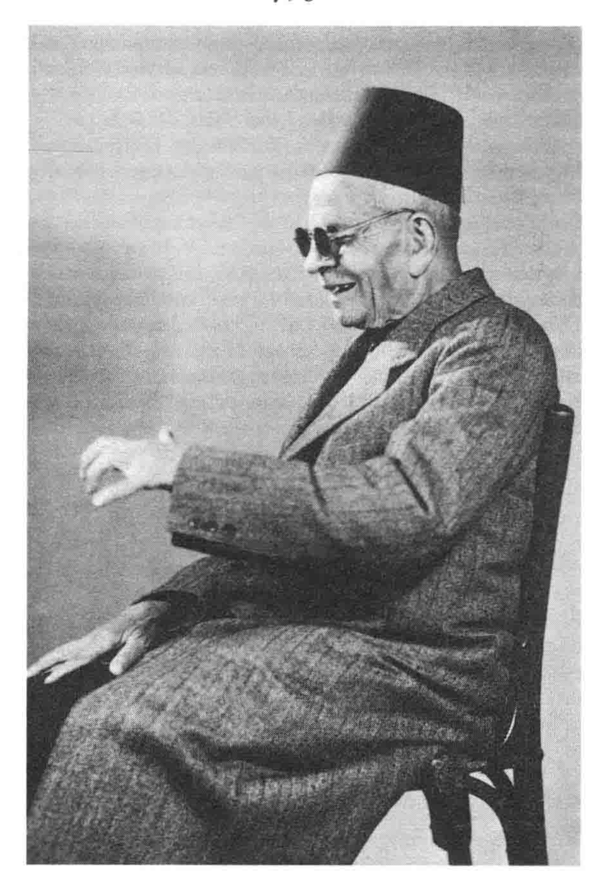
Hickmann's method of decipherment is based not only on the interpretation of hieroglyphic symbols and the realistic designs on murals and bas-reliefs, but also on present-day ethnomusicological observation of living musicians in their own environment. Cheironomy is still practised by some Coptic and Egyptian cantors who also act as teachers and professional cheironomists. Their hand movements reveal a remarkable similarity to those of antiquity. Their finger and arm movements have been recorded on film, and a basic repertory of melodic and rhythmic signs has thus been reconstructed. Comparison of these with all the available representations of such gestures in ancient Egypt has enabled the meanings of some of the movements to be identified.

Of the rhythmic signs, a stroke on the thigh apparently signifies a downbeat or thesis; the pressing of fingers against thumb signifies the weak parts of the measure, as also practised in ancient magical counting rhymes. Melodic signs were probably based on two principal hand positions, representing the melodic centre and its dominant note by keeping the rounded index finger on the thumb, or by stretching the hand vertically. The position of the upper or lower octave seems to have been given by lifting the elbow into the air or by supporting the elbow on the knee. Even if a final version of all the interrelated movements of fingers and hand has not yet been established, the solution of this mystery of musical instruction and guidance in the ancient world is now much closer.

A subject closely connected with the system of cheironomy is the ancient polyphony documented, among other places, on the relief at Ptahhotep's tomb at Saqqara, where there is an illustration of two cheironomists guiding



2. Arm and hand symbols associated with music and musicians in ancient Egypt



3. Present-day Coptic cantor using hand symbols

a harpist simultaneously with different hand symbols. These hand symbols, here interpreted as tonic and dominant, suggest a kind of instrumental drone style – a musical form still alive in the rural parts of Egypt and Sudan.

The guild of cheironomists in Pharaonic Egypt had its own divinity who, according to legend, created the living world with a swing of his arm. Arm and hand (fig.2), therefore, became the exclusive symbols of music and musicians. Little hands made of wood or ivory have been found in tombs, and were until recently believed to have been tokens given to deceased musicians. Yet according to Hickmann's conclusions they are not to be considered merely as ornaments, but as real musical instruments of the clapper type. Unfortunately they have not, so far, been found in the tomb of a professional musician.

Cheironomy seems to be deeply rooted in Egyptian musical performance. From the historical evidence so far assembled, it appears that the system has never died out, and has even survived through Greek, Roman and early Christian periods. It is not altogether surprising, therefore, that it is still practised in Egypt today, mainly in the teaching of the chant repertory of the Coptic Church (fig.3). The series of hand symbols used by Coptic cantors reveals that not only the principles of cheironomy but also the actual hand movements have been preserved over millennia.

3. SOUTH ASIA. Gestures indicating the division of rhythmic cycles are used in the Hindustani and Karnatak traditions of South Asia. The current system of claps,

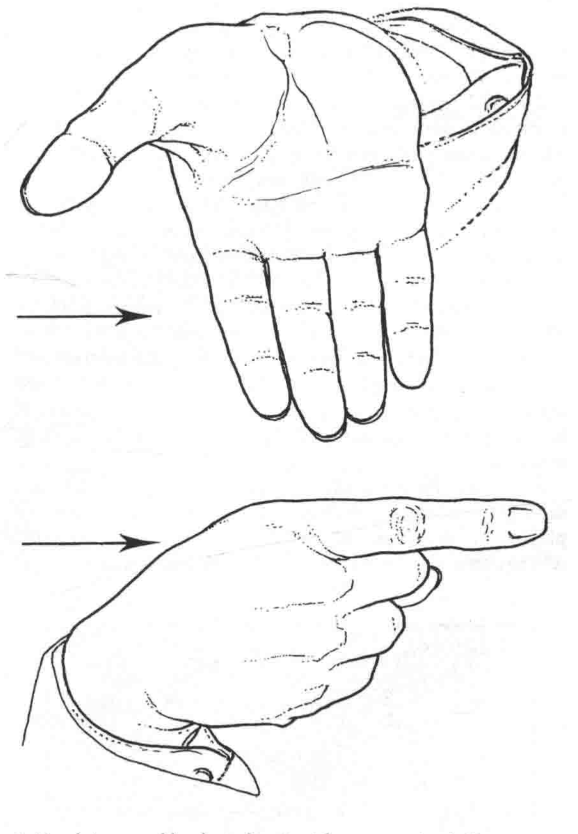
waves and finger counts denoting the various beats and structures of the *tāla* (from Sanskrit: 'flat surface', 'palm') derive from the complex historical *tāla* described in the *Nātyaśātra* and *Dattilam* (*see* INDIA, §III, 4(i–ii)).

Cheironomy also occurs in South Asian Hindu ritual. Movement, gesture and posture are important elements of Vedic ritual, often corresponding to changes in chant. One notable example is that of the *soma* sacrifice (for an in-depth description, see W. Caland and V. Henry's study: *L'agnistoma: description complète de la forme normale du sacrifice de soma dans la culte védique*, Paris, 1906). The song-manuals (*gāna*), which aid the practice of *sāmavedic* chant, give indications of gestures that act as mnemonics (see B. Varadarajan: 'Music in the Sama Veda', *Journal of the Music Academy*, lviii, 1987, 169–80; *see* INDIA, §I, 2).

4. JEWISH TRADITION. In addition to the Egyptian, Indian and East Asian traditions of cheironomy there is an equally strong tradition of hand signs in Jewish synagogue music. A tradition of hand signs is continuously documented in ancient Israel from at least the middle of the 3rd millenium BCE onwards. The Talmudic treatise *Berakhot* 62a states that the right hand was to be kept clean and holy for signalling the melodic intonations of the Bible. Continuing this line, a legitimate successor to these earlier spatial movements can be seen in the system of biblical accents (*ṭe'amim*) as added to the Hebrew texts by the Tiberian School of Masoretes in the 9th century CE. Clearly this is a series of written symbols based on the original gestures of the hand delineated in the air by the teachers.

As in the Egyptian and Hindu traditions, this practice has survived in the Israeli tradition from Jewish antiquity until the present. The art of cheironomy continues in use today in varying degrees and forms by many Jewish communities such as those of the Yemen, Egypt, Tunisia or Morocco, whether in the country of their origin or following their return to Israel since 1948. In order fully to understand the roots of this ancient custom, the original meaning of 'cheironomy' as an art of bodily gesticulation, not confined to hands and arms as suggested by the Greek name, should be considered. The term was itself probably coined by taking the most striking part for the whole. It is not surprising, therefore, to find that in the Jewish tradition the head and the back as well as the hand are employed in spatial writing. Their respective functions are clearly defined. Of the three, the hand is the proper didactic medium for elementary teaching in religious schools (*cheder*). It should be noted that the cantillation of the Bible (*te'amei ha-migra*) is not an independent piece of music, but a structural recitative, the main task of which is to emphasize the syntax of the individual sentences, especially to mark separation between each of them by means of an idiomatic melisma or thematic flourish (*see* JEWISH MUSIC, §II). Small children learn first how to chant the syntactical motifs and how to string them together according to the ever-changing structures of the prose texts. Only when the melodic outlines are fully memorized is the holy text interpolated, at a second stage of learning. Here then is the place of the didactic hand-'waving' and 'gesturing' (Gk. *neuma*) used by the teacher to indicate the general outlines of melody, and – even more so – its continuous flow and its animated spirituality (Gk. *pneuma*: 'spirit'). In Morocco, as in Egypt, the cheironomist–teacher even uses both hands simultaneously or in alternation to enable him to signal an almost complete series of accents. This practice should be a warning against the interpretation of Pharaonic paintings showing a cheironomist employing both hands in different positions as evidence of early polyphony.

The back is used mainly as a mnemonic aid for lay readers during the public reading of the Pentateuch. This reading is performed from handwritten scrolls in which no punctuation, no vocalization and no accents (neumes) are given. Hence the old custom whereby a bystander (supporter or prompter) assists the lay reader, using his back as a kind of writing-board and impressing on it the neumatic symbols. This strange custom of hand signs through direct physical contact is limited to the use of only seven signs and may be observed in the Tunisian liturgy of the Isle of Djerba as in the Egyptian one of Old Cairo. Of all the cheironomic traditions investigated so far in Jewish liturgy, the one originating from the community of Old Cairo seems the richest in spatial design and symbols, and the nearest to the ancient Pharaonic style of conducting note symbols in the air. In Europe the system of hand signs had been used mostly by Spanish and Italian cantors. The two hand positions shown in fig.4 in the tradition of the Italian congregation in Rome represent two different disjunctive neumes, the *paseq* (a dividing-line) and the *tehir* (a short interruption). There is one manual position that has remained alive through the millennia without a break or change of meaning: the hand covering the ear of a musician. In this



4. Hand signs used by the Italian-Jewish congregation in Rome: paseq (a dividing line, left), and tebir (a short interruption) (after Laufer)

case no technicality of intonation, interval or motif is intended, but rather the status of the musician as a professional singer. In addition, its purpose is to convey his prominence among the musicians as the most exalted personality, gifted with an inspired and ecstatic disposition. Today, as in Pharaonic times, great singers from Morocco to Persia and Kurdistan will enter a state of meditation by putting their left hand over their ear (often also pressing the thumb against the throat), thereby intimating a change of personality through change of their vocal resonance or timbre.

The third means of 'writing in the air' uses head movements. This custom is known from Morocco and, in a more elaborate form, from the Yemen. The reader accompanies his own chanting by vigorous turns and shakings of the head, mainly indicating the strongest punctuating melodic formulae, those attached to the full stop and comma. In the Yemenite tradition the movements are concentrated in four groups, each one represented by one motif; in addition, the right hand continuously draws the sequence of accents on the table or in the air. Observing the Yemenite reader one is amazed by the speed with which the singing and the cheironomic signalling proceed in coordination, the latter being not so much prescriptive as following after the chant.

Some preliminary documentary films of cheironomy in Jewish chant traditions have been made at the Hebrew University of Jerusalem and are being analysed in special research projects by S. Levin, M. Morag and A. Laufer.

Manual signs symbolizing the combination of melodic motifs according to the syntactical division of sentences are, of course, much older than the more rational forms of the written neumes. The calligraphic forms of Jewish accents preserve not only the outlines of the hand signs in a kind of stereotyped symbolic form, but also another of their characteristics, namely the comparative freedom of performance. The single sign hardly ever corresponds to a single note but to a complete organism of notes, that is, to an elaborate melodic motif; these motifs are never themselves defined sequentially note for note. This means that internally the aggregate of notes remains fluctuating and loose while their character as a group remains constant. This is a melodic phenomenon that is closely bound to the basic mentality of oral traditions in music, in which the melodic memory takes the place of the visible graphic symbol. Yet the Jewish singer, while working his way through the masses of stored melodic elements, keeps the mnemonic process in an equilibrium by, on the one hand, following the mainstream of constant characters and, on the other, leaving room for variants to fill in the open spaces.

Nearly all ancient oral traditions provide striking manifestations of the dual characteristics of endless variety within a fixed framework. In this sense, cheironomic gestures were never meant to function as a rational musical notation, and their air-drawn curves are no more than casual landmarks given to the expert singer, who of course knows the general direction of his chant, especially if it is connected with a running prose text of greater dimensions (such as that of the Bible stories). It also implies the purely vocal character of the cheironomic art together with its later transformation into written symbols. Thus the art of cheironomy may rightly be considered the main source for some, though not all, of the neumatic notations of the Middle Ages. The individual names of single neumes, particularly in the Syriac, Samaritan or Jewish-Aramaic traditions, are vivid reminders of their true origin: for instance, *zaqef* ('upright', i.e. the stretching of a word, and, therefore, a momentary interruption of the recitation), for which the corresponding cheironomic movement is the raising of the index finger; and *nagda* (also *legarmeih*, or *pisqā* or *revi'a*), a trill-like ornament whose corresponding cheironomic sign is a trembling hand movement.

Another indication of the strong links between the reading and the cheironomic signs is the fact that the reader, chanting the Hebrew Bible (*ba'al qore*), was aided by a supporter (*somekh*) who was the exact counterpart of the ancient Pharaonic cheironomist, facing the musician and directing his performance. The reading of the Hebrew Bible has always been steeped in melodic recitation: in fact, by law it could not be read without the melodic framework (Talmud Bab., *Megilla* 32*a*). This melodic recitation is, by its very nature, not a song or a spoken recitation but a chanting style or cantillation that may move between the extremes of pure logogenic speech-melody and the pathogenic or halleluiatic style. The cheironomic tradition was not generally used for the 24 books of the holy scripture but was applied exclusively to the Pentateuch. As already mentioned, only the latter was read in public from the scrolls, in which the punctuation, the vowels and the neumatic accents are not added to the holy text. Thus the reader had to memorize the whole sequence of cantillation, and it was here more than anywhere else that he was dependent on the helping hand of the cheironomist standing by.

Besides the early source in the talmudic treatise of *Berakhot* (which has frequently been discussed by theologians, grammarians and musicologists: see Werner, p.124), there is additional literary evidence from the Middle Ages. Among others, there was the talmudic scholar Rashi (11th century) who stated in his commentary to the above source that he had observed Bible readers from Palestine performing the hand signs during cantillation. The medieval traveller Petachyah of Regensburg reported in his travel diary (*c*1187) that he saw this tradition still practised when he visited the Jews of Iraq. The practice was also mentioned as a living one in the basic treatise on Hebrew syntax *Diqduqei ha-ṭe'amim* (10th century). Indirect evidence of the living tradition of cheironomy may be present in the many local variants of performance of the written neumatic symbols developed from the hand signs. Although it is tempting to emphasize the close affinity of Syriac, Armenian, Coptic, Hebrew, Byzantine and Western systems of accents, there are certain basic differences between them, not only in design but also in their different historic evolution. Of all the neumatic systems, only the Roman one reached the state of rational and independent legibility through diastematic design and final supersession by staff notation.

5. Byzantine and Western chant. Although cheironomy, in a general sense of conducting, is known in both Eastern and Western Christian chant performance, no precise cheironomic system in which particular gestures indicate specific melodic progressions appears to have existed during the Middle Ages or later. (Illustrations such as those discussed by Huglo, 1963, cannot be interpreted as evidence of such a system; see Hucke, 1979.) Although some theoretical treatises contain references to conducting and, occasionally, to eye-witness

accounts of the practice, such material tends to make the absence of detailed evidence even more obvious.

Regarding Byzantine practice, the treatise of Nicolas Mesarites (12th century) is often quoted; this work contains a description of novice choirboys being helped by gestures to hold the line, keep in time and in tune. Two further sources, however, are not Byzantine but were written by Western Christians: in the 12th-century manuscript *I-MC* 318 a monk of Monte Cassino gives an account of a conductor (whom he calls 'chironomica') directing the singing in a Greek monastery in South Italy; in his *Euchologium graecorum* (Paris, 1647) the Dominican J. Goar describes a performance he had heard in the East in 1631 in which the singing was led by a 'cantus moderator'. The only Byzantine music treatise to make a direct connection between cheironomy and the signs of Byzantine neumatic notation is that of Michael Blemmides (ed. Tardo, 1938, pp.245–7). The theory that the neumes of Western Latin chant notation derive from cheironomic gestures, though attractive and plausible, has even less basis in contemporary accounts.

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EDITH GERSON-KIWI/DAVID HILEY

Chekhov, Anton Pavlovich (*b* Taganrog, 17/29 Jan 1860; *d* Badenweiler, 2/15 July 1904). Russian dramatist and short-story writer. He moved to Moscow in 1879 and, while qualifying as a doctor, wrote (for comic papers) stories which became popular; some appeared in book form in 1886. The publisher Suvorin then gave him financial security, and his style began to change: his stories became less anecdotal, more profound, sometimes tragic; plot and narrative diminished, replaced by evocations of mood alone. His first play to be produced, *Ivanov* (1887), was a success; but *The Seagull* (1896) was a failure until it was restaged by the newly formed Moscow Arts Theatre in 1898, at which time it established Chekhov as a major dramatist and created the theatre's reputation. *Uncle Vanya* (1899), *The Three Sisters* (1901) and *The Cherry Orchard* (1904) were all triumphs. In 1901 Chekhov married the actress Olga Knipper. Increasing ill-health forced him to live mainly in Yalta or abroad.

Chekhov knew and admired Tchaikovsky, to whom he dedicated a volume of stories, but plans for a collaboration with him (on an opera based on Lermontov's *Geroy nashego vremeni*) came to nothing. He also knew Chaliapin, Rachmaninoff and other Russian musicians. Composers have been attracted principally by his early, comic works.

WORKS SET TO MUSIC

Zabïl! [He Forgot!] (1882): op by I.V. Přibik
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Na bol'shoy doroge [On the Highway] (1885): op by C. Nottara
Roman s kontrabasom [Romance with a Double Bass] (1886): op by A. Dubensky, 1916; op by Sauguet, 1930; op by V. Bucchi, 1954
Na puti [On the Path] (1886): Utyos [The Rock], sym. fantasia, op.7 by Rachmaninoff, 1893
Ved'ma [The Witch] (1886): op by Yanovsky, Moscow, 1916; The Scarf, op by L. Hoiby, 1959; radio op by Vlasov and Fere, 1961
Lebedinaya pesnya [Swan Song] (1888): op by Kh. Sheyi
Medved' [The Bear] (1888): The Boor, op by D. Argento, 1957; The Bear, extravaganza by Walton, 1967
Predlozheniye [The Proposal] (1889): op by L. Chayn
Svad'ba [The Marriage] (1889): op by V.G. Ehrenberg, 1916
Dyadya Vanya [Uncle Vanya] (1897): Sonya's final monologue, 1v, pf, op.26 no.3 by Rachmaninoff, 1906
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APRIL FITZLYON

Chekker (Fr. *archiquier*, *eschaquier*, *eschiquier*; Ger. *Schachtbrett*; Lat. *scacarum*, *scacatorum*; Sp. *eschaquer*, *scaquer*). The earliest term used in archives and other writings to denote a string keyboard instrument. Its exact

meaning is still the subject of debate and research, but it is probable that most references are to a clavichord. There appears to be no Italian equivalent of the name; Farmer suggested that it is derived from the Arabic 'al-shaqira' and tentatively identified this as a virginal, but there is no supporting evidence. Some writers identified the chekker as an upright harpsichord (i.e. a CLAVICYTHERIUM), since a letter written to Juan I of Aragon in 1388 referred to 'an instrument seeming like organs, that sounds with strings', but the instrument was not named. Galpin (*Grove4*, suppl.) believed that the DULCE MELOS described by Arnaut de Zwolle (*c*1440) was identical with the chekker. However, instruments with hammer action, such as the dulce melos, appear to have been rare, whereas the name 'chekker' appears frequently, and there is no evidence to support this identification. Galpin further suggested that the chekker's name was derived from the fact that the action was 'checked', in the sense that the motion of its keys was stopped by a fixed rail; this is unconvincing and could in any case apply to a clavichord, a harpsichord or a virginal. These suggestions can therefore be disregarded.

Documentary evidence reveals only that 'chekker' denoted a string keyboard instrument. Ripin, who thoroughly examined all the known documents, believed that he had found direct evidence for identifying the clavichord with the 'chekker': a sentence in a French court account book for 1448 refers to the purchase of 'un eschiquier ou manicordion'. However, the possibility that the scribe may have been ignorant of the exact usage of 'manicordian' and 'chekker' obliges us, as Page has argued, to be cautious in concluding that the two names were synonymous. Page further argued that it is a fundamental misconception to suppose that chekker denoted a particular instrument with its own special action, since terminology at that time was likely to have been imprecise. Although Page may be correct in this view, it is hardly verifiable. As evidence, Page described how Arnaut's 'clavichordium' could denote tangent, hammer or plucking action. Meeùs, however, has suggested that Arnaut could have been using the name 'clavichordium' in a didactic or illustrative way. Thus, when he wrote that the clavichord could be 'transformed' into a dulce melos or virginal by changing the action, it must be understood that he was not proposing an actual modification, because that would have been technically impossible. The 'clavichordium' was the instrument named (with other instruments in terms of it) simply because it was familiar to the reader.

In a pragmatic attempt to cut through the difficulties Meeùs argued that since 'chekker' is the earliest known name for a string keyboard instrument, the very first string keyboard instrument must have been denoted by that name. Since the earliest reference to the chekker is 1360 and there is evidence for the clavichord around the middle of the 14th century but none for the harpischord until about 1390 it seems probable, but not proven, that only the clavichord could have been intended. Arnaut's treatise of around 1440 provides the first reference to an instrument identifiable as the virginal, and the first clavicytherium reference is around 1460. Thus, the clavichord appears to have been indicated by the early usage of 'chekker'.

In discussing the derivation of the name 'chekker', Ripin suggested that it was derived from 'exchequer', the medieval counting-board consisting of squares laid out on a table. Meeùs also made a persuasive case in support of this derivation of the name. The title-page of Gregor Reisch's *Margarita philosophica* (1503) shows a woman operating a counting frame (an exchequer) and she appears at first glance to be playing a clavichord. The four or five lines on the rectangular board give it a sufficiently close resemblance to a clavichord for it to be conceivable that the name 'exchequer' might have been applied to a keyboard instrument. The possibility is hard to dismiss, and the natural alliance between the two would seem to be confirmed by Mersenne, who even as late as 1648 used the Latin 'abacus' (the modern English word for 'exchequer') for 'keyboard'. If we admit this derivation, however, we allow the possibility that any keyboard instrument, including the organ could have been called a 'chekker', whereas some of the documentary evidence clearly specifies a string keyboard instrument.

A further issue raised by this derivation, however, is whether we should infer from the shape of the exchequer that the chekker also had a rectangular form. If this were the case, then it would appear to strengthen the argument that the chekker must be a clavichord, since most known early clavichords have a rectangular case. Of the 26 known 15th-century representations of rectangular instruments, at least 20 are probably of clavichords, although it is not always possible to identify the instrument with certainty.

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DENZIL WRAIGHT

Chelard [Chélard], **Hippolyte-André(-Jean)-Baptiste** (*b* Paris, 1 Feb 1789; *d* Weimar, 12 Feb 1861). French composer and conductor. The son of a clarinettist at the Paris Opéra, he began his formal music education with Fétis in 1800. He entered the Paris Conservatoire as a violin student of Rodolphe Kreutzer in 1803 and thereafter studied composition with Gossec and probably with Méhul and Cherubini. He won the Prix de Rome in 1811 and during the subsequent trip to Italy studied with Zingarelli and with Paisiello, who persuaded the Teatro dei Fiorentini in Naples to mount his *commedia per musica La casa da vendere* (1815) with some success. On his return to Paris the following year the Théâtre Favart agreed to stage the opera, but it failed, even with García and Cinti-Damoreau in the cast. He supplemented his income as a violinist at the Opéra by giving instrumental, singing and harmony lessons. By 1821 he had opened a publishing establishment from which he issued his *Solfèges à plusieurs parties*, a volume that boasted a distinguished list of subscribers.

In 1827 Chelard's opera *Macbeth* was given at the Opéra. Despite its brilliant cast, it failed and was withdrawn after five performances. Critics generally attributed the failure to the lack of experience of Chelard and the librettist Rouget de Lisle. The work combined the

traditional dramatic structure of *tragédie lyrique* with a Romantic, melodramatic subject, but failed to convince on either count. Having reworked many of its more criticized passages, Chelard submitted the score to the court theatre in Munich, where it was repeatedly and successfully performed between August 1828 and March 1829, and it also enjoyed success in London. After his return to Paris his comic opera *La table et le logement* was performed in December 1829, but once again the French public was unimpressed. This failure, together with the collapse of his music business in the revolution of July 1830, caused him to make his home in Germany. Some of the disenchantment he felt with the Paris music scene, having encountered 'every kind of vicissitude and obstacle', was reflected in a letter he wrote in October 1829 to an anonymous correspondent canvassing views on the founding of a new periodical (see Macnutt).

Chelard returned to Munich and in June 1831 staged his second serious opera *Mitternacht* (written as *Minuit* for the Salle Ventadour, but never performed there); although well received, it never achieved the success of *Macbeth*. In February 1832 *Der Student*, a largely rewritten version of *La table et le logement*, was an overwhelming success. He now had a considerable reputation in his adopted land and works such as the Mass, which includes parts for Turkish drums, triangles and cymbals, encouraged contemporary critics to compare him to Berlioz and Liszt. In 1832 and 1833 he successfully directed the German Opera's season in London, during which time his *Macbeth* was given twice at Covent Garden and *Der Student* (in an English translation by Planché as *The Students of Jena*) was performed at Drury Lane. Neither was a great success despite the contributions of the singers Malibran and Templeton.

In September 1835 Chelard's most significant work, the five-act opera *Die Hermannsschlacht*, achieved great success in Munich. In 1836 he was active as a theatre and concert director in Augsburg and in 1840 he was appointed Kapellmeister at Weimar, where his incidental music to *Der Scheibentoni* and his opera *Die Seekadetten* were performed in 1842 and 1844 respectively. In 1843 he gave considerable help and encouragement to his friend Berlioz, during the latter's visit to Weimar. In the following year he became foreign correspondent for the Paris Academy of Arts. Liszt's appointment to Weimar overshadowed Chelard's position there, and he gradually withdrew from the scene. With his official retirement in 1852 he returned to Paris, where he directed some notable concerts until he returned to Weimar permanently in 1854.

Chelard's compositional style is variable: whereas *Macbeth* is in the Gluck–Cherubini–Spontini tradition of *tragédie lyrique*, *Mitternacht* inclines more to the German Romantic school. In both there is an attempt to create local colour by rhythmic and harmonic means, but in neither is this wholly convincing. In *Macbeth* the supernatural is suggested by imitation of and allusion to the instrumental colour, harmonic effects and dramatic moments of other supernatural operas, notably *Der Freischütz* and Boieldieu's *La dame blanche*. Such simple allusion was a technique more commonly – and more successfully – encountered in genres of the secondary theatres, where it was underpinned by spectacular visual effects central to the drama. These operas, nevertheless, exerted considerable influence, and arrangements of Chelard's 'Marche hongroise' or of the ballet from *Macbeth* were popular with amateur pianists and organists. His activities in the concert hall or opera house were criticized for their supposed extravagance, though as an opera conductor and general music director he was known to be first-rate. His urge to compose was strong but was not matched by his powers of imaginative invention; consequently, his works, though competent and intelligently made, lack real excitement. He is significant mainly for having prepared southern Germany for the music of Berlioz and Liszt, whose orchestral and melodic characteristics he sometimes palely foreshadowed.

WORKS

STAGE

La casa da vendere (commedia per musica, 1, A.L. Tottola), Naples, Fiorentini, 1815, excerpts pubd separately

Macbeth (tragédie lyrique, 3, C.J. Rouget de Lisle), Paris, Opéra, 29 June 1827, *F-Po*; rev., perf. Munich, court theatre, 25 Aug 1828, vs (Munich, ?1828), excerpts pubd separately

La table et le logement (oc, 1, J.J. Gabriel, T.M. Dumersan), Paris, OC (Ventadour), 24 Dec 1829; rev. as Der Student, Munich, court theatre, 19 Feb 1832

Mitternacht (op, 3), Munich, court theatre, 19 June 1831, ov. in concert version (Berlin, 1846)

Die Hermannsschlacht (op, 5, K. Weichselbaumer), Munich, court theatre, 12 Sept 1835, ov. pubd in many arrs.

Der Scheibentoni (incid music, C. Birch-Pfeiffer), Weimar or Munich, 1842

Die Seekadetten, oder Die Emancipation der Frauen [Nieder mit den Männern] (comic op, 2, Sondershausen), Weimar, court theatre, ?April 1844

Le aquile romane (op, 3, M. Marcello, after P.E.A. Du Casse), Milan, La Scala, 10 March 1864

OTHER WORKS

Sacred: Messe solennelle, 1830; Salvum fac regem, 1831; Hymnus, 1834; Salve regina, 1846; Salve regina coeli, 1846

Secular vocal: Ariane (cant., B.-B. de Saint-Victor), 1811; Chant grec (P. Charles), 1826; Musikalische Reise, collection of songs, pf acc. (Munich and Leipzig, ?*c*1835); Le vieux drapeau (Béranger), vocal symphony, men's vv, 1848: Les aigles romains, ?cant., 1853; Symphonies vocales, incl. Marche hongroise arr. pf/(pf, org); other songs

Orch: Bravourstück, fantaisie concertante, 1834; Variations, 1839; La symphonéide, 1848

Pedagogical: Solfèges à plusieurs parties, vv, pf, suivis d'un cantique, S solo, 4vv, pf (Paris, 1821)

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BRIAN PRIMMER/SARAH HIBBERD

Chelemele (Fr.). *See* SHAWM.

Chelleri [Kelleri, Keller, Cheler], **Fortunato** (*b* Parma, *c*1690; *d* Kassel, 11 Dec 1757). Italian composer of German origin. He was a choirboy at the chapel of the Madonna della Steccata, Parma (1700–03), but after the death of his German father when Fortunato was 12, and of his mother three years later, he was cared for by his maternal uncle Francesco Maria Bazzani, a priest and *maestro di cappella* of Piacenza cathedral, who instructed

him in singing and keyboard playing. The opera *Griselda* (1707/8, Piacenza), usually attributed to Chelleri, was in fact a revival of Albinoni's setting for Florence (1703); however, Chelleri may have contributed the six arias that are new. This and other misattributions originate in Gerber's long article (*GerberL*) based on a supposedly autobiographical account by Chelleri himself. Equally dubious is the authorship of an *Alessandro il grande* (1708, Cremona). It seems that Chelleri's first opera was *Zenobia in Palmira*, composed in 1709 for Barcelona, which during the war of the Spanish Succession regained its status as a court and mounted an opera season with a group of Italians headed by Caldara, Astorga and Porsile.

Chelleri's movements after his return from Spain in 1710 remain undocumented up to 1715, when, at the latest, he was employed as *maestro della cappella di camera* by the Elector Palatine Johann Wilhelm and, following his death in 1716, by his brother Karl III Philipp. It is uncertain whether Chelleri attended the electoral court in its various residences in Germany; his frequent engagements in Italy suggest otherwise. After 1718, he may have served the dowager electress Anna Maria Luisa de' Medici in Florence, where she retired after her husband's death. Possibly two of his operas, later given in Padua and Venice, had their première in Florence: *Temistocle* and *L'innocenza diffesa*. His main operatic activity spanned the years 1715–22 and took him to several northern Italian centres. In Venice, Vivaldi, responsible for the Teatro S Angelo in 1716–17, entrusted him with the second opera for the season, *Penelope la casta*, but the unsuccessful outcome provoked an assassination attempt against Chelleri and a 48-verse satire on the ill-fated production. Otherwise his career in Venice was moderately successful; he composed seven operas in eight years, and while he did not receive *scritture* from the major theatres, he was by far the youngest composer working in the city.

In 1722 Chelleri joined a group of Veneto-based musicians (among them Giovanni Benedetto Platti) who entered the service of Johann Philipp Franz von Schönborn, Prince-Archbishop of Würzburg. He was engaged as Hofkapellmeister and promoted to Court Councillor (Hofrat) in 1723, the year of his marriage to Apollonia Theresia Papius, with whom he had three sons. He wrote mainly oratorios, as required by the bishop and his brother, Count Rudolf Franz Erwein, who often translated Chelleri's oratorio texts into German and employed him in his private orchestra at Schloss Wiesentheid. However, the new post was short-lived as in 1725, soon after Johann Philipp's death, Chelleri became Kapellmeister to the Landgrave Karl of Hesse-Kassel in succession to Ruggiero Fedeli and moved to Kassel, where he spent most of his later life.

In October 1726, following an exploratory trip in summer 1725 to Hanover, where George I of England was residing, Chelleri travelled to London, where many of his Italian colleagues were employed, notably Pietro Sandoni and his wife (reportedly Chelleri's former pupil), Francesca Cuzzoni. His hopes for a commission from the Royal Academy of Music never materialized, but during his ten-month stay he briefly became a subscribing member of the Academy of Ancient Music (November 1726) and published a collection of arias and cantatas before returning home to Kassel. When Landgrave Karl died in 1730, his eldest son and successor, Friedrich, King of Sweden since 1720, dissolved the *cappella* and Chelleri was given an allowance until he found a new post elsewhere. In 1732 he joined Friedrich's court in Stockholm for two years but, unable to bear the northern climate, he returned to Kassel in 1734 with the title of Hofrat to direct music for Friedrich's brother Wilhelm, administrator of the landgravate.

Chelleri's composing followed largely the geographical pattern of his professional life when, after the operas for Italy and the oratorios for Würzburg, his move to Kassel and subsequent sojourn in Sweden signalled the beginning of his prolific career in instrumental music, the basis of his 18th-century reputation. His surviving works show the variety of options open to a composer of his time in relation to the number, order and character of movements and, given these choices, for formal disposition of his material. To the rondo, variation, simple binary and rounded binary forms he added others in which a sharper differentiation between tonic and dominant areas in the first section anticipates the procedures of sonata form. His two sets of harpsichord music of the late 1720s are written in an expressive idiom with French, Italian and German traits and mark early appearances of devices such as the Alberti bass and an original use of the alternate-hands technique. An undocumented ornament consisting of three diagonal strokes seems to stand for a mordent of variable length. Chelleri had a way of inserting, midway in the discourse, a short, haunting phrase in the minor that appears as natural as it is unexpected, while his musical invention and understanding of the keyboard often combine in strong gestures that remain in the memory.

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OPERAS

drammi per musica unless otherwise stated

Zenobia in Palmira (3, A. Zeno and P. Pariati), Barcelona, Casa Lonja, 1709, music lost

La caccia in Etolia (pastorale per musica, B. Valeriani), Ferrara, S Stefano, May 1715; rev. as I felici inganni d'amore in Etolia, Innsbruck, November 1715; rev. as L'Atalanta, Rovigo, Campagnella, Oct 1725; *D-WD*

Ircano innamorato (int, Valeriani), Ferrara, S Stefano, May 1715, music lost

Alessandro fra le Amazoni (3, G. Braccioli), Venice, S Angelo, aut. 1715, music lost

Penelope la casta (3, M. Noris), Venice, S Angelo, carn. 1717, music lost

Alessandro Severo (Zeno), Brescia, Accademia degli Erranti, carn. 1719, 2 arias *S-Skma*

Amalasunta (G. Gabrieli), Venice, S Angelo, carn. 1719; perf. with Il marito giocatore (int, Salvi) ?by G.M. Orlandini; 24 arias *?I-Vc*

La pace per amore (A. Schietti), Venice, S Moisè, carn. 1720, collab. G.M. Buini; rev. as Il nemico amante, Venice, S Moisè, carn. 1725; music lost

L'Arsacide (A. Zaniboni), Venice, S Moisè, carn. 1721; perf. with Petronio e Dorise (int), ?by Chelleri; 7 arias *?D-Mbs*

Temistocle (Zeno), ?Florence, Cocomero, aut. 1720; Padua, Obizzi, June 1721; music lost

L'innocenza difesa (F. Silvani), ?Florence, Pergola, carn. 1721; Venice, S Angelo, carn. 1722 [arias included in Judith, Gemahlin Läyser Ludewigs des Frommen, oder Die siegende Unschuld (pasticcio), Hamburg, 1733, with arias by Handel and Telemann and Ger, recits by Telemann], *D-Bsb* according to *EitnerQ*, *?Hs*, Act 1 *Kl*

L'amor tirannico (3, Lalli), Venice, S Angelo, May 1722; rev. as L'amor tirannico, o sia Il Farasmene, Ferrara, S Stefano, carn. 1724

doubtful: Tamerlano (A. Piovene), Treviso, Dolfin, Oct 1721, music lost

?arias in Griselda (Zeno) by T. Albinoni, 1707/8

OTHER SECULAR VOCAL

Cantate e arie con stromenti (London, 1727) [1727]

Cants., for S solo unless otherwise stated: Amor, più non m'inganni, 1727; Cinto d'intorno, 1727; Infelice è il viver mio, S/A *A-Wgm*, *D-Bsb*, *I-Nc*; Io son semplice pastorella, cited in Breitkopf catalogue; O memoria dolente, 1727; Pupille e fin a quando, lost (formerly *D-Dl*); Quanto mai sarai più bello; Sì, bellissima Clori, *Mbs*; Stille, voi del fresco rio, *US-BEm* (inc.); Su le deserte sponde (L'Arianna abbandonata), *D-Mbs*, *GB-Lbl*

8 arias, 1727; other arias, *D-Bsb*, *SÜN*, *WD*, *S-HÄ*, *L*, *Skma*, *Uu*; duets, *D-Dl* (see *EitnerQ*), *S-L*

ORATORIOS

Il cuore umano, Mannheim, 1722, *D-WD*
Maria virgine, Würzburg, *c*1722–4, *WD*
Per la morte del Redentore (D. Lalli), Würzburg, *c*1722–4, music lost
De annuntiatione B. Mariae V. (Lalli), Würzburg, 2 July 1723, music lost
Allegorie, Würzburg, 1724, music lost
Oratorio per il Venerdì Santo, Würzburg, 1730, music lost
Dio sul Sinai, Dresden, 24 March 1731, *Dl*
David umiliato, Würzburg, 1732, *WD*
Il serpente di bronzo (S.B. Pallavicini), Würzburg, after 1733

OTHER SACRED VOCAL

Masses (Ky, Gl), 4vv, insts, *D-Bsb*, *WD*; Magnificat, 4vv, insts, *Kl*; Festinate spargendo flores, motet, S, str, bc, *I-Af*, ?*CZ-Bu*, *D-Kl*, *WD*

INSTRUMENTAL

[6] Fuge, org, et [6] sonate, hpd (Kassel, ?1729); ed. V. Vavoulis (Madison, WI, 2000); 6 sonatas ed. V. Alcalay (Bologna, 1995)
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A Collection of Lessons . . . by Sig.r Kunzen, Kellery, Agrell & Hoppe, hpd (London, 1762) (incl. 2 sonatas by Chelleri)
Syms., *B-Bc*, *D-DS* according to *EitnerQ*, *F-Pc*, *S-HÄ,L*, *Skma*, *SK*, *Uu*; concs., *D-WD*, *S-L,SK*, *Uu*; suites and ovs., *S-L*, *Skma*, *SK,Uu*; partitas, *Uu*; trios, *D-Bsb*, *MÜu*, *F-Pc,S-HÄ*, *L*, *Skma*, *Uu*; duos, 2 fl, *D-RH,S-L*, *Skma*; duos, fl, kbd, *Skma*, *SK*; duos, vn, kbd, *DK-Aalholm Slot*; solos, lute, *S-Uu*; solos, fl, *L*, *Skma*, *SK*, *Uu*; sonata, hpd, *Skma*; other kbd works *CH-CObodmer*, *D-Bsb,BFb*, *Kl*, *GB-Lcm*, *S-L*, *N*, *Skma,SK*, *Sm*, *STr*, *Uu*

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VASSILIS VAVOULIS

Chelsea Opera Group. A group formed in 1950 by Colin Davis, David Cairns and Stephen Gray, with the principal aim of giving concert performances of Mozart's operas. The orchestra consists largely of good amateur players. It first appeared at the Holywell Music Room, Oxford, with a performance of *Don Giovanni* that was so successful that it was soon repeated in Oxford and Cambridge. There followed performances of *Der Schauspieldirektor*, *Die Entführung aus dem Serail*, *Così fan tutte* and *Die Zauberflöte*. The group first appeared in London at St Pancras Town Hall in 1953, with a performance of *Fidelio*. Other works performed in Oxford, Cambridge and London have included *Falstaff*, *Les troyens*, *Benvenuto Cellini*, *Guillaume Tell*, *Der Freischütz*, *Euryanthe*, *Simon Boccanegra*, *Macbeth*, *Don Carlos*, *Iphigénie en Tauride* and *Khovanshchina*. It has proved an excellent training ground for young British conductors including Colin Davis, Maurits Sillem, John Matheson, Roger Norrington, Nicholas Braithwaite, John Eliot Gardiner and Martyn Brabbins. Several singers who appear regularly at Covent Garden and with the ENO have tried out new roles with the group; for example Peter Glossop his first Giovanni, Derek Hammond-Stroud his first Beckmesser, Elizabeth Robson her first Nannetta and Pauline Tinsley her first Leonora (*La forza del destino*). Operas performed in the 1970s and 80s included *Les vêspres siciliennes*, *Feuersnot*, *Mazepa*, *Béatrice and Bénédict*, *Oberon*, *Lady Macbeth of the Mtsensk District*, *Friedenstag*, *Turandot*, *The Snow Maiden*, Bizet's *Ivan IV*, *La Gioconda* and Berkeley's *Nelson*. In 1987 the group abandoned performances outside London, and now performs each opera only once, in the Queen Elizabeth Hall. Operas performed have included *Daphne*, *Mefistofele*, *The Olympians*, *Le Siège de Corinthe*, *Aroldo*, *Francesca da Rimini*, *Koanga*, *Esclarmonde*, *Il Guarany* and *Semiramide*.

HAROLD ROSENTHAL/R

Cheltenham International Festival. An annual series of orchestral, chamber and solo concerts, with occasional operas, held in June or July and lasting one to two weeks. The festival was instituted in 1945 by the Borough of Cheltenham as the Cheltenham Festival, and since 1947 has been additionally supported by the Arts Council of Great Britain, devolved to South West Arts from 1992. Until 1962 it was announced as a 'Festival of British Contemporary Music', and primarily featured new works by British composers in a context of more general programmes. In the first 25 festivals a total of 291 works by 142 British composers received their first public performances.

The decision to organize such a festival was taken during wartime, in 1944, on the proposal of G.A.M. Wilkinson, the borough entertainments manager, who advocated the inclusion of one new work by a British composer in each programme as a means of giving the festival a distinctive musical character. He served as festival organizer for 25 years, until 1969, when John Manduell became programme director for a further 25 years, being succeeded in 1995 by Michael Berkeley with a change of title to artistic director. The inaugural festival in 1945 consisted of three concerts by the LPO, at the first of which Britten conducted the first concert performance of the Four Sea Interludes from *Peter Grimes*, only a week after the opera's première. Concerts have since been shared between different orchestras and ensembles,

including several from abroad. There is no regular orchestra in Cheltenham, but a close association was once established with Barbirolli and the Hallé Orchestra, who appeared at 15 successive festivals from 1947. The BBC has made substantial contributions with regular participation by one or other of its 'house' orchestras (principally the BBC SO), and by the direct commission of new works.

For several years the festival added valuably to the meagre opportunities for performance available to young composers in the postwar period, and earned for itself the apt description of 'the shop-window for new British music'. The composers most frequently represented have been Fricker, Hoddinott, Bennett, Lennox Berkeley and Maxwell Davies. During the 1950s there was an underlying conservatism of taste in the choice of new works, which encouraged a species of neo-romantic composition nicknamed the 'Cheltenham symphony'; the preponderance of such works tended to diminish the festival's significance amid the opportunities for more progressive music that were proliferating elsewhere. After the 1959 festival there was a move towards the inclusion of more radical works, and from 1966 of representative contemporary music from other countries, as young composers became less attracted by Cheltenham-type commissions; this led to its being renamed the Cheltenham International Festival from 1974, and to a change of artistic policy towards a much smaller proportion of new works. In 1983 it was the only arts organization in Britain to perform the complete published works of Webern in his centenary year.

The scope of the festival has been challenged by the lack of any large auditorium other than the resonant town hall. Opera has accordingly made only sporadic appearances, with productions at the Everyman Theatre by the English Opera Group (1948–51), Intimate Opera (1955–6 and 1959) and the New Opera Company (1966), which gave première productions in a double bill of *Purgatory* by Gordon Crosse and *The What D'ye Call It* by Phyllis Tate. In 1974 the English Opera Group appeared at the town hall to mark Holst's centenary in his birthplace with a double bill of *Sāvitri* and *The Wandering Scholar*. Notable première successes were achieved by Kent Opera with Judith Weir's *A Night at the Chinese Opera* (1987) and by Opera North in 1993 with Michael Berkeley's *Baa Baa Black Sheep*. An ad hoc Festival Opera ensemble was formed in 1983 to give *Ruth* by the festival's then president, Sir Lennox Berkeley, and *What the Old Man Does is Always Right* during Alun Hoddinott's year as composer-in-residence (1989). In 1995 Almeida Opera gave the première of *Powder her Face* by Thomas Adès. Other productions have been staged by the Singers' Company (1980), WNO (1981), Warsaw Chamber Opera (1982), Opera Stage, Los Angeles (1985), Thameside Opera (1988), Opera North (1989 and 1992), British Youth Festival Opera (1990) and Music Theatre Wales (1990 and 1996).

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R. Adams: *A Book of British Music Festivals* (London, 1986)
The Cheltenham International Festival of Music 1945–1994: Reminiscences [incl. annual lists of first performances, featured composers etc.] (Cheltenham, 1994)

NOËL GOODWIN

Chelys (Gk.: 'tortoise'). In medieval and Renaissance Latin writings a term (with TESTUDO) used for the lute (*see* LUTE). The word came to mean any arched structure, and Christopher Simpson (*The Division Viol*, 2/1665/*R*) defined it as a VIOL: the Viola da Gamba Society of Great Britain adopted the name for the title of its journal. *See also* LYRA (i).

Chemberdzhi, Yekaterina [Katya] (*b* Moscow, 6 May 1960). Russian composer and pianist. She received her musical education at the Central School of Music (1967–78) attached to the Moscow Conservatory, and at the Conservatory proper (1978–84). There she studied the piano (with Alumian), composition (with Sergey Balasanian) and the theory of music (with Yuri Kholopov), graduating with distinction. She taught composition, orchestration and the theory of music at the Gnesin State Institute in Moscow (1984–6), and joined the Russian Union of Composers in 1986. In 1990 she settled in Berlin, where she has combined teaching (piano, theory and composition) at the Berlin-Wilmersdorf Music School with intensive concert work as a soloist and ensemble player. In 1994 she completed a European tour with the cellist Natalya Gutman, and from 1995 she appeared with the clarinettist Eduard Brunner and the singer Mieko Kanesugi.

The works which have brought Chemberdzhi acclaim are mostly chamber compositions; her experience of performing them has given rise to a diverse technique preoccupied with instrumental timbre, unusual instrumental forces and theatrical elements. Her characteristic directness of expression is invariably equalled by clarity of form and idea (not only in terms of timbre and composition but also frequently in terms of programmatic content). In her *Labyrinth in memoriam Oleg Kagan* (1996) for solo cello and 12 strings, the principle of pitting the soloist against the chorus is given tragic poignancy. The *Trio dolcissimo mit einem Lied und einem Marsch* (1993) is constructed on subtle, interweaving timbre modulations, while the Piano Trio (1986) is based on a *diminuendo* in texture and timbre which dissolves the tense drama of the cyclic form. Her creative thinking is frequently stimulated by specific visual images, for instance the pictures of Escher and Bosch, and by scientific concepts.

WORKS

Stage: Elephant's Child (chbr op), 1990; Max and Moritz (chbr op, after W. Busch), 1998

Vocal: Die Irrsinnsinsel, S, orch, 1993; 4 Lieder aus 'Des Knaben Wunderhorn', chorus, 1994; 3 Gedichte (P. Celan), T, hn, hpd, accdn, 1995; Cantus controversus (cant., Bible, A. Einstein), S, Bar, male chorus, chbr ens, 1997; Reise nach China (J. Rasche), children's chbr ens, 1999

Chbr and solo inst: Haiku, 6 pieces, pf, 1983; Pf Trio, 1986; Lamento, vn, vc, tape, 1987; Melodies, va, pf, 1990; Sonata, cl, pf, 1990; Circus Music, hn, pf, 1991; A Few Words, fl, pf, 1991; Heidelbergtrio, cl, vn, pf, 1991; Im Namen Amadeus, cl, va, pf, tape, 1991; In memoriam (A. Akhmatova), nar, hn, vn, vc, pf, 1991; Lines, vn, va, 1991; Musika angelica, eng hn, pf, 1991; Short Stories, hn, pf, 1991; Trauermarsch, pf, 1991; Conc., hn, chbr orch, 1992; Gegenüber, fl, ob, cl, vn, va, vc, 1992; Kindermusik no.1, vn, accdn, 1992; Lieder ohne Worte, ob, vn, va, vc, db, 1992; Memory of Finland, str qt, 1992; Merry Music, vc, pf, 1992; Preludes, cl, vn, vc, pf, 1992; Trio, cl, hn, pf, 1992; Eine dramatische Szene, fl, perc, str qt, 1993; Trio dolcissimo mit einem Lied und einem Marsch, fl, vn, vc, 1993; Das Lied des Schmetterlings, fl, org, timp, vc, 1994; Tag und Nacht, pf, 1995; Labyrinth in memoriam Oleg Kagan, vc, 12 str, 1996; Andante in memoriam Alfred Schnittke, (vn, pf)/(va, vc, pf), 1998

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C. Aare: 'Hon söker utgångs-punkten', *Tonfallet*, vii (1991), 9

D. Redepenning: 'Junge russische Komponistinnen im Gespräch', *Internationales Musik-Festival Komponistinnen Dokumentation-Kongressbericht* (Heidelberg,1992), 49

S. Hinz: *Die Kammermusik von Ekaterina Čemberži* (diss., Hochschule der Künste Berlin, 1994)

D. Redepenning: 'Im staccato des Lebens: Russische Komponistinnen in Deutschland', *Komponistinnen in Deutschland*, ed. R. Sperber (Bonn, 1996), 100

TAT'YANA FRUMKIS

Chementi, Margherita. *See* CHIMENTI, MARGHERITA.

Chemin-Petit, Hans (*b* Potsdam, 24 July 1902; *d* Berlin, 12 April 1981). German composer and conductor. He studied the cello with Hugo Becker (1920–25) and composition with Juon (1925–7) at the Berlin Musikhochschule. While still a student he played in, composed for and conducted theatre orchestras. From 1929 to 1969 he taught choral conducting, theory and composition at the Akademie für Kirchen- und Schulmusik in Berlin, where he was appointed professor in 1936 and professor emeritus in 1969. From 1939 to 1959 he conducted the Reblingscher Gesangverein Magdeburg and from 1939 to 1942 also the Magdeburg Cathedral choir. In addition he initiated the city symphony concerts and music festival in Memel (1939–44, now Klaipeda, Lithuania) and conducted the Potsdam City Chorus (1945–8). In 1943 he succeeded Ramin as conductor of the Berlin Philharmonic Chorus, a post which he held until 1981.

Chemin-Petit's oeuvre is stamped by a fundamentally ethical view of music. His style remained unaffected by rapidly changing trends in compositional techniques between 1920 and 1980. He relied instead on traditional forms and had a particular preference for polyphonic structures. For him, the most important channel of expression was melody. His harmonic language remained within tonal limits, although tonal boundaries were extended considerably in his late works.

A member of the Berlin Akademie der Künste, Chemin-Petit was head of its music section from 1968 to 1981. He was awarded the Berlin Arts Prize in 1964, the Federal Cross of Merit in 1968, and the Ernst Reuter Badge of the city of Berlin in 1977.

WORKS
(*selective list*)

STAGE

Der gefangene Vogel (chbr op, K. Höcker), 1927, Berlin, 1927; Lady Monica (chbr op, 3, H.J. Moser), 1929; König Nicolo (op, H. Chemin-Petit, after F. Wedekind), 1959, Aachen, 1962; Die Komödiantin (op, 3, Chemin-Petit, after H. Coubier), 1965, Coburg, 1970; Die Rivalinnen (chbr op, Chemin-Petit, W. Poch, after G.F. Loredano), 1969, Berlin, 1984; Klage der Ariadne (dramatic scene, Chemin-Petit, after F. Nietzsche), 1971, Berlin, 1973; Kassandra (drama, 2, Chemin-Petit, after Aeschylus), 1980, concert perf., Berlin, 1982; incid music

INSTRUMENTAL

Orch: Vc Conc., 1931; Sym. no.1, a, 1932; Orchesterprolog, 1939; Festliche Musik, 1941; Orchesterkonzert, 1944; Sym. Ov., 1948; Sym. no.2, C, 1949; Conc., org, timp, str, 1963; Intrada e passacaglia, 1963; Musik für Orch 1968, 1968; Vn Conc., 1971; Conc., fl/rec, hpd, str, perc, 1973; Conc. sym., 1976; Elegie, 1980; Heitere Suite, 1980

Chbr and solo inst: Str Qt 'Widmungen', 1922; Str Qt, e, 1925; Str Qt, g, 1926; Kleine Suite, 9 insts, 1938; Trio im alten Stil, ob, cl, bn, 1943; Variationen über Es, es, es, und es, pf, 1945; Kleine Suite im alten Stil, 2 fl/rec, vc, 1948; Wind Qnt, 1948; Lento, vc, org, 1951; Aria antica, vc, org, 1952; Sonata, F, fl/rec, 1956; Sonatina, d, fl/rec, 1960; Sonata, d, fl/rec, org, 1964; Toccata und Passacaglia, pf, 1967; Capriccio, 2 tpt, 2 trbn, 1971; Capriccio, b cl, perc, 1977; Sonata, 2 cl, 2 hn, 2 bn, 1977; other works

VOCAL

With orch: 3 Hymnen (F. Hölderlin), Bar, chbr orch, 1929–30; Von der Eitelkeit der Welt (A. Gryphius), Bar, chbr orch, 1935; An die Liebe (13th-century), S, chbr orch, 1937; Geistliches Konzert (R.M. Rilke), A, orch, 1944; Ps xc, Bar, 5vv, orch, 1953; Ps cl, 5vv, orch, 1954; Ps xcviii, 5vv, orch, 1962; Sym. Kantate (Salomonis), A, 5vv, orch, 1966

With small ens: Lyrische Suite (Jap., trans. H. Bethge), S, 6 insts, 1930; Kleines Triptychon (A. Silesius), Mez, 2 fl/rec, vc, 1945; Aus dem Buch Hiob, A, fl/rec, va, 1960; Prooemion (J.W. von Goethe), 5–6vv, org, perc, 1960, version for 5–6vv, wind insts, perc, 1961; 3 canti di Roma, Mez, fl/rec, gui, 1966; Introitus und Hymnus (Ps cxlviii), 5vv, wind insts, perc, org, hp, 1969; other works

With kbd (1v, pf): 3 Lieder (R. Huch), 1928; 3 Lieder (B. von Münchhausen), 1930; Hanswurstlied (F. Wedekind), 1940; Kleines Triptychon (Silesius), 1945; Gesänge aus dem Süden (P. Huchel), 1971; 2 Gesänge (R. Dehmel), 1981; many other songs

Unacc.: 3 Madrigale (J. von Eichendorff), 2 S, 3 female or children's vv, 1929; 3 Motetten (M. Claudius), 6–8vv, 1933–5; Schönheit dieser Welt vergeht (motet, M. Opitz), 6vv, 1931; Alte Treuenbrietzener Weisheit, male trio, 1941; Mitten wir im Leben sind (M. Luther), A, 3 male vv, 1941; Vom Abend bis zum Morgen (Eichendorff), madrigal cycle, 3 female vv, 1942; Das Guniwatschambo (F. Jöde: *Der Pott*), 5vv, 1944; 3 Motetten (Silesius), 3–5vv, 1946; Der Optimist (W. Wendling), 4vv, 1950; Das Nörgeln (W. Busch), 3vv, 1953; 3 petit riens, 3 female vv, 1960; 3 Gedichte (J. Ringelnatz), 4 male vv, 1961, version for 4vv, 1964; 3 Motetten nach Worten der Heiligen Schrift, 4–6vv, 1970; De spiritu sancto, 3 motets, 5vv, 1977; *c*20 other works

*c*400 arrs.

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VERA GRÜTZNER

Chemische Druckerey. Austrian firm of music publishers, taken over by HASLINGER.

Chemyn, Nicolas. *See* DU CHEMIN, NICOLAS.

Chenevillet [Cheneveuillet], **Pierre** (*fl* 1652–72). French composer. According to F.-J. Fétis he was for a time choirmaster and canon of St Victor, Clermont. It is possible that he was the Chénevillette mentioned by Chartier as choirmaster of Notre Dame, Paris, from 1 December 1663 until the appointment of Mignon to that position on 30 August 1664. Between 1652 and 1672 three four-part masses by him were published in Paris, and the publisher, Ballard, still listed them in his catalogue of 1707. Only one, *Deus ultionem Dominus* (1653), survives (*F-Pc*).

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C.F. Becker: *Die Tonwerke des XVI. und XVII. Jahrhunderts* (Leipzig, 1847, 2/1855/*R*)

F.L. Chartier: *L'ancien chapitre de Notre-Dame de Paris et sa maîtrise* (Paris, 1897/*R*)

D. Launay: *La musique religieuse en France du concile de Trente à 1804* (Paris, 1993)

WILLIAM HAYS

Cheney, Amy Marcy. *See* BEACH, AMY MARCY.

Cheng. *See* ZHENG.

Chen Gang (*b* Shanghai, 10 March 1935). Chinese composer. He studied composition with his father Chen Gexin and with Ding Shande, and then at Shanghai Conservatory (1955-60), continuing there after his graduation as a teacher, other than a period as head of the Guangxi Institute of the Arts. He has written in most of the genres of Western art music. The violin concerto *Liang Shanbo yu Zhu Yingtai*, co-written with his colleague He Zhanhao in 1959, was his first major success. Modelled on sonata form, this one-movement concerto, depicting a traditional tragic love story, employs material from the yueju local opera style from Zhejiang Province. His harmonic style in this and other works draws on Western precedents but, like many Chinese composers of his generation, Chen adapts these to make considerable use of pentatonic note sets. Though his later works have included traditional titles and themes, he has continued to compose absolute works and film scores.

WORKS
(*selective list*)

Liang Shanbo yu Zhu Yingtai (The Butterfly Lovers), vn conc., 1959, collab. He Zhanhao; Pf Conc., d, 1960; Chun jiang hua yue ye [Moonlit Flowers on the Spring River], sym. portrait, 1973, collab. Sang Tong and Chen Mingzhi; Vn Conc., G, 1973; Miaoling de zaochen [Dawn on the Miao Mountains], vn, 1975; Ob Conc., 1985; Guzheng Conc., gaohu, erhu, zhonghu, 1986; Vn Conc. 'Wang Zhaojun', 1986

JONATHAN P.J. STOCK

Cheng Changgeng (*b* Anhui, 22 Nov 1811; *d* Beijing, 24 Jan 1880). Chinese opera actor. He went to Beijing early in life and earned a living selling musical instruments before taking up a career on the stage. Although his first public appearance was a failure he later became famous through a brilliant performance at a private banquet attended by many of Beijing's most eminent citizens. By 1845 he had become the leader of the Sanqing troupe, one of the Four Great Anhui Companies (*sida huiban*), and retained the position until his death. Although most famous as a *laosheng* (old male), he could perform *dan* (female) and *xiaosheng* (young male) roles as well. Acknowledged by some as the father of Peking opera, he was the leading Peking opera actor of the 19th century, noted for his versatility, having mastered many kinds of Chinese opera music; he founded a style of Peking opera singing known as the 'Anhui school', which emphasized *erhuang* music (*see* CHINA, §IV, 1(i)). He was thorough and strict in his training methods and had many disciples.

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COLIN MACKERRAS

Cheng Yanqiu (*b* Beijing, 4 Jan 1904; *d* Beijing, 9 March 1958). Chinese Beijing opera actor. He was a specialist in *dan* (female) roles. Cheng's brightest period on the stage was from 1919 until the late 1930s, but he gave more time to teaching from the mid-1930s on. He went abroad several times, notably to Germany, France, Italy and Switzerland in 1932 and 1933 to study Western opera. After the Communists came to power, he devoted himself more to administration and teaching than acting and joined the Communist Party in 1957.

Although mainly a performer of traditional opera, Cheng was adept at creating his own melodies and acted in many newly written operas, especially those featuring new ideas about women of the past. He was one of the four great actors of female roles (*sida mingdan*). As a singer, his voice was deeper than usual for *dan* actors, his genius lying in the representation of tragic figures.

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Cheng Yanqiu: *Cheng Yanqiu wenji* [Collected works of Cheng Yanqiu] (Beijing, 1959)

Hu Jinzhao: *Cheng Yanqiu* (Changsha, 1987)

COLIN MACKERRAS

Chenier, Clifton (*b* Opelousas, LA, 25 June 1925; *d* Lafayette, LA, 19 Dec 1987). American zydeco and blues singer and accordion and harmonica player. The son of an African American accordion player, he heard both white and black Cajun musicians as a child. He played music at weekends before moving in the mid-1950s to Houston, where he secured employment in zydeco dance halls attended by black migrants from Louisiana. He played the large piano accordion which was more versatile and suitable for blues in many keys. The success of his *Clifton Blues* (1954, Imper.) made him the most esteemed of the zydeco musicians. He was later joined by his brother Cleveland Chenier, who played a corrugated metal 'chest washboard' in the form of a breastplate; they had a hit recording, *Louisiana Blues* (1965, Bayou), a good example of Chenier's rich patois. His eminently danceable music, such as the songs *Monifique* (1967, Arhoolie), a slow drag with a heavy beat, and *Tu le ton son ton* (*c*1970, Arhoolie), had wide appeal, and in the 1970s he toured extensively. *Jambalaya* (1975, Arhoolie), made in Montreux, Louisiana, demonstrated the buoyant, jazz-influenced playing of his later style, and elaborate guitar work by Paul Senegal. The essence of his work and his improvisational ability was captured in the film *Hot Pepper* (1973). In 1979 ill-health curtailed his playing for a while, but he then resumed an active concert and recording career. He received a National Heritage Fellowship from the National Endowment for the Arts in 1984. Known as the foremost figure in zydeco music, Chenier performed blues in a manner closely related to that of urban blues, but with Cajun instrumentation and rhythm.

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J. Broven: 'Well, Let the Bon Ton Roula!', *South to Louisiana: the Music of the Cajun Bayous* (Gretna, LA, 1983) [incl. discography], 101–16

B.J. Ancelet: 'Clifton Chenier and his Red Hot Louisiana Band', *The Makers of Cajun Music/Musiciens cadiens et créoles* (Austin, 1984), 89–91

PAUL OLIVER

Chennevière, Daniel. *See* RUDHYAR, DANE.

Chen Peixun [Chan Pui-fang] (*b* Hong Kong, 7 Dec 1921). Chinese composer. After studying music privately for a year in London (1937), he returned to Hong Kong as a music teacher. He studied in Shanghai (1939–41) then took teaching posts across China. In 1949 he became a professor of composition and orchestration at the Central Conservatory in Beijing, and in 1980 moved to a similar post in the Hong Kong Baptist College.

Chen's output includes piano solos and orchestral works. His Symphony no.2 'Qingming ji', commemorating those who perished in the Cultural Revolution, received a prize in a national contest in 1981. A representative example of modern Chinese symphonic writing, its colourfully orchestrated pentatonic themes create a picturesque image reminiscent of film music, and there are echoes of the French Impressionist style current during Chen's youth and of the folk-inflected style of Bartók. Chen has also done much to encourage the use of Cantonese folktunes in the composition of art music, and several of his arrangements of these have achieved considerable popularity in China.

WORKS
(selective list)

Orch: Sym. no.1; Sym. no.2 'Qingming ji' [Qingming Sacrifice], 1981; Fantasy Ov. 'Wang Zhaojun', *c*1982; 2 sym. poems

Pf solos on Cantonese folktunes: Hantian lei [Thunder in a Time of Drought], *c*1952; Pinghu qiuyue [Autumn Moon on the Calm Lake], 1975; many others

JONATHAN P.J. STOCK

Chen Qigang (*b* Shanghai, 28 Aug 1955). Chinese composer. He studied composition at the Central Conservatory in Beijing with Luo Zhongrong, moving in 1984 to Paris to study with Malec, Baliff, Jolas, Castérède and, most influentially, Messiaen, who became a staunch supporter of his music. He obtained the doctorate in musicology at the Sorbonne (1989) and remained in Paris to work independently as a composer.

While not wanting to be labelled a Chinese composer, he has grown almost imperceptibly closer to the cultural traditions of his native country. Messiaen has praised his works for their harmonious stylistic union of Western and Asian musical ideas. Chen's early works possess a distinct French flavour, notably in the delicacy of their instrumentation. His Western examples range from Fauré and Debussy to Messiaen and Ligeti. In *Yuan* (1988), one of his most powerful scores, Chen has sought to recreate the pensive melos and timbral finesse of his early chamber pieces on the larger canvas of the symphony orchestra. He has further explored this direction in *Lumières de Guangling* (1989) and in his best-known work, *Poème Lyrique* (1990–91) for baritone and ensemble. This work, a profound expression of the feelings caused by separation, is based on an 11th-century poem by Su Shi and draws inspiration from vocal techniques used in Chinese opera. A more extrovert style of Romanticism dominates in his oboe concerto *Extase* (1995) and in his Cello Concerto written in the same year for Yo-Yo Ma and first performed in 1998.

WORKS
(selective list)

Orch: Yuan, 1988; Rêve d'un solitaire, tape, synth, orch, 1991–2; Une pétale de lumière, fl, orch, 1993–4; Extase, ob, orch, 1995; Vc Conc., 1995

Chbr: Le souvenir, fl, hp, 1985; Yi, cl, str qt, 1986; Danse, ob, pf, 1987; Voyage d'un rêve, fl, hp, perc, str trio, 1987; Lumières de Guangling, ens, 1989; Feu d'ombres, s sax, ens, 1990–91; Sanxiao, 4 Chin. insts, 1995; Conc. pour un instrument de silence, guqin [qin], ens, 1996; Energie spirale, ob, perc, 1996

Vocal: Poème lyrique, Bar/S, ens, 1990, rev. as Poème lyrique II, Bar, ens, 1991

Principal publisher: Gérard Billaudot

FRANK KOUWENHOVEN

Chen Shihui [Chen Shih-Hui] (*b* Taibei, 6 Sept 1962). Taiwanese composer, active in the USA. She graduated from the National Academy of Arts in 1982 where she studied with Ma Shuilong and Hsu Tsang-houei among others. She continued her education in the USA at Northern Illinois University (MM 1985) and at Boston University (DMA 1993) with Earl Kim, Joyce McKeel, Marjorie Merrymann and Bernard Rands. A great number of her works, such as her first and second string quartets (1979, 1987), *Water Ink* (1988) and *Moments* (1995) are modernist paintings in sound that do not immediately betray her Chinese origin. Where she employs Chinese traditional techniques she does so with subtlety, but to great effect. *Mime* (1988) uses vocal and percussion techniques from Chinese opera, her childrens' pieces *Little Dragonflies* (1996) make use of Taiwanese folk melodies, and the series *Fu* (1998–9) elaborates on a specific technique for the *pipa*. In the melodically charming *66 Times* (1992), Chen applies the Asian techniques of embellishment on a single sound and heterophony. Each of the movements revolves around a small number of notes and motifs which are continually reinterpreted. A similar technique is also used in her String Quartet no.3 (1998).

WORKS
(selective list)

Orch: Mnemosyne, 1993; Moments, 1995

Vocal: Mime, S, hp, perc, 1988; 66 Times (Jap. text from the Kokinshū), S, chbr orch/ens, 1992; There (R. Creeley), S, chbr ens, slides, 1996

Chbr and solo inst: Str Qt no.1, 1979; Str Qt no.2, 1987; Water Ink, pf, 1988; Sonata, vn, pf, 1994; Little Dragonflies, pf, 1996; Here, After There, chbr ens, 1997; Str Qt no.3, 1998; Fu [Ambush]: I, pipa, 1998, II, pipa, 6 insts, 1999

MSS in C.C. Liu Collection, Institute of Chinese Studies, U. of Heidelberg

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BARBARA MITTLER

Chen Xiaoyong (*b* Beijing, 13 May 1955). Chinese composer. He studied composition with Su Xia at the Central Conservatory in Beijing. His Piano Quintet (1984) led Ligeti to invite him to Hamburg, where Ligeti taught him for several years at the Musikhochschule and supported him financially. Chen's String Quartet no.1 (1986–7) was awarded a first prize in Donaueschingen in 1987. He remained in Hamburg as an independent composer after 1989, and participated in founding the Gesellschaft für Neue Musik Hamburg (1992) and a computer music studio.

Chen's music, like that of his compatriot Tan Dun, can be described as a continuous play of light and darkness, of delicate timbral shades and tiny variations in pitch. Most of his works are introvert, austere, tightly structured and fairly complex in nature, betraying a deep involvement in European music from Ligeti to Scelsi and beyond. Yet there are constant references in Chen's works to Chinese traditional music and culture. The elegant Duet for violin and *zheng* (1989) and the intriguing and folk-inflected *Circuit* for *zheng* (1996) stand out among a long series of chamber works in which Chen explores new instrumental sonorities and unusual playing techniques. Compositions on a more ambitious scale include *Die* (1988–92), and – one of his finest achievements – *Warp* (1994), which

effectively employs Tibetan singing bowls and Chinese percussion within the orchestra.

WORKS
(selective list)

Orch: Vn Conc., 1985; Die, 1988–92; San Jie, Chin. orch, 1990–91; Warp, orch/large ens, 1994

Chbr and solo inst: Pf Qnt, 1984; Str Qt no.1, 1986–7; Str Trio, 1987–8; Duet, vn, zheng, 1989; Diary, pf, 1996; Evapora, fl, ob, vn, vc, pf, 1996; Circuit, zheng, 1996; Trio, sax, va, perc, 1996; Enclosed Events, fl, vc, pf, 1997; Trio, rec, hp, accdn, 1997; Str Qt no.2, 1997–8

Vocal: Guan jü, 16-pt chorus, 1987; Yün, S, 11 insts, 1991; Viamorphis, S, gui, va, 1996

FRANK KOUWENHOVEN

Chen Yi (*b* Guangzhou, 4 April 1953). Chinese composer. She studied the violin and the piano as a child. Sent to the countryside as a labourer during the Cultural Revolution, she kept her violin with her, entertaining farmers with melodies from 'revolutionary operas' condoned by the Gang of Four and practising Western repertory when she was alone. After returning home at the age of 17, she served as leader and composer for the local Beijing opera troupe. She studied composition with Wu Zuqiang and visiting professor Alexander Goehr at the Central Conservatory in Beijing when it reopened in 1977. In 1986 she continued her studies with Chou Wen-chung, Mario Davidovsky and others at Columbia University (DMA 1993). Upon completion of the doctorate, she served as composer-in-residence for the Women's PO, Chanticleer and the Aptos Creative Arts Program, San Francisco. After teaching at the Peabody Conservatory (1996–8), she accepted an endowed professorship at the University of Missouri, Kansas City. Her honours have included awards from the Guggenheim, Ford, Rockefeller, Alpert, Fromm and Koussevitzky foundations, and the American Academy and Institute of Arts and Letters. She is the subject of video documentaries produced by the International Society for Contemporary Music (1989) and Taiwan Public Television (1991). Her husband, Zhou Long, is also a composer.

Chen's music combines Western compositional techniques with elements of Chinese musical tradition. *Duo Ye* no.2 (1987), her first mature large-scale orchestral composition, explores Chinese pentatonic tonalities within a Modernist idiom, displaying a masterful control of form and content, and a rich palette of dramatic and expressive orchestral colours. The *Chinese Myths Cantata* (1996) for male voices, Chinese instrumental quartet (*zheng*, *erhu*, *pipa*, *yangqin*) and orchestra, originates from three mythical stories (Pan Go, Nü Wa, and the Weaving Maid and Cowherd); the music attains a harmonious mixture of Chinese and Western instrumental colours, as well as exhibiting a firm grasp of multi-movement form and a keen sense of theatricality. Chen has also composed for traditional Chinese instruments. *The Points* for *pipa* solo (1991) translates the art of Chinese calligraphy into musical gestures.

WORKS
(selective list)

Orch: Xian shi [String Poem], va, orch, 1983; Duo Ye, chbr orch, 1985 [arr. of pf work]; 2 Sets of Wind and Perc Insts, 1986; Sprout (Meng), str, 1986; Sym. no.1, 1986; Duo Ye no.2, 1987; Ov., Chin. orch, 1989; Ov. no.2, Chin. orch, 1990; Pf Conc., 1992; Pipa Rhyme, pipa, chbr orch, 1993; Sym. no.2, 1993; Ge Xu (Antiphony), chbr orch, 1994; Shuo, str, 1994; The Linear, 1995; Romance of Hsiao and Ch'in, 2 vn, str, 1995; Golden Flute, fl, orch, 1997

Vocal: 3 Poems from the Song Dynasty (Li Quingzhao, Xin Qiji, Shu Shi), SATB, 1985; As in a Dream (Li Qingzhao), S, vn, vc, 1988; A Set of Chinese Folk Songs (trad.), arr., SATB, 1994; Tang Poems (cant.), SATB, chbr orch, 1995; Chinese Myths Cantata, male vv, pipa, erhu, zheng, yangqin, orch, 1996; Spring Dreams, SATB, 1997

Chbr and solo inst: Variations on the Theme of Awariguli, pf, 1979; Str Qt, 1982; Duo Ye, pf, 1984; Yu Diao, pf, 1985; Wind Qnt, 1987; Near Distance, fl + a fl, cl + b cl, vn, vc, pf, perc, 1988; The Tide, Chin. insts, 1988; Guessing, pf, 1989; The Points, pipa, 1991; Suite, Chin. inst qnt, 1991; Sparkle, fl + pic, E♭-cl, vn, vc, db, pf, 2 perc, 1992; Monologue (Impression on 'The True Story of Ah Q'), cl, 1993; Small Beijing Gong, pf, 1993; Song in Winter, (di, zheng, hpd)/(fl, zheng, pf), 1993; Fiddle Suite, Chin. fiddles, str qt, 1997; Qi, fl, vc, pf, perc, 1997; Song of the Five, str qt, 1997

Principal publisher: Presser

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Zhou Qinru, ed.: *Music in China*, i (1997)

JOANNA C. LEE

Cherbuliez, Antoine-Elisée (*b* Mulhouse, Alsace, 22 Aug 1888; *d* Zürich, 15 Oct 1964). Swiss musicologist. He came of French-Swiss family, but settled in eastern Switzerland and did most of his work in German. He first studied engineering, taking a diploma in 1911 and a doctorate in 1914. He received his musical training at the conservatories of Zürich and Strasbourg. From 1913 to 1916 he studied with Reger at Meiningen and Jena and during 1916 he worked in Berlin with Siegfried Ochs. In 1921 he became musical director in Chur, Graubünden. The University of Zürich appointed him lecturer in 1912, honorary professor and director of the musicological seminar in 1932 and reader in 1950. From 1938 to 1948 he was president of the Schweizerischer Musikpädagogischer Verband; from 1948 onwards he served as vice-president of the International Folk Music Council.

Cherbuliez has made important contributions to Swiss musicology. His book *Die Schweiz in der deutschen Musikgeschichte* (1932) is the first comprehensive account of Swiss music history while his *Geschichte der Musikpädagogik in der Schweiz* (1944) offers a historical survey of Swiss music teaching from its beginnings to the present day. Cherbuliez investigated the musical sources of Graubünden and published some of his findings in the *Schweizerisches Jahrbuch für Musikwissenschaft* (1933) and the *Jahrbuch der Historisch-Antiquarische Gesellschaft Graubünden* (1937). He also wrote or adapted numerous biographies of composers and published many studies of musical education and theory, and questions of musical form and structure.

WRITINGS

'La musique en Suisse', *Dictionnaire historique et biographique de la Suisse*, ed. M. Godet, H. Turler and V. Attinger (Neuchâtel, 1921–33)

Gedankliche Grundlagen der Musikbetrachtung (Zürich, 1924)

'Über die Anwendung der Sieversschen Theorien auf die musikalische Interpretation', *Musikwissenschaftlicher Kongress: Basle 1924*, 110–17

'Musik in der deutschen und romanischen Schweiz', *Handbuch der Musikgeschichte*, ed. G. Adler (Frankfurt, 1924, 2/1930/*R*)

'Zwingli, Zwick und der Kirchengesang', *Zwingliana*, iv/12 (1926), 353–77

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Die Schweiz in der deutschen Musikgeschichte (Frauenfeld, 1932)
'Das Gesangbuch Ambrosius Blarers und die Chronologie der in der Schweiz gedruckten reformierten Gesangbücher des 16. Jahrhunderts', *Zwingliana*, v (1929–33), 417–54
Geschichte der Musikpädagogik in der Schweiz (Zürich, 1944)
'Sequenztechnik in Mozarts Klaviersonaten', *MJb 1952*, 77–81
'Bemerkungen zu den "Haydn" Streichquartetten Mozarts und Haydns "Russischen" Streichquartetten', *MJb 1959*, 28–45
Collection of personal notes in *CH-Zz* and the Swiss Federal Institute of Technology, Zürich.

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A. Briner: 'Antoine-Elisée Cherbuliez', *SMz*, civ (1964), 368–9

ANDRES BRINER

Cherbury, Lord **Herbert of.** *See* HERBERT, EDWARD.

Cherednichenko, Tat'yana Vasil'yevna (*b* Dnepropetrovsk, Ukraine, 1 Sept 1952). Russian musicologist, cultural historian and music journalist. She studied musicology under Yu.N. Kholopov (1969–76) at the Moscow Conservatory, where she also completed her postgraduate studies. She obtained the *Kanditat* degree in philosophical sciences in 1979 and the doctorate in 1989. She taught aesthetics and the history of culture at the Moscow Conservatory from 1979 and was appointed senior lecturer in 1988 and professor in 1991. In 1993 she was made head of the department created at the conservatory to assist the post-Soviet reform in the teaching of social sciences. She has written more than 100 items on matters concerning musical aesthetics, the avant garde and post-avant garde, the history of 20th-century musical theatre and the theory of mass culture. As an expert on reconstituting literary texts, she has taken part in reconstructing a number of Russian operas including Pashkevich's *Skupoy* ('The Miser'), Borodin's *Knyaz' Igor'* ('Prince Igor') and Glinka's *Zhizn' za tsarya* ('A Life for the Tsar'). She is the author of the television series *Leksikon mirovoy kul'turï* ('A Lexicon of World Culture') and of radio broadcasts concerning issues in contemporary music.

WRITINGS

'Tsennostnïy podkhod k iskusstvu i muzïkal'naya kritika' [A value approach to art and music criticism], *Ėsteticheskiye ocherki*, v (1979), 65–101
'Karl Dal'khauz i ego ėsteticheskoye issledovaniye muzïki' [Carl Dalhaus and his study of music aesthetics], *Teoriya i praktika sovremennoy burzhuaznoy kul'turï: problemï kritiki*, ed. L.S. D'iachkova (Moscow, 1987), 33–81
Sovremennaya ėstetika muzïkal'nogo iskusstva: problemï i perspektivï razvitiya [The contemporary aesthetics of musical art: the problems and the prospects for its development] (Moscow, 1988)
Tendentsii sovremennoy zapadnoy muzïkal'noy ėstetiki: k analizu metodologicheskikh paradoksov nauki o muzïke [The tendencies of contemporary Western aesthetics: towards an analysis of the methodological paradoxes of the science of music] (Moscow, 1989)
'Mïsl' i yazïk v avantgardskoy kompozitsii' [Thought and language in avant-garde composition], *Musikkultur in der Bundesrepublik Deutschland: Leningrad 1990*, 79–93 [in Ger. and Russ.]
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Muzïka v istorii kul'turï [Music in the history of culture] (Dolgoprudnïy and Bishkek, 1994–6)
Tipologiya sovetskoy massovoy kul'turï: mezhdu 'Brezhnevïm' i 'Pugachovoy' [The typology of Soviet mass culture: between 'Brezhnev' and 'Pugachova'] (Moscow, 1994)
'Russkaya muzïka i geopolitika' [Russian music and geopolitics], *Novïy mir* (1995), no.6, pp.189–99
'Dostoinstvo nashego soobshchestva (ob ėlite v sovremennoy rossiyskoy kul'ture)' [The virtue of our fellowship (on the élite in contemporary Russian culture)], *Ya-fiztekh* (Moscow, 1996), 484–7

TAT'YANA S. KYUREGYAN

Chéreau, Patrice (*b* Lézigné, Maine-et-Loire, 2 Nov 1944). French director. The early part of his career was spent almost entirely in the spoken theatre. He was administrator of the theatre in Sartrouville, 1966–9, artistic co-director of the Théâtre de la Cité Villeurbanne, Lyons, from 1971, co-director of the Théâtre National Populaire, Paris, from 1972 to 1981, and co-director with Richard Peduzzi of the Théâtre des Amandiers, Nanterre, from 1982.

His first excursions into opera were with productions of *L'italiana in Algeri* in Spoleto (1969) and *Les contes d'Hoffmann* at the Paris Opéra (1974). But it was with his centenary production of the *Ring* at Bayreuth (1976) that he made his international reputation. His *Lulu* at the Paris Opéra in 1979 was the first staging of the complete, three-act version made by Friedrich Cerha. Other productions have included Mozart's *Lucio Silla* at La Scala in 1984, later repeated at Nanterre and Brussels; *Wozzeck* in Paris in 1992 and *Don Giovanni* at Salzburg in 1994, both conducted by Barenboim.

Chéreau's deconstructionist *Ring*, though following in the wake of radical productions by Herz and Melchinger, has already taken its place as one of the most important and influential in the history not only of Bayreuth but also of opera production generally. His conviction that the mythological setting of the *Ring* heightens rather than diminishes the social and historical dimensions of the work led him to locate the action in a chronological continuum extending from the mid-19th century to the present day. His starting-point was the context of the 19th-century industrial revolution. Thus the flowing waters of the Rhine became a hydro-electric dam, and Siegfried's forge housed a mechanical steam-hammer. The trappings of pit-wheel, power station, privileged bourgeoisie and oppressed proletariat emphasized the extent to which the work was conceived as a political allegory, but the deliberate mixing of periods, as with the costumes and weapons, betokened an attempt to integrate the contemporary and mythological spheres.

A caged woodbird and the moving of trees by conspicuous stagehands emphasized the necessary artificiality of the stage representation of nature. These and other Brechtian alienation techniques, together with a strong element of parody (as in the pantomime dragon), gave rise to an unprecedented level of humour in the staging. Indeed, it was its theatricality and the physical realization of intense emotion, ranging from the tender embraces of lovers to the brutal violence of tyrants (including Wotan), that struck home most forcibly. Gesture, posture, facial expression and movement formed an integral part of the staging and were executed with an immediacy then rare on the operatic stage.

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P. Boulez and others: *Histoire d'un 'Ring': der Ring des Nibelungen de Richard Wagner, Bayreuth 1976–1980* (Paris, 1980)
J.-J. Nattiez: *Tétralogies – Wagner, Boulez, Chéreau: essai sur l'infidélité* (Paris, 1983)
N. Ely and S. Jaeger, eds.: *Regie heute: Musiktheater in unserer Zeit* (Berlin, 1984), 47–64
M. Ewans: 'The Bayreuth Centenary *Ring*', *The Richard Wagner Centenary in Australia*, ed. P. Dennison (Adelaide, 1985), 167–73

J.-J. Nattiez: 'The Centenary *Ring* and the Judgement of Fidelity', *Wagner in Performance*, ed. B. Millington and S. Spencer (New Haven, CT, 1992), 75–98

BARRY MILLINGTON

Cherepnin. *See* TCHEREPNIN family.

Cherici [Chierici, Clerici], **Sebastiano** (*b* Pistoia, 1647; *d* Pistoia, probably in 1703). Italian composer. He spent his formative years at Bologna as a pupil of G.P. Colonna and at Ferrara as a *musico suprano* in the Accademia della Morte (*I-FEc* Cl.I, 22, f.1*v*). Except for a brief visit to Dresden from September 1675 to March 1676 he resided at Ferrara until 1695, where he was *maestro di cappella* of the cathedral from 1670 to 1679 and of the Accademia dello Spirito Santo from at least 1672 to 1695. In 1685 he was elected to the Bolognese Accademia Filarmonica. In his op.4 (1686), dedicated to Grand Duke Ferdinando III de' Medici, he expressed a desire to return to his native Tuscany. He apparently continued to solicit a position away from Ferrara by dedicating his op.5 (1688) to Duke Francesco II d'Este of Modena and his op.6 (1695) to the Emperor Leopold I of Austria. Eventually, on 23 September 1695 the chapter of Pistoia Cathedral invited him to become *maestro di cappella*, and he held this position until 1703. He was mainly a composer of sacred music, which reveals his kinship with the composers of the Bolognese school, in whose orbit he was trained and whose compositional procedures he used, particularly in his works in the concertato style. He apparently gained some repute as a member of the prestigious Accademia Filarmonica, and his opp.2 and 4 were both reprinted, the latter twice.

WORKS

SACRED VOCAL

published at Bologna

Inni sacri, 2–5vv, vns ad lib, bc, op.1 (1672)
Harmonia di devoti concerti, 2–3vv, vns ad lib, bc, op.2 (1681)
Compieta concertata e breve, 3–4 solo vv, chorus, vns, insts, bc, op.3 (1686)
Motetti sagri, 2–3vv, vns ad lib, bc, op.4 (1686)
Motetti sagri, 2–3vv, vns ad lib, bc, op.6 (1695)

Motet, 1v, 1670[1]
2 motets, 1, 3vv, 2 vn, bc, *I-SPE*

ORATORIOS

first performed at Ferrara and music lost unless otherwise stated

La SS annontiata, Modena, 1684; Il trionfo della fede, Modena, 1686; Il trionfo della pace, 1688: *F-Pn*
Applausi trionfali, 1673; S Filippo Neri, 25 March 1673; Il martirio di S Agata, 1677; La passione di Giesù Christo, 1677; Le vittorie di Cristo morto e risorto, spr. 1677; La caduta d'Uria, 6 March 1678; La conversione di S Agostino, 20 March 1678; La Susanna (A. Passarelli), 25 March 1678; Il cieco nato (G. Ferri), 17 March 1679; S Sofia col martirio delle sante Fede, Speranza, e Carità sue figlie (I. Bentivoglio), 4 April 1679; Il senso abbattuto (Ferri), 1679; La conversione di S Ignazio Loiola, 1679; SS Giustina e Cipriano martiri, 1679; Il trionfo della fede (A. Donati), 22 Nov 1686, *Pn*; Il trionfo della pace, 1686; Il trionfo degli incanti amorosi, 1689; Le vittorie di Cristo morto, 1691; Il martirio di S Maurelio (G.C. Grazzini), 1693

OPERAS

all lost; first performed at Pistoia unless otherwise stated

Il mondo mascherato (esercizio cavalleresco, F. Berni), Ferrara, 1672; Amor, piaga ogni core (A. Donati), Ferrara, 1691; Ildegarde (Mellini), 1697; Il conte di Bacheville (F. Frosini), 1699; L'Egelinda, 1699

SECULAR VOCAL

Componimenti da camera, 2vv, bc, op.5 (Bologna, 1688)
Cant., 2vv, bc; 2 other works, perf. Ferrara, 1 in 1685: lost

INSTRUMENTAL

Organ sonata, *c*1697[8]

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G.B. Martini: *Serie cronologica de' principi dell'Accademia de' Filarmonici di Bologna* (Bologna, 1776/*R*), 12
N. Bennati: *Musicisti ferraresi: notizie biografiche* (Ferrara, 1901), 17–18
A. Chiappelli: *Storia del teatro in Pistoia dalle origini alla fine del secolo XVIII* (Pistoia, 1913/*R*), 78, 114–15, 205–6

ELVIDIO SURIAN

Cherkassky, Shura (*b* Odessa, 7 Oct 1909; *d* London, 27 Dec 1995). American pianist of Russian birth. A prodigy, he came to America in 1923, where he studied with Josef Hofmann at the Curtis Institute in Philadelphia, and in 1928 he started giving concerts. After World War II he left America to take up residence in London.

It was not until after the war that he achieved international prominence. By that time none of the great 19th-century pianists were in action, and it was suddenly realized that Cherkassky was virtually the last remaining exponent of the grand Romantic style, with his singing line, strong personality, controlled metrical fluctuations, total tonal control and strong musical personality. And, for a Romantic pianist, Cherkassky's repertory was unusual, containing as it did music by Boulez, Stockhausen, Hindemith, Ives, Ligeti and Berg. His enormous repertory also went back to Bach, Haydn and Mozart.

In his early years, his performances of the Classical composers were regarded as unstylistic; but later, thanks to studies sparked by the early music movement, Cherkassky's expressive, flexible and rhythmically free Haydn and Mozart found more sympathetic ears. In the Romantic literature it was universally agreed that he was one of a kind and, indeed, the last of his kind. His style was highly idiosyncratic, as were the styles of such great players as Rachmaninoff, Friedman and Hofmann; but it was a highly personal style based on solid musical and structural knowledge, and with a finger technique that never let him down. In an age of largely percussive playing, his sound was suave, never stressed, full of delicate applications of colour and yet big enough to encompass the sonorities of such massive works as the Tchaikovsky or Rachmaninoff concertos. And always his playing was suffused with a kind of poetry that threw new light on whatever music he played.

Cherkassky's art is well represented on records, although most of his many recordings came relatively late in his career. However, about 1926 he made his first recording, a Victor two-sided early electric ten-inch of the Beethoven E♭ Ecossaise and his own *Prélude Pathétique*. The latter, the label assures us, was composed by Cherkassky at the age of 11. He recorded sporadically in the early days of LP, but when his career took off a flood of discs ensued, many of them live recordings. By the time of his death he had recorded a substantial part of his immense repertory.

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Obituaries: *Daily Telegraph* (29 Dec 1995); A. Jack, *The Guardian* (29 Dec 1995); B. Morrison, *The Independent* (29 Dec 1995); A. Kozinn, *The New York Times* (29 Dec 1995); *The Times* (29 Dec 1995)

HAROLD C. SCHONBERG

Cherll, Giovanni Gasparo. *See* KERLL, JOHANN CASPAR.

Cherney, Brian (*b* Peterborough, ON, 4 Sept 1942). Canadian composer. He studied at the Royal Conservatory, Toronto and at the University of Toronto (BMus 1964, MMus 1967, PhD 1974), where his teachers included John Weinzweig. In 1966 and 1969 he attended courses at Darmstadt. He was appointed to a teaching post at McGill University in 1972. Among his honours are awards from the International Rostrum of Composers in Paris (1976, 1984), the Jules Léger Prize for new chamber music (1985), and commissions from the Société de Musique Contemporaire du Québec, the CBC, the Montreal SO, New Music America and numerous other organizations, ensembles and performers.

Cherney's music is based on a rigorously organized harmonic language and carefully planned temporal proportions. In *Seven Images for 22 Players* (1971) phrases of text, around which each section is structured, reflect compositional issues important to his style: 'Wispy fragments of yesterday', suggests the use of earlier music in later works; 'Silence echoes along dark paths', refers to the exploration of silence or stillness; 'And time rings slowly' expresses an interest in musical time. A number of other works are inspired by poets and writers such as T.S. Eliot, P.B. Shelley, Stéphane Mallarmé, R.M. Rilke, August Strindberg and Heinrich Böll. His music from the 1980s reflects the influence of Debussy in its sensitivity to timbre.

WORKS
(*selective list*)

Orch: Vn Conc., 1963; Variations, 1967; 6 Miniatures, ob, str, 1968; 7 Images for 22 Players (Cherney), 1971; Chbr Conc., va, 10 insts, 1974; Adieux, 1980; In the Stillness Between, band, 1982; Into the Distant Stillness, 1984; Illuminations, 1987; Ob Conc., 1989; Et j'entends la nuit qui chanten dans les cloches …, pf/cel, orch, 1990; Transfiguration, 1990; Apparitions, vc, orch, 1991; In the Stillness of Sept, eng hn, str, 1992; Et le solitude derive au fil des fleures …, 1995

Vocal: 2 Songs, S, chbr orch, 1963; Mobile IV (Tu Fu, trans. K. Rexroth), S, orch, 1969; Eclipse (B. Henderson), S, fl + a fl + pic, perc, pf + cel, 1972; 2 Songs (P. Celan), S, pf, 1996

Chbr: Qnt, a sax, str qt, 1962; Interlude and Variations, wind qnt, 1965; Wind Qnt, 1965; Str Qt no.1, 1966; 6 Miniatures, ob, pf, 1968; Kontakion (Quiet Music), 11 insts, 1969; Str Qt no.2, 1970; Notturno, wind qnt, pf, 1974; Str Trio, 1976; Group Portrait with Pf, wind qnt, 1978; Triolet, fl, bn, hp, 1980; Beyond the Seventh Palace, va, perc, 1982; Gan Eden, vn, pf, 1983; River of Fire, ob d'amore, hp, 1983; Accord, ob, vc, accdn, 1985; Str Qt no.3, 1985; In Stillness Ascending, va, pf, 1986; In the Stillness of the Summer Wind, ob, str qt, 1987; Dunkle Stimmen … am Rande der Nacht, va, vc, db, 1988; Le fil d'Ariane, gui, perc, 1988; Doppelgänger, 2 fl, 1991; Die klingende Zeit, fl, cl, pf, 2 perc, vn, va, vc, 1993–4; Like Ghosts from an Enchanter fleeing, vc, pf, 1993; Str Qt no.4, 1994; Echoes in the Memory, b cl, vc, pf, 1997

Solo inst: Mobile II, vc, 1968; Mobile IIIa, ob, 1970; Tangents I, vc, 1975; Tangents II, ob, 1976; 7 Miniatures in the Form of a Mobile, va, 1978; Etudes, ob, 1979; Epitaph, eng hn, 1986; Shekhinah, va, 1988; Doppelgänger, fl, 1992; In the Stillness of Eden, vn, 1992; Music for a Solitary Cellist, 1993; In the Great Museum of our Memory, b ob, 1994

Kbd (pf, unless otherwise stated): Dans le crépuscule du souvenir, 1977–80; Gothic Scenes and Interludes, org, 1983–87; In the Stillness of Autumn, 1983; Déploration, hpd, 1988; Quelque fois, à l'ombre de la nuit … au lointain … 1991–2; Tombeau, 1996

Principal publishers: Doberman, Jaymar, Waterloo, Iroquois

BRUCE MATHER

Chernov, Vladimir (*b* Caucasus, 22 Sept 1953). Russian baritone. In 1983, after studies at the Moscow Conservatory and Accademia della Scala, he joined the Kirov Opera. A prizewinner at the Glinka and Tchaikovsky competitions (1981 and 1983 respectively), and a finalist in the Voci Verdiane Concorso in Busseto (1983), he appeared at Covent Garden with the Kirov in 1987. In 1989 and 1990 he made auspicious débuts in Boston (Marcello), Los Angeles (his first Posa), Seattle (Andrey Bolkonsky in *War and Peace*), Glasgow (Don Carlo in *La forza del destino*), Rome (Miller in *Luisa Miller*) and returned to Covent Garden as Rossini's Figaro. In the 1990–91 season he made débuts at the Metropolitan Opera (Miller) and San Francisco (Ezio in *Attila*), and very quickly he became one of the most active Russian baritones in the West. Successes in other major centres include Ford at Salzburg, Rossini's Figaro in Brussels and Buenos Aires, Anckarstroem (*Un ballo in maschera*) in Chicago and Berlin, and Simon Boccanegra in Paris; he is a regular at the Met in Verdi, including such parts as Luna and Stankar (*Stiffelio*, 1993), and was a linchpin of Covent Garden's Verdi Festival, with appearances as Francesco Foscari (1995), Giacomo (*Giovanna d'Arco*, 1996) and Belfiore (*Un giorno di regno*, 1999, in concert). Chernov has sung in other major houses and festivals including Munich, Hamburg, Vienna, Bologna, Verona, Orange, Zürich, Barcelona and Mexico City, and further roles have included Yeletsky, Yevgeny Onegin, Germont, Enrico, Zurga, Guglielmo (*Le villi*), Alphonse (*La favorite*) and Filippo Maria Visconti (*Beatrice di Tenda*). His recordings include Yeletsky and many of his Verdi roles. He combines a charismatic stage presence with a beautiful, deeply expressive tone quality that has also made him much sought after as a recitalist.

JOHN ALLISON

Chéron, André (*b* Paris, bap. 6 Feb 1695; *d* Paris, bur. 7 Oct 1766). French organist, harpsichordist, conductor and composer. Born into a family of musicians and instrument makers, he studied from 1702 under Nicolas Bernier as a choirboy at the Ste Chapelle, where in 1713 he assumed the duties of auxiliary organist. Around 1729 he was in the entourage of the wealthy patron of the arts, Bonnier de la Mosson, to whom his opp.1 and 2 were dedicated. Serving in the same Parisian household was Jean-Marie Leclair *l'aîné* who, although only two years Chéron's junior and already internationally known, studied harmony and counterpoint with him. A decade later Leclair, with his op.7 violin concertos, acknowledged his debt in a warm letter of dedication to Chéron in which he stated that, 'all the world knows that I am your pupil … If some beauties are found here, I owe them to the learned lessons that I received from you'.

Chéron joined the Paris Opéra in 1734 as harpsichordist, and five years later was promoted to *batteur de mesure*, replacing Rebel. To his conducting duties were added in 1750 those of *maître de chant* of the Opéra, culminating in the position of *inspecteur de l'Opéra*. His regime saw such important premières as Leclair's *Scylla et Glaucus* (1746), Rameau's *Zoroastre* (1749) and *Les Paladins* (1760), Pergolesi's *La serva padrona* and *Il maestro di musica* (both 1753), and Rousseau's *Le devin du village* (1753).

Chéron also appeared frequently playing the harpsichord or organ continuo at the Concert Spirituel and at court. In both places his motets or sacred cantatas for solo voices and orchestra, with or without chorus, enjoyed favour for more than a quarter of a century; they were also well known in the French provinces. His music is of a conservative cast, following Lully for theatre music,

Corelli and Couperin for instrumental music, and Lalande and Campra (Chéron's godfather) for sacred music. His instrumental compositions, of minor importance, survive, while his motets, of historical significance, are lost.

WORKS

Sonates en trio, 2 fl/vn/ob, bc, op.1 (Paris, 1727)
Sonates en duo et en trio, fl, vn, bc, op.2 (Paris, 1729/*R*)
A military ballet in the tragedy Télégone, 1735, lost
Over 24 motets (sacred cants.), lost

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NEAL ZASLAW

Cheroubikon [Cherubic Hymn]. The offertory chant in the Byzantine Divine Liturgy. Introduced into the liturgy in the 6th century by the Emperor Justin II, it is sung at the beginning of the Liturgy of the Faithful (after the Dismissal of the Catechumens) and accompanies the Great Entrance when the Holy Gifts are transferred in procession from the *prothēsis* (table of 'preparation') to the altar. For ordinary use the text begins 'Hoi ta cheroubim mystikōs' ('We who mystically represent the Cherubim'), but during Great Lent and Holy Week other texts are used: 'Nyn hai dynameis tōn ouranōn' ('Now the powers of the heavens') at the Liturgy of the Presanctified; 'Tou deipnou sou tou mystikou' ('At thy mystical supper') on Holy Thursday; and 'Sigēsatō pasa sarx' ('Let all mortal flesh be silent') on Holy Saturday.

The Cheroubikon was originally sung in simple style as an antiphon to prescribed psalm verses, but, like the Byzantine communion hymn (*koinōnikon*), it later lost its psalmody and became an independent choral chant. The asmatikon transmits a single, anonymous and incomplete melismatic setting of 'Hoi ta cheroubim' in the 2nd mode plagal; the Palaeologan and later composers produced highly elaborate settings in kalophonic style (*see* KALOPHONIC CHANT) in all the eight modes.

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DIMITRI CONOMOS

Cherry, Don(ald Eugene) (*b* Oklahoma City, OK, 18 Nov 1936; *d* Málaga, Spain, 19 Oct 1995). American jazz cornettist and bandleader. He is the father of the African American pop singer Neneh Cherry. He learned to play many different brass instruments and began working professionally, sometimes as a pianist rather than a brass player, in rhythm and blues groups and in a bop quartet, the Jazz Messiahs (1957), which incorporated Ornette Coleman's compositions into its repertory. Cherry rose to prominence as a member of Coleman's groups and played a pocket cornet (calling it a pocket trumpet) on the leader's first seven albums, including *The Shape of Jazz to Come* (1959, Atl.) and *Free Jazz* (1960, Atl.). After leaving Coleman, Cherry worked with Sonny Rollins, touring Europe from 1962 to 1963. In 1963–4, with Archie Shepp and John Tchicai, he was a leader of the New York Contemporary Five, and in 1964 he joined Albert Ayler, touring Europe with both ensembles. In Paris in 1965 he formed a group that recorded his most widely praised albums, *Complete Communion* (1965, BN) and *Symphony for Improvisers* (1966, BN). While pursuing a nomadic life in Europe, Cherry organized an orchestral concert in Berlin (recorded as *Eternal Rhythm*, 1968, Saba MPS), which pioneered the incorporation of non-Western instruments and musical procedures into a jazz context.

After teaching at Dartmouth College in 1970, Cherry was based in Sweden for 15 years, while performing and studying informally throughout Europe and the Middle East. In the late 1970s and early 80s he worked with Lou Reed, the cooperative trio Codona, in which he played several instruments and vocalized, and the band Old and New Dreams (with Coleman's former sidemen). In the mid-1980s he joined an all-star band, the Leaders, and formed his own quintet, Nu. He had been based in New York from 1985 but in 1989 moved to the San Francisco Bay area, where he performed with Peter Apfelbaum's Hieroglyphics Ensemble and founded the Multikulti orchestra and quartet, which toured America, Europe and Japan.

Cherry was one of the most important free jazz musicians. His intentionally 'sloppy' approach to the cornet, and his kaleidoscopic sense for producing ever-changing shades of tone and note placement, fitted perfectly with Coleman's approach, as together they presented an intriguing heterophonic alternative to that which prevailed in the bop style and its derivatives. Later, in his own bands, Cherry demonstrated a brilliant control of motivically linked improvisation.

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BARRY KERNFELD

Cherubic Hymn. *See* CHEROUBIKON.

Cherubini, Luigi (Carlo Zanobi Salvadore Maria) (*b* Florence, 8/14 Sept 1760; *d* Paris, 15 March 1842). Italian, composer, conductor, teacher, administrator, theorist, and music publisher, active in France. He took French citizenship, probably in 1794, and was a dominant figure in Parisian musical life for half a century. He was a successful opera composer during the Revolutionary period, and had comparable success with religious music from the beginning of the Restoration. He was made director of the Paris Conservatoire and consolidated its pre-eminent position in music education in Europe.

1. Education and early career in Italy and London (1760–86). In the biographical preface to his work catalogue, compiled in 1831, Cherubini gave 8 and 14 September as his dates of birth, but the records of the baptistery of S Giovanni state that he was born on 14 September (and baptized the following day). He was the tenth of 12 children. It has been claimed that his mother died when he was four years old (Pougin, 1881, p.321) but there is no documentary evidence to support this. He had his first music lessons at the age of six with his father, Bartolomeo Cherubini, *maestro al cembalo* at the Teatro della Pergola in Florence. From 1769 he studied composition with Bartolomeo Felici and his son Alessandro at their school, continuing after 1776 with Pietro Bizzarri and Giuseppe Castrucci. Among Cherubini's first compositions were sections of the mass set for solo voices, chorus and orchestra (1773, 1774, 1775), a cantata, *La pubblica felicità*, performed at Florence Cathedral in 1774 in honour of Duke Leopold of Tuscany (later Emperor Leopold II), and an intermezzo, *Il giocatore* (1775). The surviving works do not affirm the traditional view that compositional teaching in Florence was still in the thrall of a 'medieval, scholastic empiricism' (Picchianti). In the mass movements accentuated string figuration enlivens the score and the texts are set in a mostly homophonic, syllabic style with melismas reserved for soloists. The intermezzo demonstrates that in Florence Cherubini had already absorbed Neapolitan influences, particularly Pergolesi's model of *buffo* style consisting of fast recitative conversation, and arias or duets in which musical structure highlights the drama.

Despite having 18 works to his credit at the age of 18 and a scholarship awarded by the duke, it was through an apprenticeship with Giuseppe Sarti in Bologna and Milan between 1778 and 1781 that Cherubini felt he learnt counterpoint and the style of dramatic music. Sarti, who in those years was commissioned to write a number of operas for Florentine theatres, asked him to contribute the arias for the secondary characters. While in Bologna and Milan, Cherubini also wrote some 20 unaccompanied antiphones and litanies for four, five and six parts in the style of Palestrina, and made a foray into instrumental music with six sonatas for the harpsichord dedicated to a Florentine noble. In these two-movement sonatas (an allegro or moderato followed by a rondo in the same major key) invention remains on a motivic, mostly formaic level, and fizzles out altogether in some sequentially treated figurations.

Between 1779 and 1784 he composed a series of mostly serious operas based on historical plots for various Italian cities, including Alessandria, Florence, Livorno, Rome and Venice. In comparison with the level of musical dramatization already achieved by Traetta and Gluck, Cherubini's scores display his facility for treating predominantly Metastasian texts in a conventional way. As was common practice at the time, he omitted writing out secco recitatives in his scores. Starting with his first opera, *Quinto Fabio* (composed in 1780), he showed a particular interest in accompanied recitative, here inspired by the setting of an *ombra* scene, for which he invented orchestral motifs with incisive rhythmic accentuation. The only surviving aria of the main protagonist displays a complex rondò form in slow–fast tempos where pauses and interludes are imaginatively used with solo instruments. However, in the overtures and arias of these operas almost no attempt is made towards a harmonic or thematic development. His early interest in individual orchestral colouring came to the fore in the *Sinfonia* of *L'Alessandro nell'Indie* (1784) where he incorporated a slow section consisting of viola, cello and bassoon *soli* with accompanying strings; other parts of the opera feature solo instruments. Furthermore, the quotation of a musical passage in a later part of the drama enhances the opera's structure. *Lo sposo di tre e marito di nessuna* (1783), his only *opera buffa* of the time and his only commission from Venice, closely resembles Paisiello's style and, in musically parodying numinous powers, shows a sense of humour, particularly in the ensembles.

During his last years in Italy Cherubini also composed a motet, *Nemo gaudeat* (1781), and a five-part madrigal, *Ninfa crudel* (1783). Both have a basso continuo and counterpoint based on chordal harmony. According to his preface, the latter was composed following the theory of Francesco Vallotti. The musical life of Florence, where Cherubini returned between his opera commissions, was enlivened by the local and visiting nobility and, in particular, by Georg Nassau Clavering, 3rd Earl Cowper (1738–89), a wealthy English patron, who gave frequent concerts and assemblies in his villa, and to whom Cherubini dedicated two duets with two-horn accompaniment. Through Cowper, who negotiated many posts for the King's Theatre (the Italian opera house in London), Cherubini secured a contract in 1784. He was to leave Florence for good in September 1784 and joined the King's Theatre company as house composer (with Pasquale Anfossi) during a disorientating season dominated by litigation.

One of his first pieces as house composer was a pasticcio entitled *Demetrio* (1785), which consisted partly of music from his Italian operas, and featured Girolamo Crescentini and Adriana Ferrarese, the recently appointed singers at the King's Theatre. In the overture to another work written in the same year, *La finta principessa*, the first occurrence of a personal stylistic trait has been detected, namely the introduction of the main theme in one part only, to which is added the bass before the other instruments enter (Hohenemser, 1913, p.70). The opera remains in the mould of Paisiello (although without his dramatic gestures), especially in the central trio of Act 2. Cherubini also held the position of court composer, on a salary of £224 for the winter season of 1785–6, and conducted a number of concerts and operas, such as *Il marchese Tulipano* (a parody by J.A. Gourbillon of Paisiello's *Il matrimonio inaspettato*, 1789), for which he also composed six insertion arias. His own opera, *Il Giulio Sabino* (1786), was based on a two-act adaptation of the libretto which Sarti had successfully set for Venice in 1781. The resulting dramatic oddities were exacerbated by misplaced accompanied recitatives and orchestral textures. *Giulio Sabino* was performed only once, 'murdered in its birth, for want of the necessary support of capital singers in the principal parts' (*BurneyH*).

Cherubini had already spent the summer of 1785 in Paris. He struck up an immediate friendship with Giovanni Battista Viotti, who introduced him to the French queen, Marie Antoinette, the sister of Duke Leopold of Tuscany, and to the writers Jean François Marmontel and Jean-Pierre Claris de Florian, who were later to become his librettists. Undoubtedly, Viotti also had a hand in securing a performance at the Concert Spirituel of Cherubini's

work; the instrumental section was however criticized in the *Mercure de France* for 'incoherence of ideas' and 'little motivic interest' (Pougin, 1881, p.345). After the failure of *Giulio Sabino* Cherubini decided to leave London.

2. Paris: music for the stage and first affiliation with the Conservatoire (1786–1804). From his arrival in Paris in July 1786 Cherubini was to share an apartment for the next six years with Viotti, who having just abandoned the stage at the height of his career gave weekly matinées at home. Now they both formed part of the musical circle of Marie Antoinette at Versailles and, while learning French, Cherubini composed 18 *romances* to Florian's novel *Estelle*. Upon joining the masonic Loge Olympique in 1786 he composed a cantata, *Amphion*, the introduction of which he later used for the overture to his *opéra-ballet Anacréon* (1803). Fulfilling a contract he had signed on his very first journey from Florence to England, Cherubini spent the months from October 1787 to March 1788 in Turin, composing *Ifigenia in Aulide*. This opera received a glowing report in the Paris *Calendrier musical universel* (1789) where it inevitably provoked a comparison with Gluck's version of the plot with which he had started his momentous career in Paris in 1774. Cherubini was credited with almost unheard of effects apparently due to a tighter link between drama and music. While some protagonists – and especially Ulysses – still expressed their feelings in Metastasian-style metaphors, which resulted in formulaic, highly ornamented arias, Ifigenia's gradual emergence as the sacrificial heroine and the despair of her father, Agamemnon, are translated into pathos-laden, arioso declamation enhanced by accentuated ostinato figures in the orchestra.

These compositional features developed into a personal style in *Démophon* (1788), Cherubini's first commission for the Paris Opéra. Marmontel, who since the 1770s had provided Niccolò Piccinni with a series of librettos as well as an aesthetic rationale (insisting on a periodic structure and melodic flow), radically updated Metastasio's popular version of the plot, expressing the dramatic conflicts much more aggressively. The way in which the protagonists veer between submission to and revolt against supernatural powers has made it hard for contemporary as well as later audiences to resist making comparisons with Gluck's operas – *Alceste* in particular. Building on Gluck's expressivity, Cherubini transplanted techniques of motivic development from instrumental music into several arias of *Démophon* (Knepler, 1959, p.7; Döhring, 1975, p.158). The arioso declamation of the protagonists meant that the aria's structure was determined by the orchestra, which developed and varied instrumental figures. The origins of this noticeable stylistic change have been sought in Haydn's 'Paris' symphonies (Reichardt, 96); they have also been described as an aesthetic response to the French Revolution (Knepler, 1959 p.16) and interpreted as a compositional necessity deriving from the seemingly unstructured vocal melody (Dahlhaus, 1985, p.349ff). This orchestral technique, which was simultaneously developed in Paris by Etienne Méhul in *Euphrosine, ou Le tyran corrigé* (1790), just as Mozart had independently used it in *Idomeneo* (1781) and *Le nozze di Figaro* (1786), provided the musical means for the representation of emotions as dynamic phenomena. Still, *Démophon* was coolly received, and was eclipsed by Johann Christoph Vogel's treatment of the same topic, produced posthumously at the Opéra the following year.

With the unlimited financial backing of the king's brother, the Count of Provence, later Louis XVIII, Léonard-Alexis Autié and Viotti founded the Théâtre de Monsieur in January 1789 to bring the comic Italian repertory of Pergolesi, Paisiello, Cimarosa, Gazzaniga and others to Paris. Cherubini acted as musical director and over the next three years composed some 40 insertion arias and ensembles to the works of these composers. The company's orchestra soon gained a reputation as the best in Paris, performing without a *teneur de baton*, and Cherubini was given a contract of 2000 livres for his French opera *Lodoïska*. In January 1791 this costly assemblage of musicians and actors moved to the newly built Théâtre Feydeau. Cherubini signed a four-year contract stipulating that he would continue to compose insertion arias and ensembles for a monthly salary of 500 livres, but would also write two French operas a year for 2000 livres each, and would receive another 4000 livres for each additional opera. In the following years neither side managed to fulfil its obligations.

After the abandonment of his next opera, *Marguerite d'Anjou* (1790), on the theme of royal heroism, *Lodoïska* (1791) became his first international success. Both works reflect the gradual move of the company – and Cherubini – towards a repertory of French plays and operas with spoken dialogues. Based on a contemporary bestselling novel by Jean-Baptiste Louvet de Couvray, which was known to the Feydeau's audiences in Villemain d'Allancourt's highly successful stage adaptation, this heroic comedy was intended to provoke and mock aspirations to high pathos. The evil Dourlinski, whose musical traits later inspired Beethoven's characterization of Don Pizarro (in *Fidelio*), has imprisoned the young Lodoïska in his gloomy castle from which she is liberated not by the heroic pretensions of her lover, Floreski, but by the wit of his servant Varbel and the military might of the Tatar soldiers. Their burning of the castle at the end of the opera, a spectacle created by the stage designers Ignazio and Ilario De Gotti and the technician Boullet, had an awe-inspiring effect on Parisian audiences. To achieve the pathos demanded by the Gothic subject, Cherubini refined his orchestral technique and mixed serious and comic situations in the ensembles. Crudely speaking, he had made striking progress in fusing the traditions of Gluck and Paisiello. Such a synthesis of conflicting styles was probably unprecedented in French opera, and it provoked Fétis to date a 'revolution' in its history with *Lodoïska* (*FétisB*).

In 1792 Cherubini's success came to a halt. The Feydeau administrators had disbanded the French acting troupe after bad reviews, and they were unlucky with the other acting companies employed to fill the gap. The Italian troupe, which had provided the mainstay of the repertory, emigrated after the August insurrection and the operatic genre which Cherubini had helped introduce into France was dropped from the repertory. Ironically, as both Autié and Viotti fled to England, Cherubini was for some months a temporary director of the Théâtre Feydeau, but towards the end of 1792 he took refuge himself, staying for one year at the Chartreuse de Gaillon near Rouen, a residence owned by the theatre architect Victor Louis, and with friends in Le Havre. There he almost completed *Koukourgi*, a mock 'rescue opera' in a Chinese setting which parodied the heroic lover of noble birth – in a much more pungent fashion than Floreski in *Lodoïska*. The

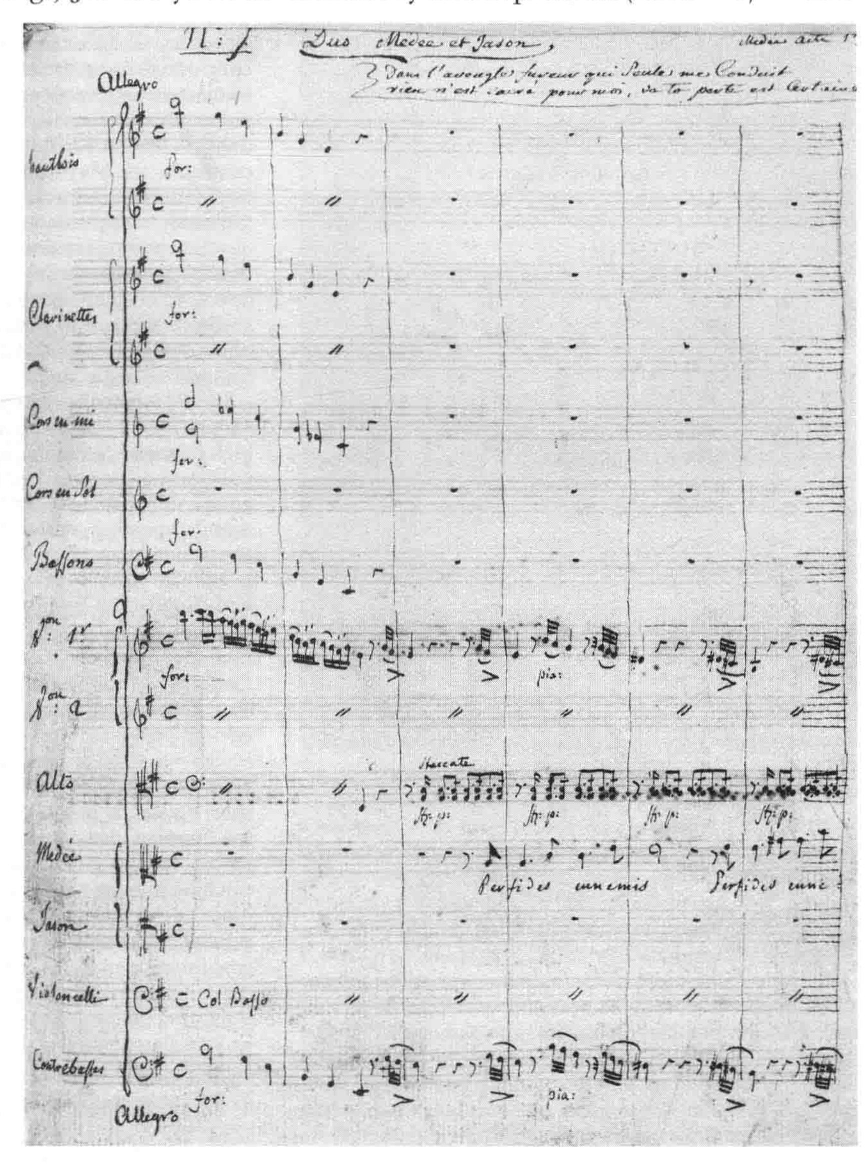
story had been written by Honoré-Nicolas-Marie Duveyrier (1753–1839) who had been known since the 1780s for his political satires. At a time when Louis XVI lost more and more authority, the ridicule of a decadent ruler in *Koukourgi* could hardly have been more pertinent. Indeed Duveyrier's own imprisonment and subsequent flight to Denmark may have been the main reason why this work was not performed. While staying at the Chartreuse Cherubini also worked on his next two operas, *Eliza, ou Le voyage aux glaciers du Mont St Bernard* (1794) and *Médée* (1797).

After his return to Paris in 1794, Cherubini married Anne-Cécile Tourette (1773–1864), with whom he was to have three children. In the same year, *Eliza* was completed. The spectacular effects of an avalanche on stage and musical *couleur locale* form the backdrop for a love-smitten hero seeking suicide in the glaciers. Curiously, Cherubini first composed a tragic ending, although this was converted into a rescue by a community of selfless friars before the opera reached the stage. During 1794 Cherubini gained some much needed financial stability when he became a member of the music band of the Garde Nationale led by Bernard Sarrette, who founded the Conservatoire Nationale de Musique (3 August 1795), an institution where Cherubini, along with Gossec, Méhul, Grétry and Le Sueur, was employed as a teaching inspector. Since one of the conservatoire's tasks was to celebrate the political festivals, between 1794 and 1799 Cherubini composed at least nine hymns, odes and marches for mass choruses and bands, using special instruments (such as the buccin and tam-tam). There are no documents indicating his political views; however, he did conduct a *corps de musique* at the anniversary of the beheading of Louis XVI on 21 January 1796 (Pierre, 1894, p.42). Faced with a massive educational programme but modest resources, in the same year he over-officiously wrote to the general director of public education, Pierre Louis Ginguené, asking whether Napoleon's victorious conquest of Italy could help to bring the exceptional music library of Padre Martini in Bologna to the Conservatoire (letter of 2 July 1796).

While Cherubini contributed to the inspectors' discussions concerning the creation of elementary textbooks for the Conservatoire and began writing solfèges for pupils, he also composed *Médée* (1797). He may have received the libretto as early as 1790 and makes reference to a compositional plan in 1793. Imitating Jean-Marie-Bernard Clement's greater verisimilitude in his play based on the same story (1779), the librettist François-Benoît Hoffmann portrayed Médée as an abandoned mother who commits suicide. Jason's adulterous plans to marry Dirce are gradually destroyed by Médée, whose original hesitation (fig.1) gives way to ruthless revenge. With immense subtlety the composer follows an overall plan in which Médée's loss of identity and abandonment to her emotions are represented without resorting to a moralizing ensemble in the finale. The acceleration of dramatic action suited Cherubini's compositional technique at the time. His apt placing of lyrical, dramatic and declamatory melodies and his developmental orchestral techniques enhanced by jagged rhythms, chromatic harmonies and motivic connections between scenes had found their ideal subject, charting the process of a protagonist falling victim to her emotions and then becoming governed by their intensity (fig.2). No other composer had shed light on crimes of passion in such an unconciliatory manner. Only in this Parisian style of opera could the energy with which Médée pursues her goals be demonstrated as a constituent part of her character. And in Julie-Angélique Scio, Cherubini had a highly dramatic soprano-actress at his disposal, who also created roles in his other operas. Despite widespread praise in the Parisian press, the traditional ending of Médée escaping on a dragon chariot was subsequently reinstated, though without altering the score.

After Cherubini (simultaneously with Méhul) had inaugurated a genre of opera that was both dramaturgically and musically original, his style underwent a radical change. It may have been caused by a shift in Parisian taste in favour of lighter opera and could have been related to political as well as financial problems at the Théâtre Feydeau (whose director Sageret filed for bankruptcy in 1799), but it was perhaps also due to a contradiction or aporia in his compositional technique (Dean, 1982, p.36; Dahlhaus and Miller, 1999, 158ff). Despite his skill in adapting to new demands, Cherubini's three one-act comic operas (*L'hôtellerie portugaise*, *La punition*, *La prisonnière*) (1798, 1799), were unsuccessful. However, his increasing awareness of public demand triumphed in *Les deux journées* (1800) which was to remain in the international repertory for most of the 19th century. Bouilly, who had also written the original text of Beethoven's *Fidelio*, transferred the plot from the contemporary trauma of arbitrary imprisonments to the 17th century. His naive appeal to solidarity and the existence of providence is set in memorable strophic arias and chansons. Reminiscence motifs enhance the tight dramatical shape, as do the ostinato motifs and their dissonant treatment in the ensembles that dominate the last act.

The 56 performances of *Les deux journées* in its first year could not prevent the merger of the Théâtre Feydeau and the Théâtre de l'Opéra-Comique in 1801, following which Cherubini relied on his income as inspector at the Conservatoire. His attempts to become concert director in 1801 failed after just two concerts. In the same year he, together with his pupil François-Adrien Boieldieu and his colleague at the Conservatoire Louis-Emmanuel Jadin, founded the *Journal d'Apollon* to publish *romances* and other vocal works. In 1802 he became a partner, with Méhul, Rodolphe Kreutzer, Rode, Isouard and Boieldieu (mostly colleagues at the Conservatoire) in the Magasin de Musique, their publishing firm, which existed until 1811. In order to combat his ebbing fortunes, Cherubini had his first *opéra-ballet*, *Anacréon, ou L'amour fugitif*, staged at the Opéra in 1803. Miscalculating a certain vogue for anacreontic poetry and its playful eroticism, the work was a complete disaster which Cherubini, however, attributed to the Opéra's blind hostility to his affiliation with the Conservatoire. Instead of providing an aesthetic experience for the audience by way of intensive, meaningful action, *Anacréon* abandons dramatic time in the festivities of a banquet. Ostinato motifs acquire significance through their gestural qualities, and inventive instrumental colouring establishes the sound quality as an independent factor. This special interest in instrumental colour was more strongly developed in a successful ballet for the Opéra, *Achille à Scyros* (1804), which included music by Catel, Méhul, Haydn, Joseph Weigl and Righini. In the same year Cherubini conducted the first Parisian performance of Mozart's *Requiem*.



1. Autograph MS of the opening of the Jason-Medea duet from Cherubini's 'Médée', Act 1, 1797 (US-STu, Department of Special Collections)

3. The years of uncertainty and depression (1805–15). Cherubini's blossoming interest in Viennese music was reciprocated, as six of his operas from the previous decade, as well as operas by Méhul, Le Sueur, Devienne and other French composers, had been recently performed in Vienna to great acclaim. Abandoning a further opera project with Bouilly for fear of the Opéra's hostility, and renouncing Jouy's offer to set *La vestale*, which was passed on to Spontini, Cherubini accepted an invitation to Vienna. He travelled with his wife and youngest daughter to the Austrian capital in June 1805 in the company of Baron Peter von Braun, director of the Hofoper. Cherubini began immediately to direct his own works. He brought a diploma and a medal from the Conservatoire for Haydn, with whom he fostered an affectionate relationship and whose rumoured death earlier in 1805 he had prematurely commemorated in a *Chant sur la mort de Haydn*. He also saw the première of Beethoven's *Fidelio* on 20 November 1805, a week after Napoleon's conquest of the city brought its musical life to a standstill, and he possibly advised Beethoven on how to improve the treatment of the voices (Beethoven owned scores of *Médée* and later, *Faniska*). Napoleon ordered Cherubini to organise and conduct a dozen concerts at his residences in Schönbrunn and Vienna, expressing his wish that Cherubini should return to Paris.

Because of time constraints in Vienna, he only composed *Faniska* (1806), based on a *mélodrame* by Pixérécourt. Although the plot closely resembles *Lodoïska*, the score reflects Cherubini's technical development, notably in the trimmed links between vocal and orchestral parts, the increased variety of vocal and instrumental forms (including a canon) and the search for a Polish tone. With the score of Hummel's *Fantasie* op.18 in his luggage, Cherubini returned to Paris in April 1806. He fell into a severe depression which had manifested itself already in 1801–2 and was to recur at intervals throughout the rest of his life. It crippled his writing for two years, during which he developed an interest in botany, assembled a herbarium, and took to painting cards and fantastic objects. After a long stay at the château of the Prince of Chimay in 1808 and 1809, a request for a mass-setting



2. *Title-page of the full score of Cherubini's 'Médée' (Paris: Imbault, 1797), showing a scene from Act 3*

for the local church reawakened his interest in composition. This large-scale mass (in F major) received at first only a private performance in the prince's Parisian residence, although it was published in 1810 by the Magasin de Musique.

In 1809, Cherubini's *Pimmalione*, with the castrato Crescentini in the title role, was performed for the private entertainment of Napoleon. He also wrote ceremonial works for Napoleon's marriage ceremony with Marie-Louise of Austria in 1810, and for the birth of their son in 1811. If Napoleon's dislike of Cherubini's music had indeed impeded his career during the previous decade, as many biographers since Fétis have stated, he may have regained the emperor's favour by submitting to his musical demands. The plot's artificiality, and the string-dominated orchestra simply supporting a mellifluous vocal line, appear curiously out of date, although the opera features an early example of a *preghiera*. Similarly, the score of *Le crescendo* (1810) harks back to the comic characterization of *Lo sposo di tre* of 1783 (Hohenemser, 1913, p.374) and, according to contemporary reports, the plot caused the bored audience to break into a crescendo of whistles. Shortly afterwards, Cherubini abandoned a new opera, *Nausikaa*, and in 1811 composed a mass (D minor), even larger in scale than Beethoven's *Missa Solemnis*. The mass may have been written with some urgency, for contemporary letters show that Cherubini had grounds to believe that he might become Haydn's successor at the Esterházy court, but the prince appears to have renounced any verbal agreement.

Cherubini spent most of 1812 composing *Les abencérages*, the première of which in April 1813 was attended by Napoleon. In this early orientalist opera, which was removed to the late 15th century, the ideal image of an altruistic, Christian Spanish soldier overcoming the barbaric practices and nefarious infighting of muslim families soon became hard to reconcile with contemporary political realities, when a Spanish uprising supported by English troops forced France to abandon the Iberian peninsula in May–June 1813. But Cherubini's small international success may have been due to the spectacular tableaux, complemented by an ingenious display of instrumental colouring, which seriously delayed the dramatic action. In its structure that anticipated grand opera, Cherubini's symphonic technique appears at times to match the taste of Viennese composers rather than that of contemporary Parisian audiences, who criticized him for lacking a light touch.

In 1813 plans to compose new operas in Naples and Milan came to nothing, probably because of Cherubini's high financial demands and delicate health. His wavering political position reached extremes in 1814: in February, at the command of the Napoleonic regime, he wrote morale-boosting music for the Garde Nationale and contributed to a *pièce de circonstance*, *Bayard à Mezières*; in May he wrote for the victorious Prussians; then in July and August he composed cantatas for the returning Bourbon king, Louis XVIII, who in December nominated him superintendent of the royal chapel and made him Chevalier of the Légion d'Honneur. Meanwhile in London, at the instigation of Clementi and Viotti, the Royal Society commissioned a symphony, an overture and an Italian vocal piece from Cherubini for £200. Only days after Cherubini arrived in London, Napoleon began his short return to power on 1 March 1815. An offer from the Prussian king to become *maître de chapelle* in Berlin, which would include compositional, conducting and teaching duties at the planned new conservatory, was put on hold by Cherubini as he had recently received the equivalent position from Louis XVIII. Hopes for a London performance of *Eliza*, the financial purpose of his trip, did not materialize, and Cherubini succumbed to a new bout of depression (letter of 7 April 1815). In May 1815 he was elected (in his absence) member of the Institut de France.

4. Superintendent of the royal chapel (1815–30). After the final abdication of Napoleon in June 1815, Cherubini contributed two *chants de circonstance* to festivities marking the second return of Louis XVIII. As the budget of the Conservatoire was reduced from 200,000 francs in 1810 to 80,000 francs in 1816, and 31 of its professors were dismissed in a politically motivated purge (Devriès-Lesure, 45), Cherubini was demoted to a professorship in composition. However, his new position as superintendent of the royal chapel, which he shared with Le Sueur and was to retain from 1816 until its dissolution by Louis-Philippe in 1830, gave Cherubini a much needed financial boost (his annual income rose to 14,000 francs) (Pougin, 1882, p.234) and perhaps some spiritual stability.

Even though his masses written in the 1770s diverged strongly from Palestrina's style, Cherubini demonstrated his strong interest in the polyphonic tradition by transcribing a number of compositions by Palestrina, Marcello, Handel, Pergolesi, Jommelli and other authors. The only period in his entire career when he composed no religious music was from 1790 to 1806. However, in 1806 he completed an eight-part Credo *a cappella* for two choruses which, according to his own catalogue, he had already

begun in 1778 while studying with Sarti. Its final massive fugue, which deviates distinctly from the earlier sections, shows Cherubini as a complete master of contrapuntal technique. This fugue was first published in his *Cours de contrepoint et de fugue* (1835), which contained detailed commentaries.

Between 1816 and 1822 he composed religious music almost exclusively. These settings had a tighter structure than his masses of 1809 and 1811 as they were required to be no longer than the spoken prayers (*FétisB*). Thus, he mostly set individual mass movements or sections of movements, motets, Marian and other prayers which were used interchangeably in the services. For the anniversary of the execution of Louis XVI on 21 January 1817 he wrote his first Requiem (C minor) which, contrary to his usual practice, had no soloists. He created a sombre tone from the beginning by reducing the orchestra in the Introitus and Kyrie to lower strings and lower winds, and by setting their parts often in parallel motion to the voices, but his request for extra cellos and double basses for the first performance was rejected (letter of 9 January 1817). He used a tam-tam in the Dies Irae, but he reserved perhaps the most astonishing effect for the Agnus Dei, in which an ostinato accompanies a monotone recitation of the text.

In 1819 he was given the task of writing the Mass (G major) for the coronation of Louis XVIII, which in fact was never performed because the King considered the restoration process too fragile to risk displaying monarchical pomp. He also composed a three-part Mass (A major) for the coronation of Charles X, which was performed in 1825. In these two masses Cherubini seems intentionally to have avoided some of the more refined contrapuntal techniques so ostensibly displayed in his Credo of 1806. More noticeably, he omitted syncopation almost entirely so that the bar-structure and regular metre were preserved. Orchestral figures and motifs rarely exceed the length of a bar so that a much lighter, march-like tone comes to the fore in staccato passages. The vocal parts are usually bound into a homophonic structure and symmetric periods with a rich orchestration either imitating the voices or executing diminished ostinatos. Many general pauses enhance the lucid texture, as do distinct contrasts between the sections. Words and phrases of the Ordinary are repeated out of context, enabling the recapitulation of musical material (e.g. in the Gloria of the G major Mass) or the increase of sequential phrasing (e.g. in the Credo of the A major Mass). Similarly, the same music is reused in different text sections. Independent instrumental motifs occasionally play an equal role in the compositional structure (e.g. in the Agnus Dei of the G major Mass), where they immediately increase the musical effect. Most of these devices clearly enhance the overall musical unity and communicate the religious message. However, some chromatic crescendo passages on an orchestral pedal followed by a drawn out cadence and a recitative-style section are reminiscent of operatic scenes.

In 1834 the archbishop of Paris objected to the performance of the C minor Requiem at Boieldieu's funeral, as it included women's voices. Overcoming this criticism in a way that was highly characteristic, Cherubini resolved in 1836 to compose a second Requiem (D minor) for a male chorus and orchestra. It was first performed at the Conservatoire in 1838, and later at his own funeral. With the exception of a few traditionally forceful sections (such as the Dies Irae and Sanctus) Cherubini used the orchestra more sparingly than in his C minor Requiem. In search of an archaic effect, the Graduale and Pie Jesu are written *a cappella*, while the Agnus Dei has a section in which the text is recited on a monotone. Such conscious reductions of musical means render the sound bare and exhausted. As his sequential development of phrases leads uncompromisingly into harmonically remote areas, the most startling dissonances occur when praying with 'a heart as contrite as ashes'. Although there is a sense of drama when a section seems to act out a conflict between major and minor keys (as in the Hostias et Preces or the Agnus Dei), the effort to sustain hope is overcome by gloomy resignation. Cherubini's attitude to grief in the D minor Requiem is an illuminating contrast to that of Berlioz in his Requiem (1837).

5. Director of the Conservatoire (1822–42). Despite his compositional duties at the royal chapel and his teaching responsibilities at the Conservatoire (which in 1816 had been renamed the Ecole Royale de Musique et de Déclamation) Cherubini attempted unsuccessfully to become director of the Opéra in 1819. This led to tensions with Viotti, who was to hold this position until 1822, the year when Cherubini was finally appointed *directeur* of the Conservatoire with a salary of 8,000 francs (professors usually received salaries between 700 and 3,000 francs, see Devriès-Lesure, 52). He did not succeed in restoring its original name of 'Conservatoire' until 1831. During his tenure Cherubini was under the authority of three kings and seven ministers whose attitudes ranged from total support to petty interference. However, he had total control of the administration, teaching and house rules, supervising their execution down to the last detail, as famously recounted in Berlioz's *Mémoires*.

Since the quality of teaching and administration was in disarray on his arrival, he contributed to four reorganisations of the institution in 1822, 1827, 1828 and 1841. One of Cherubini's first measures was to make all students sit an examination; their number was then reduced by a third to 317 students, of which a third were female. In particular, the number of piano students was reduced from 73 to 30 as Cherubini considered Paris to be 'teeming with pianists' of little prosperity (Devriès-Lesure, 69). By 1840 the overall number of students had risen again to 416, half of which were women.

As his superiors and the public were particularly unhappy about the quality of singing at Parisian theatres, Cherubini immediately reopened the boarding house at the Conservatoire for the training of male and female singers, although in 1826 he closed the women's department as it was 'a constant source of trouble and disagreement' (Devriès-Lesure, 83). Against Cherubini's will, Rossini was appointed general inspector of singing in 1826. A major shake-up of personnel occurred in the following year, when the minister sent five existing professors of singing into early retirement to be substituted by three Italian professors, in the belief that only Italian methods could stave off the decline of French singing. Yet Cherubini, who also faced stiff competition from Choron's Institution Royale de Musique Classique et Religieuse, wanted to retain a diversity of teaching methods. His own proposals for vocal teaching, which were summarized in *Idées sur quelques articles du projet de règlement relatif aux classes de chant de l'Ecole royale de musique* (*F–Pan*), were accepted from 1828 onwards (Devriès-Lesure, 80).

Separate classes for speech, sight-reading and lyrical declamation were created, and later a distinction was introduced between classes for *opéra* and *opéra comique*.

In 1824 Cherubini resisted the ministerial appointment of Habeneck as honorary director of the Conservatoire (which thus became a purely advisory role), despite having previously proposed him as a member of the teaching committee, and despite supporting his promotion as professor of violin in 1825. In 1828 Habeneck founded the Société des Concerts du Conservatoire, and Cherubini was made honorary president. It quickly became renowned for its performances of Beethoven's symphonies and considerably increased Cherubini's own prestige. This foundation had grown out of the annual public performances of students in preparation for their musical career when the Conservatoire's teachers joined their students on the platform.

During Cherubini's tenure classes were created for harp (1825 for men and 1835 for women), double bass (1827), valve horn (1832), trumpet (1833) and trombone (1836), but female students had no access to classes for composition, violin, cello, double bass or wind instruments. He instigated a system of prizes for the end of every year and in 1827 made available 1200 francs to be shared between seven winners. He used his power to find professional engagements for students and, in 1832, succeeded in creating a pension fund for the Conservatoire's employees. To increase the supply of gifted students he instigated the creation of Conservatoire branches in Lille, Toulouse and Marseilles and had a number of *auditeurs* enrolled who were entitled to their own lessons if one of the ordinary students was absent. He resigned on 4 February 1842 because, among other things, he could not persuade the minister to exclude foreign students from certain classes and prizes. Three days later he was made Commander of the Légion d'Honneur.

During this period he returned to opera for the last time with *Ali-Baba* in 1833. The 1000-page manuscript score was the most ambitious he ever produced. The story of a father giving away his daughter in unwanted marriage purely to satisfy his greed is set with particular attention to instrumentation, and with dialogues in recitative or arioso style rather than traditionally extensive solo numbers. Yet the ensembles were not as effectively engaging as the choruses of the people in the political and religious plots of Auber's *La muette de Portici* (1828), Rossini's *Guillaume Tell* (1829) and Meyerbeer's *Robert le diable* (1831), models of grand opera with which *Ali-Baba* was unfavourably compared. Its fairy-tale elements were more suited to *opéra comique* and the ambivalence of some of the protagonists impeded the audience's empathies. Despite a lavish production at the Paris Opéra with Habeneck conducting, Cherubini was rightly so pessimistic about it that he never attended a performance. *Ali-Baba* folded after 11 performances.



3. 'Cherubini with the Muse of Lyric Poetry': portrait by Jean-Auguste-Dominique Ingres, 1842 (Musée du Louvre, Paris)

6. INSTRUMENTAL MUSIC. Just before composing his first and only symphony in 1815, Cherubini wrote his first string quartet. Perhaps he was encouraged by his colleague at the Conservatoire, the violinist Kreutzer, and by the subscription concerts which Cherubini's student Baillot founded with his quartet ensemble in 1814, to acquaint Parisians with the works of the Viennese Classical school. However, as Cherubini's first quartet was not performed until 1826, and as his second was an arrangement of his symphony (which had had no success), with a new second movement substituted in 1829, most of his string quartets were written between 1834 and 1837. Subsequently, he completed only the first of a planned series of string quintets, so this group of chamber music, together with the D minor Requiem, represents the final section of his oeuvre. In a letter dated 8 February 1838, Cherubini declared that he had no intention of writing another symphony for he did not wish to be perceived as competing with the symphonies of Haydn, Mozart and Beethoven.

Following a critical review by Schumann published in 1838, German writers in particular tended to evaluate Cherubini's chamber music techniques in the context of the Viennese school instead of recognizing their debt to the Parisian traditions of the *quatuor concertant* and *quatuor brillant* (Finscher, 24). Thus, the first violin dominates, almost invariably introducing the thematic material, but the other parts provide a harmonic foundation or, more often, participate in establishing and developing the theme. At times a high degree of virtuosity is demanded from all performers; the quartets are thus ostensibly to be played only by a professional ensemble.

Cherubini's quartet style shares with Viennese traditions the symmetric periodicity particularly associated with Haydn. However, his style deviates from Viennese models in the juxtaposition of short themes and motifs, each of which might be developed in any part of the movement, before being contrasted with a new musical idea. The cyclical reappearance of such themes and the often clear demarcation of sections facilitates musical comprehension. Still, this multitude of ideas of uncertain status may seem overwhelming, especially as 'curtain' gestures are often followed by a fugato, a recitative section, a march, dance, arioso, cadenza, or a gesture of high pathos. As such sequential treatment usually employs chromatically consecutive steps, startling harmonic alterations are introduced – usually in the middle two instruments – yet without changes to the movements' simple harmonic structure.

The audience's surprise at being continuously confronted with new musical ideas is effectively heightened by the *imprévu* of harmonic alterations. Combined they prevent the quartets – and the audience – from falling into an all too heavy mood. The perceived lack of 'warmth' is the reverse of a noticeable avoidance of any sentimentality. While it seems appropriate, for example, to identify the *romance* character of the main theme in the Lento of Quartet no.2, it almost immediately disintegrates. The composer's experimental attitude is evident in the Scherzo of Quartet no.4, where major–minor alterations are linked with the statements of two contrasting themes, which subsequently appear in quick succession and in fragmented shape before an operatic coda. In the same movement a *fortissimo* semiquaver unison flourish over 22 bars shows the severe side of a playfulness, whose lighter features come to the fore in the thematic development of the final movement. In a similarly experimental fashion, in Quartet no.6 the openings of all the previous movements are quoted in the finale. In Quartet no.1, his most popular quartet, movements are linked thematically and by emphasizing contrapuntal technique; its Scherzo is a 'Spanish' genre piece with refined texture and colourful instrumentation.

Cherubini's overtures to his French operas became popular concert overtures in their own right during the 19th century. He quickly replaced the Italian overture of *Ifigenia in Aulide* with the French overture from *Démophon*, both of which he composed in 1788. The musical independence and relative technical simplicity of the former stands in marked contrast to the foreboding sound of *Démophon*, for which Cherubini took Gluck as his model. For the first time he employed metrically irregular demisemiquaver figures, which became popular during the Revolutionary period. He usually treated the main motifs of his overtures sequentially, while giving a quasi-vocal theme a subordinate role. In *Eliza*, for example, the main motif consists of two parts which are later developed separately. In *Les deux journées*, the unifying feature of the overture is a dotted rhythmic impulse, while the motivic content is much reduced. The overture to *Anacréon* introduces two themes which are subsequently combined. Cherubini's interest in specific instrumental colours which is already noticeable in his use of the horns in *Lodoïska* appears to outweigh his dramatic concerns by the time of *Anacréon*.

The instrumental music for *Médée* clearly surpasses that of the other operas, not least because Cherubini wrote introductions to all three acts. The main musical ideas of the overture consist of motifs which are brought to the listener's attention by their dynamic intensity before they are replaced by other equally powerful figurations. To capture Médée's growing obsession with violent revenge the second act is preceded by musical soul-painting spun from one motif. The first part of the third introduction omits any motivic content to demonstrate the flux of emotion in the purest possible fashion, whereas the second part is a pantomime to accompany Médée's fateful gift being delivered by her children to her rival. Thunder, imitated in the music, inspires the audience's awe.

7. Pedagogical works and other writings. While at the Conservatoire, Cherubini composed a substantial number of figured basses, canons, fugues and, particularly after his appointment as director, solfège exercises for semestrial exams and competitions. He also participated in the highly learned debate at the Conservatoire concerning the adoption of official teaching methods with which the Conservatoire hoped to overcome the idiosyncratic approaches prevalent in traditional teaching.

In 1801 he wrote a letter, with Gossec, Méhul and Martini, defending the Conservatoire's teaching against Le Sueur's public criticism and in 1802 he wrote an extensive report in support of Catel's *Traité d'harmonie* (1802). In these years he also collaborated on teaching manuals published by Gossec, and wrote a substantial evaluation of the oeuvre of Méhul (who in the last decade of his life lived with Cherubini's sister-in-law); his discussion of their stylistically similar operas of the 1790s can be read in part as a criticism of his own style.

Yet Cherubini's main theoretical contribution to the Conservatoire's teaching was his *Cours de contrepoint et de fugue* (1835). He defined his theory as 'modern strict counterpoint', that is to say, its basis was, firstly, the aeolian and ionian mode, representing the minor and major scale rather than the multitude of Medieval and Renaissance modes, and, secondly, the highly restrictive rules of vocal polyphony prescribed by some 16th-century theorists. Modelled on Fux's species counterpoint, the treatise presented a series of primarily technical exercises in voice leading, in which the rules on dissonances became progressively flexible to assimilate existing modern compositional techniques. Through Cherubini this understanding of counterpoint, which had been developed in the Italian tradition of Sarti and Martini, became the official counterpoint theory in 19th-century France (Groth, 81).

8. Reputation. When reading Cherubini's early scores (which he kept from view during his lifetime), his student Fromental Halévy commented that 'nothing indicated the genius which was to reveal itself later' (Pougin, 1881, p.323). Totally involved from an early age in the world of Italian music, Cherubini profited immensely from moving abroad. He first absorbed the compositional techniques of Parisian opera (Gluck, Piccinni, Grétry, Méhul and others), and then studied the Viennese Classical school and, after the turn of the century, Renaissance polyphony. He developed an independent style based on these models in his church music, which was highly influential during the 19th century, and in his string quartets, which remained mostly unknown. Over the last 20 years of his long, active life he proved to be a highly efficient administrator who gave the Conservatoire a sense of stability and a European reputation.

However, reception history demonstrates the negative aspect of his international career: Cherubini did not fit into the national schools which during most of the 19th and 20th centuries have been seen as boundaries in the work of conductors, orchestras, scholars, governments and patrons. His oeuvre 'lacks national identity' (Della Croce, i, 18). That the relevant countries did not compete in taking responsibility for his work is illustrated glaringly by the fate of his immense autograph collection which was eventually bought for the Berlin State Library in 1878 by the German government, encouraged by a glowing report from the Bach specialist Spitta and the support of Joseph Joachim. While printed copies of his works were scattered across Europe, the majority were left unpublished, and attempts to compile a collected edition were unsuccessful, largely because his oeuvre gradually

dropped out of the repertory. During World War II the autograph collection was moved out of Berlin and remained partly inaccessible until the end of the Cold War.

In the 20th century the Viennese Classical school was still the paradigm for the evaluation of 19th-century composers, and Cherubini scholars have often felt compelled to praise defiantly the musical values of a composer to whom very few wished to listen. They invariably remind their readers that between 1817 and 1823 Beethoven repeatedly called Cherubini the greatest living composer and that Brahms considered *Médée* the epitome of dramatic music, as if the praises of the great could still sway the taste of the many. Arthur Pougin's study from 1881–2 was based on the most thorough knowledge of historical sources, while Hohenemser's book of 1913 was written with the most complete knowledge of the scores. However, it has been independent-minded musicians such as Toscanini, the circle around the Maggio Musicale Fiorentino in the 1950s (including Callas), the Melos Quartet and Muti who have stimulated interest in Cherubini's oeuvre over the last 50 years.

No other composer at the end of the 18th century (except perhaps Méhul) dared to impress upon the audience the dark side of human emotion so radically. The compositional complexity reached by the time of writing *Médée* was succeeded partly by Cherubini's return to a simpler style, evidenced by his life-long predisposition for *romances*, and partly by his development of contrapuntal techniques in his religious music and string quartets. His life and work under a succession of regimes present one of the earliest historical cases for studying music as a field of conflict between an unquenchable search for self-expression and the duties imposed by state employment. Constant demands from the king's chapel, for example, resulted in his often combining new material with old. A very different work concept emerges from that associated with Viennese composers.

Once Cherubini had settled in Paris, his career soon became dominated by the quickly changing musical demands that accompanied the political developments following the Revolution. This is reflected in the large number of abandoned projects during the 1790s. He survived the political upheavals probably because of his versatility, for example, he conducted music for the celebration of the beheading of Louis XVI in 1796 and wrote the C minor Requiem for his memorial service in 1817. However, the concern for the welfare of his staff at the Conservatoire shows a sense of responsibility grounded perhaps in his own experience of high inflation and loss of income during his career. Jean-Auguste-Dominique Ingres reported that when he invited Cherubini in 1841 to see his portrait, the composer looked at it for some time and left without uttering a word. The pictorial apotheosis of an artist protected by the muse Euterpe seems a far cry from the composer's real life in which, according to contemporary accounts, an obsessive pedantry was perhaps his strategy to keep *ennui* at bay. Still, composing may indeed have been his salvation, for a little later he sent Ingres a canon, 'O Ingres amabile', which was to be Cherubini's last work.

WORKS

Editions: *L. Cherubini: musique religieuse*, ed. S. Cherubini (Paris, 1867) [vocal score unless otherwise stated] [C]
L. Cherubini: opere postume (Milan, 1884) [vocal score unless otherwise stated] [O]
Musique des fêtes et cérémonies de la Révolution française, ed. C. Pierre (Paris, 1899) [all vocal score] [P]

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† – *not in Cherubini's autograph catalogue*

STAGE

Title	*Genre, acts*	*Libretto*	*First performance*	*Publication*	*Remarks and sources*
Amore artigiano	int		Fiesole, S Domenico, 22 Oct 1773		lost
Il giocatore	int		Florence, 1775	vs (Florence, 1980)	*F-Pn*
untitled int			Florence, Serviti, 16 Feb 1778		not listed in autograph catalogue
Il Quinto Fabio	os, 3	A. Zeno	Alessandria, Paglia, 1780		*PL-Kj** (3 arias)
Armida abbandonata	os, 3	B. Vitturi, after J. Durandi, F. De Rogatis and T. Tasso: *Gerusalemme liberata*	Florence, Pergola, 25 Jan 1782		*B-Bc**, *I-Fc**
Adriano in Siria	os, 3	P. Metastasio	Livorno, Armeni, 16 April 1782		*PL-Kj** (Acts 1, 2, frags. of 3)
Mesenzio, re d'Etruria	os, 3	F. Casorri	Florence, Pergola, 8 Sept 1782		*PL-Kj**
Il Quinto Fabio	os, 3	Zeno	Rome, Argentina, Jan 1783	aria, 1v, orch, *Journal d'ariettes italiennes* (1786)	*PL-Kj**; aria, S, orch, *I-Mc**; aria *F-Pc*
Lo sposo di tre e marito di nessuna	ob, 2	F. Livigni	Venice, S Samuele, Nov 1783	ov. (1977)	*PL-Kj**
Olimpiade	os, 3	Metastasio	1783		*I-Fc**
L'Alessandro nell'Indie	os, 2	Metastasio	Mantua, Regio, April 1784	aria, *Journal d'ariettes italiennes* (1794)	*Pl-Kj**; 2 arias, S, orch, *I-PAc**; aria, *B-Bc**; duet, 2 S, orch, ?*I-PAc**
L'Idalide	os, 2	F. Moretti	Florence, Pergola, 26 Dec 1784		*PL-Kj**; ov., *F-Pc**

Title	*Genre, acts*	*Libretto*	*First performance*	*Publication*	*Remarks and sources*
Demetrio	pasticcio	Metastasio	London, King's, 1785		4 pieces by Cherubini, *PL-Kj**
La finta principessa	ob, 2	Livigni	London, King's, 2 April 1785		*PL-Kj**
Il Giulio Sabino	os, 2	after P. Giovanni: *Epponina*	London, King's, 30 March 1786	ov. (1975)	*PL-Kj**; *I-Fc*, *Mc*
Ifigenia in Aulide	os, 3	Moretti	Turin, Regio, 12 Jan 1788	aria, S, orch (London, 1789), ov. (1975)	*PL-Kj**, *B-Bc*, *D-Dl*, *F-Pc*, *I-Nc*
Démophon	tragédie lyrique, 3	J.F. Marmontel, after Metastasio	Paris, Opéra, 2 Dec 1788	(1788/*R*1978: ERO, xxxii), ov. (1974)	*F-Po*, ? copy *PL-Kj*
Marguerite d'Anjou					compd, 1790, inc., 7 pieces of Act 1 only, *PL-Kj**
La mort de Mirabeau	incid music	J.-B. Pujoulx	Paris, Feydeau, 24 May 1791		3 choruses for one-act drama, *Mirabeau à son lit de mort*, by J.-B. Pujoulx, *Kj**
Lodoïska	comédie-héroïque, 3	C.-F. Fillette-Loraux, after J.-B. Louvet de Couvrai: *Les amours du chevalier de Faublas*	Paris, Feydeau, 18 July 1791	(1791/*R*1978: ERO, xxxiii)	new finale, *F-Pc**; addns for Vienna perf, 1805
Koukourgi	3	H.-N.-M. Duveyrier			compd 1793, *PL-Kj**; 4 pieces used in Ali-Baba, 1833
Le congrès des rois	cmda, 3	Maillot [A.-F. Eve]	Paris, OC (Favart), 26 Feb 1794	(1794)	collab. Dalayrac, Grétry, Méhul and 8 others; lost
Eliza, ou Le voyage aux glaciers du Mont St-Bernard	oc, 2	J.-A. de R. Saint-Cyr	Paris, Feydeau, 13 Dec 1794	(1794/*R*1979: ERO, xxxiv), ov. (1978)	*Kj**
Médée	oc, 3	F.-B. Hoffman	Paris, Feydeau, 13 March 1797	(1797/*R*)	*US-STu**; with autograph corrections, *B-Bc*
L'hôtellerie portugaise	oc, 1	E. Saint-Aignan	Paris, Feydeau, 25 July 1798	ov. (Leipzig, 1798)	*D-Bsb**
La punition	oc, 1	J.-L.B. Desfaucherets	Paris, Feydeau, 23 Feb 1799	ov. (?1799, 1974)	*Bsb**
La prisonnière	oc, 1	E. de Jouy, C. de Longchamps and C.G. d'A. de Saint-Just	Paris, Montansier, 12 Sept 1799	ov. (?1799)	collab. Boieldieu; ov. and nos.1, 2, 5, 8 by Cherubini; *B-Bc*, *F-Pn*, *R(m)*, *US-Bp*
Les deux journées, ou Le porteur d'eau	comédie lyrique, 3	J.N. Bouilly	Paris, Feydeau, 16 Jan 1800	(1800/*R*1980: ERO, xxxv)	*D-Bsb**; new finale, *F-Pc**
Epicure	oc, 3 [later 2]	C.A. Demoustier	Paris, OC (Favart), 14 March 1800	ov. (1800)	collab. Méhul; ov., Act 1, Act 3 [2] nos.8 and 10 by Cherubini; *D-Bsb**
Anacréon, ou L'amour fugitif	opéra-ballet, 2	R. Mendouze	Paris, Opéra, 4 Oct 1803	(1803)	*Bsb**
Achille à Scyros	ballet-pantomime		Paris, Opéra, 18 Dec 1804	arr. pf, vn (?1804)	pasticcio, most music composed and arr. Cherubini, *Bsb**
Faniska	oc, 3	J. von Sonnleithner, after R.C.G. de Pixérécourt: *Les mines de Pologne*	Vienna, Kärntnertor, 25 Feb 1806	vs (Leipzig, 1806), fs (1845)	*Bsb**
Pimmalione	dramma lirico, 1	S. Vestris, after J.-J. Rousseau and A.S. Sografi	Paris, Tuileries, 30 Nov 1809	vs (Florence, 1970)	*D-Bsb**, *B-Bc*, *F-Pc*, *Pn*, *GB-Lbl*, *I-Fc*, *PAc*
Le crescendo	opéra bouffon, 1	C.A. Sewrin [C.A. de Bassompierre]	Paris, OC (Feydeau), 1 Sept 1810	or. (1988)	*D-Bsb** (except ov.), ov. *F-Pc**
Les abencérages, ou L'étendard de Grenade	opéra lyrique, 3 [later 2]	Jouy, after J.-P.C. de Florian: *Gonzalve de Cordoue*	Paris, Opéra, 6 April 1813		*D-Bsb** (incl. copy), *B-Bc*
Bayard à Mézières	oc, 1	E. Dupaty and R.A. Chazet	Paris, OC (Feydeau), 12 Feb 1814	vs (1814)	collab. Boieldieu, Catel and Isouard; 3 pieces by Cherubini
Blanche de Provence, ou La cour de fées	1	M.E.G.M. Théaulon and de Rancé	Paris, Tuileries, 1 May 1821		collab. H.-M. Berton, Boieldieu, Kreutzer and Paer; pt 3 by Cherubini, *D-Bsb**

Title	Genre, acts	Libretto	First performance	Publication	Remarks and sources
La marquise de Brinvilliers	drame lyrique, 3	E. Scribe and Castil-Blaze [F.-H.-J. Blaze]	Paris, OC (Ventadour), 31 Oct 1831	fs (Paris, 1831)	collab. Auber, Batton, H.-M. Berton, Blangini, Boieldieu, Carafa, Hérold and Paer; Act 1 introduction by Cherubini
Ali-Baba, ou Les quarante voleurs	grand opéra, prol., 4	Mélesville [A.-H.-J. Duveyrier] and Scribe	Paris, Opéra, 22 July 1833	vs (Leipzig, 1834)	4 pieces taken from Koukourgi; *D-Bsb**; frags., *F-Pc*, *Pn*, *Po*

Uncompleted: Sélico, 1794, *D-Bsb**; untitled oc, 1802, *Bsb**; Les arrêts, 1804, *Bsb**; La petite guerre, 1807, *Bsb**

MASSES

Mass [Kyrie and Gloria], D, soli, 4vv, orch, 1773, Florence, *PL-Kj**
Mass [Kyrie and Gloria], C, soli, 4vv, orch, 1774, Florence, *Kj*
Mass [Kyrie and Gloria], C, soli, 4vv, orch, 1775, Florence, SS Annunziata, 23 Aug 1775, *Kj*
†Mass, chorus, orch, 1776, Florence, Compagnia di S Niccolò, 3 Aug 1776, lost
†Mass 'Te laudamus Domine', 4vv, org, op.20, 1779, *I-Md**
Mass, F, S, T, B, chorus, orch, 1808–9 (1810), *F-Pc** [Mass of Chimay]
Mass, d, 4vv, orch, 1811 (1825; ed. 1985), *D-Bsb**, *F-Pc**
Solemn Mass, C, 4vv, orch, 1816 (?1825), *Bsb**
Requiem Mass, c, 4vv, orch, 1816, St Denis, 21 Jan 1817 (*c*1820; ed. 1967), *Bsb**, *F-Pc** [for anniversary of death of Louis XVI]
Solmen Mass, E♭, S, 4vv, orch, 1816 (1994), *D-Bsb*
†Petite messe de la Sainte Trinité, d, 3vv, *c*1817, with org acc. by L. Séjan (*c*1835)
Solemn Mass, E, 4vv, orch, 1818, O v, *D-Bsb*
Solemn Mass, G, 4vv, orch, 1819, C, O iv (1985), *Bsb** [intended for coronation of Louis XVIII]
Solemn Mass, B♭, 4vv, 1821, C, O i, *Bsb**
Mass, A, 3vv, orch, 1825, Rheims, 29 May 1825 (1825; ed. 1986), *Bsb** [for coronation of Charles X]
Requiem Mass no.2, d, 3 male vv, orch, 1836, Paris, Conservatoire, 23 March 1838 (1837; ed. 1962), *Bsb** [for composer's own obsequies]

SMALLER SACRED

Dixit, 4vv, orch, 1774, lost
Dixit Dominus, 1v, chorus, org, 1775, *PL-Kj**
Magnificat, 4vv, orch, 1775, lost
†Tantum ergo, T, orch, 1775, lost
2 Lamentations of Jeremiah, 2vv, orch, 1776, lost
Miserere, 4vv, orch, 1776, lost
Exulta e laude, motet, 4vv, orch, 1777, *Kj**
Te Deum, 4vv, orch, Florence, Crociferi, 15 July 1777, lost
Oratorio, Florence, S Pietro, 1777, lost
9 antiphons (on c.f.), Bologna, 1778: Montes et colles, 2 Lauda Jerusalem, Beati omnes, A viro iniquo libera me, Expectabo Dominum, all 4vv; Angelus ad pastores, 5vv; Petrus apostolus, 6vv, *F-Pc**, *PL-Kj**; Venit Domine, 6vv, *Kj**
8 antiphons (on c.f.), Milan, 1779: Vox clamantis, Non confundetur, Salva nos Domine, Lumen, Ipse invocabit me, Leva Jerusalem, Venit et Dominus, all 4vv; Expectabo Dominum, 5vv *Kj**
Litany, 4vv, 1779, lost
†Per unum hominem, off, T, 1779, *I-Md**
Ad cultum fidei, ant, 4vv, Milan, 1780, *PL-Kj**
Regnavit exultet, 4vv, Milan, 1780, *Kj**
Parasti in cospectu meo, 4vv, Milan, 1780, *Kj**
Motet for Luigi Marchesi, S, orch, ?Milan, 1780/81, lost
Nemo gaudeat, motet, soli, 2 choirs, 2 org, Milan, 1781, *F-Pc**; *PL-Kj**
Seconda eterno Dio, Sommi dei che in cura avete, 2 choruses for orat consisting of pieces from ops, Florence, Gesuiti, wint. 1784, *Kj**
5 sacred pieces, 3vv, Château de Breuiport, 1790: O salutaris, Domine salvum, Adoremus, Regina coeli, O filii
Credo, 8vv, org, 1806 (Leipzig, *c*1860) [begun in Italy, 1778–9]
Litanie della Vergine [for Prince Esterházy], 4vv, orch, 1810, O iii (Rome, 1993), *D-Bsb**
3 Kyrie; Laudate, recit and chorus; Sanctus; Kyrie, 2vv; Kyrie and Pater noster, 4vv; O salutaris, 1v, orch; O salutaris, 3vv, orch; Pater noster, 4vv, orch (?1816), all 1816, *Bsb**
Ecce panis angelorum, off, T, orch, 1816 (?1816), *Bsb**
Ave Maria, S, eng hn, 1816 (?1816), *Bsb**
Crux alma veneranda, 3vv, 1816 [arr. from canon for 3vv in Faniska]
Lauda Sion, off, 2 S, orch, 1816 (?1816), *Bsb**
Gloria, Credo, 4vv, orch, 1816, *Bsb**
Ave verum, 3 S; O sacrum convivium, chorus, orch; Iste dies, 4vv, orch: ?all 1816, *I-Mc**, *F-Pc*
Tantum ergo, 5vv, orch, O viii; Tantum ergo, T, 4vv, orch, C, O ii; O salutaris, 2 T, B, bn, vc, O vii (fs); Agnus Dei, 4vv, orch, O viii; Sanctus, O salutaris, T, orch (*c*1840); Gloria, 1v, chorus, orch *Bsb**
Regina coeli, 4vv, orch (?1818), *Bsb**; O filii, 4vv, *S-Hfryklund**; O salutaris, 4 solo vv, chorus, orch, *Bsb**; Adjutor, motet, 4vv, orch, O vii, all 1818
Kyrie, chorus, lost; Christe, qt, *Bsb**; Kyrie, 4vv, lost, all 1819
In paradisum, 4vv, orch, 1820, C, O ii, *Bsb**
Domine, Dominus noster, S, ob, 1820 [adapted from Air d'Eliza in Eliza]
Litanies de la Vierge, 4vv, orch, 1820 (Rome, 1993), *Bsb**
O salutaris, O ii; Agnus Dei, C, both 4vv, orch, 1821, *Bsb**
O fons amoris, T, chorus (1850); Sanctus, C, both 1822, *Bsb**
Kyrie, 4vv, orch; Laetare Jerusalem, motet, 4vv, chorus, orch; Inclina Domine, int, 4vv, orch (n.d.), all 1823, *Bsb**
Exundi Domine, 4vv; Adjutor et susceptor meus, chorus; Adoremus in aeternum, 3T (?1824), all 1824
Christus sempiternum, chorus, orch; Confirma hoc, Deus, 3vv, orch, both 1825 (?1825)
O salutaris, Bar, orch, 1826, C, O ii
O salutaris, 2 T, 2 B, 1826, C, O ii, *Bsb**, *A-Wn**
O salutaris, 2 T, 1 B, 1827, Musée Boieldieu de Boisguillaume*
†Credo, chorus, orch, 1828, *F-Pc**
O filii, 1v, chorus, 1828
Sciant gentes, 4vv, orch; Esto mihi, chorus, orch, both 1829, *D-Bsb**

CANTATAS AND CEREMONIAL WORKS

La pubblica felicità (cant.), 4vv, chorus, Florence Cathedral, 27 Sept 1774, *?CZ-Pnm*
†Il trionfo dell'Arno (cant.), 3vv, Volterra, S Filippo, 26 Aug 1784, lost
Amphion (cant.), Paris, Loge Olympique, 1786, unperf., *PL-Kj**
Circé, solo cant., Paris, Loge Olympique, 1789, *Kj*
Hymne à la fraternité (T. Desorgues), 1v, chorus, 1794 (1794), P, *F-Pc**
Clytemnestre (cant.), 1v, ?orch, 1794, *D-Bsb**
Hymne au Panthéon (J. Chénier), 3vv, orch, 1794, P, *Bsb**
Hymne à la fraternité (Desorgues), solo, 4vv, orch, 1794, P, *F-Pc**
Le salpêtre républicain, chorus for opening of saltpetre mines, 1794 (1798), *D-Bsb**, P
†Hymne du combat (Davrigny), 1794, lost
Chant du 10 août (P.-D.E. Lebrun), solo v, 4vv, orch, 1795 (1795), P, *F-Pc**
Cantata for inauguration of statue of Apollo, 1796, inc., *D-Bsb**
†Hymne de l'agriculture (Pipelet), 1796, lost
Hymne à la victoire (C.M.L. Carbon de Flins), 4vv, 1796 (1796), P, *Bsb*
Hymne et marche funèbre (J. Chénier), 3 solo vv, chorus, orch, 1797 (1797), P, *Bsb* [on death of General Hoche]
Ode sur le 18 fructidor (F.G.J.S. Andrieux), 3vv, orch, 1798 (1798), P, *F-Pc**, *D-Bsb**
Hymne pour la fête de la jeunesse (Parny), T, chorus, 1799, P
Hymne pour la fête de la reconnaissance (Mahérault), 1v, chorus, orch, 1799, P, *Bsb*
†Cher aux amours (Chaussard), funeral hymn for General Joubert, 1799 (1799), P [music from Hoche's hymn, 1797]

Chant sur la mort de Haydn, S, 2 T, orch, 1805, vs (1809), fs (1980), *D-Bsb** [premature tribute, instigated by false rumour of Haydn's death]
Ode à l'Hymen, 1810, *Bsb** [for Napoleon's marriage]
Cantate sur la naissance de S.M. le Roi de Rome (Arnault), 1811, collab. Méhul, Catel, *Bsb** [for opening of new Conservatoire concert hall]
Cantata for 'la Goguette', 1812, *Bsb**
Cantata in honour of the National Guard and Royal Bodyguards (Rougemont), 3vv, orch, 1814 (?1814), *Bsb**
Cantata in honour of Louis XVIII (de Millevois), several vv, chorus, orch, 1814, *Bsb**
Inno alla primavera (cant., C.S. Vestri), 4vv, orch, London, 1815 (*c*1820), *Bds**
Chorus and couplets for St Louis, 1815, *Bsb**
Cantata in honour of National Guard and Royal Bodyguards, several vv, chorus, orch, 1816, *Bsb**
Le mariage de Salomon (Dureau de la Malle), cantata for the marriage of the Duke of Berry and Princess Caroline of Naples, 1v, chorus, orch, 1816, *Bsb**
Cantata for the Duke of Bordeaux's baptism (Baour Lormian), several vv, chorus, 1821, *Bsb**
Stanze, solo vv, chorus, 1823, *Bsb** [for return of the Duke of Angoulême; taken from opera Il Quinto Fabio]

OTHER VOCAL

Rondo, duet, aria buffa, Florence, Accademia degli Ingegnosi, 17 March 1776, lost
63 canons, Florence, 1779, *F-Pc**
Amato padre addio, recit, aria, 1781, *PL-Kj**
Se vi giunge, Caro consorte amato, Distaccati al primo, Questa è causa d'onore, Agitata tutta io sono; arias for op by another composer, Milan, 1781, *Kj**
Caro padre, aria, Morte, morte fatal, recit and duet; for Lucio Silla, Venice, 1781, *Kj**
Non bramo il merito, aria for La semiramide, pasticcio, Florence, 1782, *Kj**
Io che languir, E mentre dolcemente; octaves (Marino), 1v, pf, Florence, 1782, *Kj**
Ella dinanzi al petto (Tasso), octave, 1v, pf, Florence, 1782, *Kj**
Bella rosa porporina (Chiabrera), canzonetta, 1v, pf, Florence, 1782, *Kj**
Solitario bosco ombroso (Leipzig, 1815), Compagni amor lasciate, Il pastor se torna aprile, Il rivedrò sovente; nocturnes, 2 S, pf/hp, Florence, 1782, *Kj**
Se viver non poss'io, Auretta grata, Se tu m'ami, Or che la notte, Parti coll' ombra, Son lungi e non mi brami; nocturnes, 2vv, pf, Florence, 1782 (London, n.d.)
†Non mi negate, Perfida Clori, Evviva Bacco, canons, 3–4vv, pf, 1782 (*c*1800)
†Perfida Clori, Evviva Bacco, Solitario bosco, La mia fille, 2 canons and 2 duets, 3 S, 1782 (London, 1785)
2 duets for Lord Cowper, with 2 corni d'amore, 1782, lost
Saprò scordarmi ingrata, aria for Adriano in Siria, Livorno, 1782, *Kj** [for Crescentini]
Non bramo il merito, cavatina for La semiramide, pasticcio, Florence, 1782, *Kj** [for Babbini]
Ninfa crudel, madrigal, 5vv, bc, 1783, *F-Pc**, *Pn**, *I-Mc**
Forza è pur bell'idol mio, Pensate che la femmina, arias, T, Florence, 1783; *PL-Kj**
Aria, Bar, Florence, 1783, lost
Se tutti i mali miei [? aria for Il Quinto Fabio], London, 1785, *Kj**
Fra cento affanni e cento, [?aria for Il Quinto Fabio], London, 1785, *Kj*
Al mio bene al mio tesoro, aria, T, Nobile al par che bella, duet, Per salvarti, rondo, Madamina siete bella, aria, T, Assediato è Gibilterra, aria, Bar, Cosa vuole il marchesino, addn to 1st finale; pieces for Paisiello's Il marchese Tulipano, London, 1786, *Kj*
A tanto amore, aria for Cimarosa's Giannina e Bernardone, London, 13 Jan 1787, *F-Pc**
18 romances (Florian: *Estelle*), acc. pf/hp, 1787 (1788)
†Che ascoltai qual fredda mano, trio, S, T, B, orch, 1788 (London, after 1800), *B-Bc**, *I-Mc**, *Nc**
Sarete alfin contenti, recit, aria, for Mme Todi, Paris, Loge Olympique, 1788, *PL-Kj*
†Conservati fedele, Vuoi ch'io viva, 2 sonnets, 2 S, insts, 1788, *I-Vnm**
Aria for Mme Galli in Cimarosa's Il fanatico burlato, Paris, Théâtre de Monsieur, Tuileries, 28 Nov 1789, lost
Se il duol che il cor m'affanna, aria for Guglielmi's La pastorella nobile, Paris, Théâtre de Monsieur, Tuileries, 11 Dec 1789 (?1789), *PL-Kj**
Ti lascio adorato mio ben, recit, rondo, Paris, 1789, *Kj** [for Mlle Balletti]
Non so più dove io sia, recit, aria, Paris, 1789, *Kj* [for Mlle Balletti]
D'un alma incostante, Mi sta nell' anima, Vedrai nel suo bel viso, Piano, piano, Scritti addio, Ah! ho male al core, Del caro ben che adoro, Or m'accorgo dell' errore, Viva amor; arias and final chorus for Paisiello's La molinarella, Paris, Théâtre de Monsieur, Tuileries, 31 Oct 1789, *Kj**
Allegro of aria for Mlle Balletti in Sarti's Le gelosie villane, Paris, Théâtre de Monsieur, 14 April 1790, lost
D'un dolce amor la face, aria, Che avvenne che fu, duet; for Paisiello's La grotta di Trofonio, Paris, Théâtre de Monsieur, Tuileries, 1790, *Kj**
Di valore armato il petto, Mirate, oh Dio qūel; arias for Guglielmi's Le due gemelle, St Germain, 29 May 1790, *F-Pc**, *PL-Kj**
Fa ch'io veda il dolce aspetto, Perdonate, mio signore; arias for Paisiello's La frascatana, Paris, Théâtre de Monsieur, St Germain, June 1790, *Kj**
Cara da voi dipende, qt (?1790), Volgi o cara, aria, Evviva amore, finale; pieces for Anfossi's I viaggiatori felici, Paris, Théâtre de Monsieur, Foire, St Germain, 30 June 1790, *Kj**
Al par dell'onda, aria; Senza il caro, aria; Lungi del caro, aria, *F-Po**, *PL-Kj**, ; Son tre, sei, nove, trio, *B-Bc**, *F-Pn**; Van girando per la testa, aria, *Pn**, *PL-Kj**; Ah generoso amico, recit obbl, *Kj**; pieces for Cimarosa's L'italiana in London, 1790, Paris, Tuileries, Sept 1791
†Romance d'Essex à Elizabeth (A. Tilly), gui acc., 1790 (1790)
6 romances, 1v, pf, 1791, lost
Dors mon enfant, romance (Berquin), 1791, *PL-Kj**
Le portrait de Thémire, romance, 1791, *Kj**
Le veuf inconsolable, romance (Lamaisonfort), 1791 (1801), *Kj**
Moro, manco, Fuggite o donne amore; aria and polonaise for Paisiello's Il tamburo notturno, Paris, Feydeau, 7 April 1791, *Kj**
Penso, rifletto, aria for Martín y Soler's Il burbero di buon cuore, Paris, Feydeau, 22 Feb 1791, *Kj**
Ti rasserena o cara, sextet for Gazzaniga's Le vendemmie, Paris, Feydeau, 1 June 1791, lost
Quest'è l'ora, recit obbl for Paisiello's La pazza per amore, Paris, Feydeau, 1791, *Kj**; Ah quelle ivresse, cavatina, S, for same opera, *B-Bc**
A ces traits je connais ta rage, duo for Lodoïska, not used, lost; Cette indigne barbarie, aria for same opera, not used, *PL-Kj**
L'amitié, romance for Mlle C. Tourette, 1792, *Kj**
Non ti fidar o misera, qt for Gazzaniga's Don Giovanni, Paris, Feydeau, 1792, *Kj**
Di qual rigido marmo, recit, aria, for Martín y Soler's Una cosa rara, Paris, Feydeau, 1792, *F-Pc**, *PL-Kj**
Le dolci sue maniere, aria, *Kj**, Ma se tu fossi amore, aria, *F-Pc**, Io mi sento un non so che, aria, *PL-Kj**, Il core col pensiero, trio, *Kj**, Compassione ad una donna, duet, *Kj**; pieces for Salieri's La locandiera scaltra, Paris, Feydeau, 1792
La libertà, La palinodia a Nice; duets (Metastasio), 2vv, pf, 1793 (London, after 1800), *D-Bsb**
Tandis que tu sommeilles, Dans ce paisible azile; trios, with vn, 1793, *PL-Kj**
Berenice che fai, recit, aria, for Mme Ethis, 1793, *Kj*
L'exil, romance, 1v, hpd, 1793, *Kj**
Romance de Selico, inc., 1794, *D-Bsb**
Viens voir sur l'écorce légère (Compigny), romance, 1v, kbd/hp, 1796 (1796), *PL-Kj**
Blessé par noire perfidie, romance, 1v, pf, 1798, *Kj**
Canzone, 1798, lost
Voyez cette naissante rose (T. Tasso), romance, 1v, pf, 1798, *Kj**
2 anacreontic odes [Gk. text], 1v, 1799, Fr. trans. (1800)
La cintura d'Armida (Tasso), S, pf, 1801 (1801), *I-Pc**, *PL-Kj**
†Le réveil (Ferrary), romance, 1801 (1801)
L'écho, romance, 1v, pf, 1801, *Nouveau journal d'Apollon* (1802)
Un jour échappé de Cythère, romance, 1v, pf, 1801, *Nouveau journal d'Apollon* (1802), *Kj**
Tu les brisas ces noeuds charmants (C. de Longchamps), romance, 1v, pf, 1801, *Nouveau journal d'Apollon* (1802), *Kj**
Solitario bosco ombroso, nocturne, 2vv, pf, 1801 (1801)
Duet, chorus, for an inc. comic opera, 1802, *D-Bsb**
Aria for Les arrêts, inc. opera, 1804, *Bsb**
†10 canons, 3vv, 1806, *F-Pc**
Credimi sì mio sole, recit, aria, for Crescentini, 1806, *D-Bsb**

Chorus, melodrama, for an inc. opera, 1807, *Bsb**
12 canons, 2–4vv, 1779–1807 (?1807), *Bsb**
Le mystère (Bernard), romance, 1v, pf, 1808, *Pl-Kj** [for Count Metternich]
La rose, romance, Chimay, 1809, *D-Bsb**
Romance, Chimay, 1809, *Bsb**
2 trios, Chimay, 1809, *Bsb**
Romance (de Nivernais), 1811, *Bsb**
Romance sur un enfant (Mme de Genlis), 1811, *Bsb*
Madrigal, 4vv, 1811, *Bsb*
†Canon, 8vv, 1811, MS
La ressemblance, romance, 1813, *Bsb*
Chant guerrier, La rançon de Duguesclin, Paris, Français, 1814, *Bsb**
Eng. aria for Mme C, 1815, *Bsb**
Vive le roi!, acc. pf, 1815, *Bsb** [for St Louis]
Je ne t'aime plus, romance, 2vv, pf, Malabri, 1818 (?1818), *Bsb**
Prière (Invocation) à Bacchus, drinking song, 3vv, 1819 (?1819), *F-Pc**
Scène de table, 2vv, pf ad lib, 1820, *D-Bsb**
Canon, 2vv, 1820, lost
L'amant trompé, romance, 1823, lost
Le bon Médore, romance, 1823, *Bsb*
Trio, unacc., 1825, lost
Canon, 3vv, 1829, lost
†Arietta, 1830, *I-Fc*(?*)
Exhortation villageoise (A. de Beauchesne), canzonetta, 1834, *F-Pc**
†Octave (Tasso: Gerusalemme liberata), 1v, vn, pf, 1834, *US-Wc**
2 It. ariettas, 1834–5: Ch'io mai vi possa, *I-Fc**; ?lost
†Romance (de Vernes), 1835, *F-Pc**
Vive le bric-à-brac, canon, 2vv, 1835, lost
†Ch'io mai vi possa, arietta, 1837, *Pc** [2nd setting]
Arietta, 1839, lost
†Canons, 1779–1841, *Pc**
†Souhaits heureux, 1v, 1841, *Pc** [for New Year 1842]
O Ingres amabile, canon, 3vv, 1842, Musée Montauban*

INSTRUMENTAL

Sonata, 2 org, Milan, 1780 (Rome, 1982), *PL-Kj*
6 sonatas, hpd, F, C, B♭, G, D, E♭, Milan, 1780 (Florence, 1783)
Chaconne, ?orch, London, 1785, lost
Capriccio, study, pf, Paris, 1789 (Rome, 1982), *Kj*
March for prefect of Eure-et-Loire, band, Chartres, 1800, *D-Bsb*
March for prefect's return from tour of département, ?band, Paris, 1800, *Bsb*
2 sonatas, studies, hn, orch, 1804, ed. J. Wojciechowski (Hamburg, 1954), *Bsb** [pf acc.]
March, ob, cl, hn, bn, db, Vienna, 1805, *Bsb*
Sonata, cylinder org, Vienna, 1805, frag., *F-Pc**, *D-Bsb*
Air à écho, panharmonicon, Paris, 1806, *Bsb** [qt]
†Trio, ?1807, *I-Pc* [pf]
March, ww, Chimay, 1808, *D-Bsb**
6 contre danses, orch, Chimay, 1808, *Bsb**
Minuet, orch, Chimay, 1808, *Bsb**
Aria di danza, orch, Chimay, 1808, *Bsb**
2 romances, pf, Chimay, 1808, *Bsb**
March, ww, Chimay, 1809, *Bsb**
La rose, romance, pf, Chimay, 1809, *Bsb**
Romance, pf, Chimay, 1809, *Bsb**
3 contredanses, orch, Chimay, 1809, *Bsb**
Fantasia, C, pf, 1810, C, O ii (Milan, 1984)
March, ww, Chimay, 1810, *Bsb**
Aria di danza, orch, Chimay, 1810, *Bsb**
2 contredanses, orch, Chimay, 1810, *Bsb**
3 trios, orch, Chimay, 1810, *Bsb**
Stanze, pf, 1811, *Bsb**
Le mystère, romance, pf, 1811, *Bsb** [for P.N. Guérin]
March, band, 1814, *Bsb** [for National Guard]
Pas redoublé, band, 1814, *Bsb** [for National Guard]
6 pas redoublés and 2 marches, tpt, 3 hn, trbn, 1814, ed. K. Haas (London, 1962), *Bsb** [for Prussian Regiment]
Str Qt [no.1], E♭, 1814 (Paris, 1836), *Bsb**, *F-Pc**
Ov., G, orch, London, 1815, ed. F. Grützmacher (Leipzig, 1892), *D-Bsb** [for London Philharmonic Society]
Sym., D, London, 1815, (Leipzig, 1890), *Bsb** [for London Philharmonic Society]
Funeral March, d, orch, 1820 (Rome, 1983), *Bsb** [for royal chapel]
Souvenir pour quatuor, E♭, str, 1828, inc. (Rome, 1983), *F-Pc**
Adagio, for Str Qt [no.2], C, 1829 (Paris, 1836) [for arr. of Sym., D; Adagio replaces Larghetto]
Str Qt no.3, d, 1834 (Paris, 1836), *D-Bsb**
Str Qt no.4, E, 1835 (Leipzig, 1869), *Bsb**
Str Qt no.5, F, 1835 (Leipzig, 1869), *Bsb**
Str Qt no.6, a, 1837 (Leipzig, ?1869), *Bsb**
Str Qnt no.1, e, 1837, ed. C. Banck (Leipzig, ?1907; Milan, 1986), *Bsb**

PEDAGOGICAL WORKS

39 figured basses, 1798, *Bsb**
Solfège contenant des leçons, 65 solfèges, 1799 (1800)
†Méthode de chant, 1800 (1804)
Solfèges contenant des leçons (1838)
†Figured basses, 1818–40, *F-Pc**
†ed. P. Vidal: 52 leçons d'harmonie (1904)
Many other solfèges, 1800–40, variously pubd Paris, *Pc**, *D-Bsb**, lost
Fragmentary and doubtful works, *A-Wn*, *F-Pc*, *Pn*, *Po*, *I-Bc*, *Fc*, *Mc*, *Nc*, *PAc*, *PS*, *Vnm* (see Damerini, 1962, p.186–7)

WRITINGS

THEORETICAL WORKS

with F. Halévy: *Cours de contrepoint et de fugue* (Paris, 1835; Ger. trans., 1836; Eng. trans., 1837)
ed.: *Marches d'harmonie* (Paris, 1847)

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with R.J. Haüy, C. de Prony and others: *Académie des sciences: mémoire* (Paris, 1819) [on construction of string instruments]
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MICHAEL FEND

Chérubini, Méhul et Cie. *See* MAGASIN DE MUSIQUE (ii).

Cheslock, Louis (*b* London, 25 Sept 1898; *d* Baltimore, 19 July 1981). American composer, violinist and writer on music. He came to the USA as a child and acquired citizenship through his father's naturalization. He graduated from the Peabody Conservatory in the violin (1917), harmony (1919) and composition (1921) and was appointed to the theory and composition faculty in 1922, having been a violin instructor in the school's preparatory department for six years; he remained there until his retirement in 1976. In 1964 he was awarded the DMus by the Peabody Institute. For 21 years (1916–37) he was a violinist in the Baltimore SO, serving for five years as assistant concertmaster and conducting his own works on a number of occasions. He participated in H.L. Mencken's Saturday Night Club from 1928 to 1950.

Cheslock's compositions have been widely performed. Neo-romantic in style, they contain a rich and varied harmonic language, expansive melodic lines and distinctive rhythms and meters. Although he preferred traditional forms and procedures, from the 1940s Cheslock's works incorporated jazz elements, whole-tone and polytonal sonorities and aleatory and dodecaphonic techniques. He wrote an *Introductory Study on Violin Vibrato* (1931), numerous magazine and newspaper articles, and edited *H.L. Mencken on Music* (1961).

WORKS

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Orch: Vn Conc., 1921; 3 Tone Poems, 1922; Sym. Prelude, 1927; Serenade, str, 1930; Sym., D, 1932; Theme and Variations, hn, orch, 1934; Hn Conc., 1936; Legend of Sleepy Hollow, 1936; Rhapsody in Red and White, 1948; Set of Six, 1950; Suite, ob, str, 1953; Homage à Mendelssohn, str, 1960
Vocal: Ps cl, SATB, 1931; David (orat), SATB, 1937; 3 Period Pieces (H.L. Mencken), SATB, 1940; The Congo (orat, V. Lindsay), SATB, 1942; 14 songs, 7 song cycles, 4 anthems, 2 partsongs
Chbr and solo inst: Sonata, vn, pf, 1917; Shite Ami I (str qt, hp), II (vn, vc, hp), 1932; Sonatina, pf, 1932; Str Qt, 1941; Sonatina, vc, pf, 1943; 7 Miniatures in a Curio Cabinet, pf, 1948; Concertinetto, brass, pf, perc, 1954; Descant, cl, 1970; 18 other str pieces; 12 other pf pieces

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SAM DI BONAVENTURA

Chess. American record company. It was established in 1950 by brothers Leonard and Phil Chess who had bought out their partners in the Aristocrat label, founded in 1947. The new label concentrated on blues, and included recordings by Muddy Waters, Howlin' Wolf, John Lee Hooker, Jimmy Rogers, Willie Mabon and Eddie Boyd. A sister label, Checker, began in 1952 with a similar policy, and its catalogue included Little Walter, Lowell Fulson, Sonny Boy Williamson 'II' and (briefly) Elmore James. Two leading African-American pioneers in the transition to rock and roll, Chuck Berry and Bo Diddley, were on Chess and Checker respectively from 1955. Some white artists were also recorded, notably Bobby Charles. The labels' doo-wop acts included the Moonglows and the Flamingos. In 1955 Argo was formed as a subsidiary label for jazz. Recordings for Chess were made by Buddy Guy, Otis Rush (both from 1960) and Koko Taylor (1967), and for Checker by Little Milton (1961). Despite such signings, the decline in the African-American market for blues affected the company adversely and it was sold to GRT (General Recorded Tape) in January 1969. When Leonard Chess died later that year, his son Marshall became president, with Phil Chess as vice-president. After both had left, Chess was acquired by All Platinum Records in 1975 and subsequently by Sugar Hill before being purchased by MCA in 1986; all produced reissues from the back catalogue.

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HOWARD RYE

Chester. City in England. The former medieval monastery of Chester became a cathedral church in 1541 and among the more notable of its organists have been Robert White (1567–*c*1570), Robert Stevenson (*c*1570–*c*1600), Thomas Bateson (1599–1609) and J.C. Bridge (1877–1925). The madrigalist Francis Pilkington was a 'conduct' (lay clerk) of the cathedral from 1602 to about 1612, and then a minor canon until his death. William Lawes was killed at the siege of Chester in 1645 while fighting on the royalist side in the Civil War. Charles Burney was a schoolboy at the Free School (later the King's School, Chester), and occasionally deputized for Edmund Baker, then the cathedral organist.

The city was on the route from London to Dublin, and here Handel stayed for several days at the Golden Falcon in November 1741 waiting for his ship to Ireland. Burney, in his 'Sketch of the Life of Handel' prefixed to his *Commemoration of Handel* (1785), tells how the parts of *Messiah* were tried over in Chester at this time; the reliability of his recollection has, however, been called into question (see D. Burrows, *ML*, lvi, 1975, p.323).

In 1772 Chester joined the number of provincial centres holding 'music meetings' or festivals when a four-day event was organized by Edward Orme, the cathedral organist, who had already promoted concerts in the city. The conductor was William Hayes; on three mornings in the cathedral Handel's *Messiah*, *Samson* and *Judas Maccabaeus* were performed, and on one evening a

'Concert of Select Musick' was given in the Exchange Hall. The soloists in the oratorios included 'the two Miss Linleys' (Elizabeth and Mary), and at the secular concert 'Mr [Thomas] Linley, Jnr, distinguished himself as one of the greatest masters of the Violin which this nation has produced' (*Chester Courant*, 23 June 1772). Further festivals were held in 1783, 1786, 1791, 1806, 1814, 1821 and 1829. Like other such events elsewhere in the provinces at that time, these conformed largely to the pattern by then regular at the Three Choirs Festivals, with their emphasis on the cathedral performances of Handel's music, miscellaneous evening concerts in the city, and balls and social events. Similar leading vocalists and orchestral players to those who performed at Gloucester, Hereford and Worcester were also found at Chester, but the conductor, by contrast, came from London, the festival of 1783 being conducted by Knyvett and the last four festivals by Greatorex. (For fuller details, see 'Chester Musical Festival', *Grove5*.) On the initiative of J.C. Bridge, festivals at Chester based in the cathedral were reinstated in 1879, and were held triennially up to and including 1900, all conducted by Bridge. Special organs were built for some of the festivals, notably one in 1829 by Samuel Renn; it is now lost, but most of the pipes are preserved in the Netherlands. The Chester SO, founded by Aidan Woodcock in 1966, participated in the festivals but was disbanded in the 1980s. Other performing groups include the Chester Cathedral Choir, the Chester Bach Singers and the St Cecilia Singers.

The practice of holding music festivals in conjunction with performances of the Chester Mystery Plays continued until the 1970s. Since then, mystery plays have been performed separately every five years. The Chester Summer Music Festival was established in 1977 and is held each July for two weeks; it has its own choir and orchestra and also brings guest choirs, orchestras and soloists to the city. It has commissioned works by prominent composers including Richard Rodney Bennett (1984), Odaline de la Martinez (1985), Judith Bingham (1991) and John Tavener (1992). In 1996 an International Mozart Festival was organized under the direction of H.C. Robbins Landon.

Stray references survive to the band of three or four waits which the city of Chester employed from the 15th century to the 17th. The city museum possesses a celebrated quartet of recorders by Bressan – treble, alto, tenor and bass – and a further alto one in E♭ by the same maker. In 1684 'Father' Smith built a one-manual organ of ten stops, including a trumpet, for the cathedral at a price of £310 (see W. Shaw, *The Organ*, li, 1971–2, p.26). In the second half of the 18th century Snetzler added a new trumpet stop and a choir organ, and in this form the instrument did duty until 1844, when it found its way to St Paul's Anglican Cathedral, Valletta, Malta. Gray & Davison's 1844 instrument, which replaced it, was removed by George Gilbert Scott in his monumental restoration of the cathedral. A new organ was built by Charles Whiteley and Co. of Chester in 1876; a rebuilding by Wm. Hill & Son in 1910 was notable for an early form of electro-pneumatic action which, powered by a car battery, continued to work reliably until 1969, when Rushworth & Dreaper rebuilt the organ. A series of weekly recitals was inaugurated in 1973, and continues to attract large audiences, with performers from around the world.

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WATKINS SHAW/ROGER FISHER

Chester, J. & W. English firm of music publishers. It was founded in Brighton by John Chester and his son William as a retail music shop in 1874, when they took over the branch office of Augener which John Chester had opened in 1860 or 1861. They established a reputation for service, and maintained both a large stock and a comprehensive lending library. In 1915 the firm was bought by Otto Marius Kling, and headquarters were set up in London, the Brighton house becoming a branch that was eventually sold. In addition to acting as agents, particularly for French and Russian publishers, the firm began its own publishing activities at this time, and soon entered into contracts not only with English composers such as Bantock, Bax, Lord Berners, Goossens and Ireland, but also with foreign composers such as Casella, Falla, Malipiero, Poulenc and Stravinsky. A small periodical, *The Chesterian*, was started in November 1915, mainly as a publishing bulletin; in 1919, when Georges Jean-Aubry was appointed editor, the magazine began to publish articles by an international team of contributors. Although interrupted by World War II, it was revived in 1947 and continued until 1961. Among present-day composers in the firm's catalogue Peter Maxwell Davies, John Tavener, Robert Saxton, Anthony Payne and Geoffrey Burgon are prominent, while educational music and Catholic church music have long been strongly represented. From 1957 the firm was linked with Hansen and other Scandinavian publishers, in addition to having ties with the Polish state publishing house through issuing works by Lutosławski. In 1989 it was taken over by Music Sales, and its hire library, now combined with that of Novello, is among the largest in Britain.

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ERIC BLOM/PETER WARD JONES

Chester plays. One of the four principal cycles of medieval English religious plays. The Chester cycle exists in five manuscripts dating from the period 1591–1607. All are antiquarian compilations, apparently based on the texts of a now lost mid-16th-century exemplar, perhaps the city's official copy. A Corpus Christi play was performed in Chester at least as early as 1422, with individual pageants produced by the city guilds. In or before 1521 the play was transferred to Whitsunday, and ten years

later the 25-pageant cycle was distributed over a three-day period, probably the Monday, Tuesday and Wednesday in Whitsun week, with performances at four stations. The last performance was probably at Midsummer 1575, when material offensive to Protestants was omitted.

Vocal music is required by some 30 cues. Play 2, the Drapers' pageant of Adam and Cain, requires 'heavenly minstrelsy'. The main purpose of this music is to represent heaven and, by extension, God's heavenly messengers and earthly agents; but, as in some other plays, the misuse of music shows the performer to be an ungodly person. A second function of the music is structural, marking entrances, exits and the transition from one scene to another. Most of the text incipits can be identified as liturgical items, presumably intended to be sung to chant. In the latest manuscript (*GB-Lbl* Harl.2124, dating from 1607; *see* MEDIEVAL DRAMA, §III, 3, ex.20), the Painters' play of *The Shepherds* (play 7) includes a single line of measured music for the first part of the angelic annunciation to the shepherds, 'Gloria in excelsis Deo'. Stevens considered this to be monophonic (1958, p.81; *Grove6*), but it could be a tenor line from a polyphonic setting of the mid-16th century (see Rastall, 1985, p.96, for a reconstruction).

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RICHARD RASTALL

Chest of viols. A term used, particularly in 16th- and 17th-century England, for a box containing viols (usually six), matched in power, size and colour, and used for chamber music. It normally comprised two trebles, two tenors and two basses, or occasionally two trebles, three tenors and one bass, the bass being properly twice as long in the string as the treble. These sets of viols were carefully fitted into a 'chest', which seems to have been a shallow vertical press with double doors. Thomas Tudway, in a letter addressed to his son, printed in Hawkins's *General History* (ii, 686n.), described it as 'a large hutch, with several apartments and partitions in it; each partition was lined with green bays, to keep the instruments from being injured by the weather'. When additional instruments were purchased, it was sometimes necessary to have the chest enlarged by a carpenter, as in the following payment in the Cecil family accounts for 1607: 'Item: for carrying the viol chest to the joiners to have the lyra and the treble viol fitted in it – 6d'. In 17th-century usage, the term 'chest' sometimes signified merely a 'set' or 'consort' of viols, and not the piece of furniture in which they were housed. It is often difficult to decide which sense is meant. In 1659, Sir Peter Leycester wrote a memorandum under the heading: 'Concerninge the Chest of Violes now in my Custody'. In the course of the memorandum, however, he refers only to a 'set': 'there being seven Violes in all belonging to the Set, viz two Trebles, two Tenours, and two Basses, & one Lyro-Viole'.

In a well-known passage in *Musick's Monument* (p.245), Thomas Mace said of the 'Press for Instruments', which formed a conspicuous part of the furniture of his elaborately designed music room:

> First see that it be conveniently large, to contain such a number as you shall design for your use, and to be made very close and warm, lyn'd through with bayes, etc., by which means your instruments will speak livelily, brisk and clear... Your best provision, and most complete, will be a good chest of viols, six in number, viz. two basses, two tenors, and two trebles, all truly and proportionably suited... Suppose you cannot procure an entire chest of viols, suitable, etc., then thus: endeavour to pick up, here or there, so many excellent good odd ones, as near suiting as you can, every way, viz. both for shape, wood, colour, etc., but especially for size.

Mace's press for instruments included, besides the chest of viols, a pair of violins, a pair of 'lusty full-sized theorboes' and three 'lusty smart-speaking' lyra viols (*see* LYRA VIOL), the whole constituting 'a ready entertainment for the greatest prince in the world'.

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HOWARD MAYER BROWN/IAN WOODFIELD

Chetham [Cheetham], **John** (bap. Almondbury, Yorks. ?8 June 1688; bur. Skipton, 26 June 1746). English psalmodist. Almondbury parish records show two baptisms of John Chetham, son of James Chetham: one on 26 December 1687, the other on 8 June 1688; presumably the first infant died soon after he was baptized. Axon printed a letter of 1752 by William Chetham giving details of the writer's father, John Chetham; it is not certain, however, that this is John Chetham the psalmodist. The only certain facts about Chetham are his appointments as Master of the Clerk's School, Skipton, on 7 July 1723 and curate of Skipton on 4 February 1741 at £30 a year, and his burial.

Chetham's importance in English parish church music is considerable, although resting on a single work: *A Book of Psalmody*, published in Sheffield in 1718, but advertised in the *Nottingham Weekly Courant* as early as 27 February 1717. It had reached its 11th edition by 1787 and had become enormously popular in the north of England. Its contents were rifled for dozens of other collections. At Halifax Parish Church it had become such an institution by the 19th century that successive organists retained the name while revising the contents almost out of recognition. Thomas Stopford (organist 1766–1819) issued a revised edition entitled *Sacred Music, by John Chetham* in 1811. His successor John Houldsworth (organist 1819–36) compiled a new, greatly revised edition, with full organ accompaniments, in 1832, which became known as 'Houldsworth's Cheetham's Psalmody' and went into at least 12 editions. Joseph Frobisher (organist 1838–62) issued a supplement. By the time 'Pohlmann's Cheetham's Psalmody' came out in 1879, little was left except the name, but the contents had survived elsewhere. Three of Chetham's

anthems, *I heard a voice, O give thanks* and *Sing we merrily*, were copied from one parochial collection to another, but the original source was forgotten. Two of his hymn tunes appeared in *Hymns Ancient and Modern* and are still current.

A Book of Psalmody is therefore a representative psalmody, important at a time when many of the clergy disapproved of parish choirs and elaborate music. Chetham explained:

> The design of this undertaking is to better and improve this excellent and useful Part of our Service, to keep up an Uniformity in our Parish Churches, and bring them as much as may be, to imitate their Mother Churches the Cathedrals.

To this end Chetham provided psalm tunes, both plain and florid, and simple anthems, such as had appeared in Henry Playford's *Divine Companion* (1701) and in the collections of John Bishop and of James and John Green; some were taken from these collections, without acknowledgment. The anthems are all of the 'parochial' variety: the tenor leads, and makes an effective duet with the bass, but the partwriting in the treble and alto is often anomalous. Chetham stated that the music 'may be Sung in Three and Two Parts, without any Disallowances'. Some of the harmonies, in both tunes and anthems, are archaic, even modal. Rhythms are free, and often incorrectly notated. Chetham did not claim to have composed any of the music. About half of it had not been printed before, but oral tradition, as well as manuscript music, played a significant part in the transmission of parish church music at this date. It is likely that most of the new music originated in the West Riding of Yorkshire.

Chetham took one further step in the 'cathedral' direction by introducing, for the first time, harmonized psalm chants for the canticles. Like many features in his book, this was copied in later collections, especially in the north of England, and there is reason to believe that psalms were chanted in many parish churches in that region.

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NICHOLAS TEMPERLEY

Chetwoode, Robert (*fl* 1622). English composer. Four dull fantasias for treble, tenor and bass viols by him survive in manuscript (*GB-Lbl* Add.40657–61; ed. in B. Capleton: *Mr Chetwoode: Four Fantasies for Three Viols*, Oxford, 1995). The composer may perhaps be identified with the 'Mr Robert Chetwode' to whom Thomas Tomkins dedicated the 13th of his *Songs of 3. 4. 5. and 6. parts* (London, 1622).

ANDREW ASHBEE

Cheute [chute] (Fr.: 'fall'). A term used in French Baroque music for an appoggiatura or note of anticipation; it is also found in keyboard music for a passing note or acciaccatura used as an ornament in an arpeggiated chord. *See* ORNAMENTS, §7.

Chevalet (Fr.). *See* BRIDGE.

Chevalier [Chevallier]. More than 12 French musicians in the 16th–18th centuries bore this surname. Notably among the Chevalier family, a Charles (*b* 1557) was oboist to the king in 1596 and composed *ballets de cour*; Nicolas (*fl* 1626–31) contributed to Ballard's *Tablature de luth de differens auteurs* (RISM 1631[6]). The family Chevallier had four violinists at the royal court. Several other court musicians in the 16th and 17th centuries may be related to these families. Perhaps the most prominent musician to bear the name was the singer Marie-Jeanne Fesch Chevalier, a pupil of Royer. She was a member of the Académie Royale de Musique and enjoyed success in the operas of Lully, Rameau and others in the mid-18th century. For further details see M. Benoit, ed.: *Dictionnaire de musique en France aux XVIIe et XVIIIe siècles* (Paris, 1992).

IRVING GODT

Chevalier, Maurice (Auguste) (*b* Ménilmontant, 12 Sep 1888; *d* Paris, 1 Jan 1972). French singer and actor. He left school at 11 to become an electrician and soon thereafter became an acrobat, until an injury forced him to pursue singing and dancing instead. In 1900 he made his début at the Café des Trois Lions as a singer and comedian. His song-and-dance routines made him popular at local cafés and music halls where he was known as 'Le Petit Chevalier'. Through a three-year contract at the Folies Bergères, where he began a ten-year partnership both on and off stage with the star Mistinguett, he developed the sophisticated and charismatic persona that was to make him popular on stage and in film. He learned English from a fellow POW during WWI, after which he successfully resumed his music-hall career and appeared in silent films and theatrical productions. His trademark straw hat, bow tie and cane complemented the elegant grace and joie de vivre that would come to personify French charm and sophistication. The advent of sound film allowed his charisma and talent to come through, and in 1928 he signed a contract with Paramount.

His first Hollywood film was *Innocents of Paris* (1929) in which he sang his trademark song *Louise*, and he became an international star in Lubitsch's *The Love Parade* (1929) with Jeanette MacDonald. For the next five years Chevalier defined sophisticated Hollywood musicals, with films such as *Love Me Tonight* (1932) and *The Merry Widow* (1934). Seeking to expand his acting range, he returned to France in the 1930s, and for the next two decades appeared in several important films, notably Clair's *Le silence est d'or* (1947), his greatest dramatic performance. He was made a member of the Légion d'Honneur in 1938. He went into seclusion during WWII, though he agreed to perform in Germany in exchange for the release of French POWs. After the war Chevalier took his one-man show around the world, returning to Hollywood in the mid-1950s. At 70 he made a comeback in musicals, notably with Wilder's *Love in the Afternoon* (1957) and *Gigi* (1958), a highlight of his career. He received a special Academy Award in 1958. His last performance was at the Théâtre des Champs-Élysées in 1968. His memoirs include the eight volumes of *Ma route et mes chansons* (Paris, 1946–63).

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MARK BRILL

Chevardière, Louis Balthazard de la. *See* LA CHEVARDIÈRE, LOUIS BALTHAZARD DE.

Chevé, Emile Joseph Maurice (*b* Douarnenez, 1804; *d* Fontenay-le-Comte, 26 Aug 1864). French physician. He abandoned a medical career to devote himself to the development of a method of teaching sight-singing founded on that of Pierre Galin. Working with his wife and with his brother-in-law Aimé Paris, Chevé helped to elaborate the GALIN-PARIS-CHEVÉ METHOD of which he became the most active propagandist.

BERNARR RAINBOW

Chevé method. An abbreviated name for the GALIN-PARIS-CHEVÉ METHOD of teaching sight-singing.

Chevillard, (Paul Alexandre) Camille (*b* Paris, 14 Oct 1859; *d* Chatou, Paris, 30 May 1923). French conductor and composer, son of Pierre Alexandre François Chevillard. He studied the piano at the Paris Conservatoire with Georges Mathias, winning a *second prix* in 1880, but had no formal training in composition. In 1882 he completed his first work, a piano quintet, and shortly afterwards his conducting career began when he became choral director for the Concerts Lamoureux, in which capacity he assisted in the first Parisian performance of *Lohengrin* in 1887. In the 1890s he frequently deputized for Lamoureux (his father-in-law), particularly after 1897 when Lamoureux was touring Europe. On the latter's death in 1899, Chevillard assumed permanent directorship of these concerts. His conducting was praised for its warmth, vigour, delicacy and precision, and in 1905 he was selected, with Strauss and Mahler, to conduct the first Alsace-Lorraine music festival. In particular he promoted the music of German composers (mainly Beethoven, Schumann and Wagner) and the Russian nationalists, but he had little appreciation of his younger contemporaries in France; he expressed a bias towards 'absolute' music, believing that dramatic music belonged in the theatre. In 1914 he was named music director of the Opéra. He founded the Société Beethoven in 1889 and the Chevillard–Hayot–Salmon Trio in 1895. He was named a Chevalier of the Légion d'Honneur in 1903, appointed professor of instrumental ensemble music at the Conservatoire in 1907 and became president of the Société Française de Musique de Chambre in 1916.

His compositions include numerous chamber works (one of which won the Chartier Prize in 1903), orchestral works, incidental music for Edouard Schuré's *La roussalka*, piano pieces and songs. Gustave Ferrari described Chevillard's music as 'personal, solid and refined'. He also published piano transcriptions of music by Bach, Handel, Wagner and others.

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JEFFREY COOPER

Chevillard, Pierre (Alexandre François) (*b* Antwerp, 15 Jan 1811; *d* Paris, 18 Dec 1877). Belgian cellist, father of Camille Chevillard. At the age of nine he entered the Paris Conservatoire, where he remained until 1827 when he won the *premier prix* for cello; his teachers included Norblin. Appointed solo cellist at the Théâtre du Gymnase, he continued to study theory with Fétis and made a number of very successful concert tours; in 1831 he became solo cellist at the Théâtre Italien. In 1835 Chevillard formed the Société des Derniers Quatuors de Beethoven. The first quartet associated with the society (which included Alard, Vignier and Sabatier) suffered from a lack of individual intelligence in its efforts to promote Beethoven's late quartets; but Chevillard's artistry and enthusiasm eventually prevailed, and after 1849, when Maurin and Mas had replaced Alard and Vignier, the quartet progressed from private to public performances, starting with an appearance at the Salle Pleyel. In 1855–6 they toured France and Germany, were well received, and particularly attracted the interest of Berlioz. Chevillard succeeded Vaslin as professor at the Paris Conservatoire on 1 January 1860, training a number of distinguished cellists.

A significant figure in the 'Paris School', he was considered a fine musician as well as a good technician. He played on an important Stradivari dated 1726. Chevillard's compositions, apart from a string quartet, include a concerto, *Morceaux developpés* and *Quinze mélodies* for cello and orchestra, other cello solos and a *Méthode complète de violoncelle* (Paris, *c*1850).

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LYNDA MACGREGOR

Cheviller (Fr.). *See* PEGBOX.

Chevilles (Fr.). *See* WREST PINS.

Chèvre [chèvrette, cabrette] (Fr.: 'goat'). Traditional terms in the Auvergne for the CORNAMUSA. *See* BAGPIPE, §6.

Chevreuille, Raymond (*b* Watermael-Boitsfort, Brussels, 17 Nov 1901; *d* Montignies-le-Tilleul, 9 May 1976). Belgian composer. Having had to abandon his studies at

the Brussels Conservatory, Chevreuille was self-taught. From 1934 his works were regularly performed at ISCM festivals and in 1950 he was awarded the Italia Prize for *D'un diable de briquet* op.45. His Second Piano Concerto was the set work for the Queen Elisabeth International Competition in 1952, and in the following year the Koussevitzky Foundation commissioned the *Symphonie printanière* op.60. In 1936 he worked as an acoustical engineer with Belgian radio. In 1974 he was elected to the Belgian Royal Academy.

Chevreuille destroyed his earliest attempts at composition, influenced by Richard Strauss and Stravinsky. His First String Quartet op.1 bears the imprint of Berg, with whom Chevreuille had affinities of temperament. Nevertheless, he sought out his own style, and if by 1935 he had composed little, it was because his work was achieved only with difficulty. Rejecting all preforming techniques, Chevreuille tended to begin with a 12-note series so as to draw from it a brief but characteristic theme divided into two asymmetrical elements. He would work this theme either by varying it, though without rendering it unrecognizable, or by altering its sonority through an interplay of timbres. Once this development was over, he would start on another theme, working it in a similar manner. This often resulted in a characteristic absence of formal unity, since the composer deliberately juxtaposed or alternated different themes. Chevreuille's music is not truly atonal, for the harmonic texture discloses that he gives a certain predominance to one of the 12 notes. Besides this, he does not employ the series exclusively; in a single work there may be tonal, polytonal and atonal passages, yet the whole never appears incongruous. Rhythm is relatively simple; clearly marked accents punctuate the fast movements, while the slow movements are more fluid.

His works create a tender and poetical atmosphere (notable in the *Evasions* op.25), which may develop towards carefree joy or pessimistic anguish. Chevreuille rarely combined these two extremes in a single work, generally preferring to attenuate the violent contrasts shown in the Second Symphony op.30, by adopting for each composition a predominant tone which is sometimes upset by the intervention of elements having an opposite tendency. The ethos of a work having once been determined by the choice of themes, Chevreuille applied himself to the task of working it up to a paroxysm. Instrumental colour also contributes towards creating a work's atmosphere. The string quartets are usually of a solemn pathos while the concertos for horn and trumpet bask in joy and optimism. Through his work as an acoustical engineer, it had been day-to-day practice that acquainted Chevreuille with the resources of the orchestra – resources he had an admirable ability to manipulate. His unceasing quest for renewed and more intensified expressivity led him to demand of the performer an ever-increasing virtuosity. In his radio works, he used tapes, altering their speed to create new sonorities.

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Petite suite, op.3. 1931; Variations aimables, 1936; Pf Conc. no.1, op.10, 1937; Mouvements symphoniques, op.12, 1938; Sym. no.1, op.14, 1939; Vc Conc. no.1, op.16, 1940; Vn Conc. no.1, op.19, 1941; Burlesque, op.20, vc, orch, 1941; Conc. op.29, ob, cl, bn, orch, 1943; Double Conc., op.34, va/a sax, pf, orch, 1946; Conc. for Orch, op.37, 1947; Divertissement, op.40, 1948; Barbe-bleue, op.42, 1949; Hn Conc., op.43, 1949; Pf Conc. no.2, op.50, 1951; Sym. no.3, op.47, 1951; Sym. no.4 (Short Sym.), op.54, 1952

Vn Conc. no.2, op.56, 1953; Tpt Conc., op.58, 1954; Sym. no.5 (Symphonie printanière), op.60, 1954; Variations on a Theme of Roland de Lassus, op.62, 1955; Récréation de midi, op.63, str, 1955; Mouvements, op.66, brass band, 1956; Sym. no.6, op.67, 1957; Sym., op.68, chamber orch, 1958; Carnaval à Ostende, op.72, 1959; Presto giocoso, op.76, 1960; Conc. grosso, op.77, 2 tpt, orch, 1961; Fl Conc., op.79, 1961; Fanfare inaugurale, op.81, 1962

Bruegel, peintre des humbles, op.82, 1963; Sym. no.7, op.84, 1964; Vn Conc. no.3, op.86, 1965; Vc Conc. no.2, op.87, 1965; Pf Conc. no.3, op.88, 1968; Cl Conc., op.89, 1968; Sym. no.8, op.95, 1970; Two airs, op.96, 1971

CHAMBER AND SOLO INSTRUMENTAL

Str Qt no.2, op.5, 1934; Str Qt no.3, op.6, 1934; Pf Trio, op.8, 1936; Str Trio, op.9, 1937; Pf Qt, op.11, 1938; Str Qt no.4, op.13, 1939; Divertissement, op.21, wind qnt, 1942; Musiques lilliputiennes, op.22, 4 fl, 1942; Str Qt no.5, op.23, 1942; Qt, op.24, 4 vc, 1942; Sonatina, op.27, pf, 1943; Suite, op.28, pf, 1943; Str Qt no.6, op.32, 1945; Variations, op.35, vn, pf, 1946; Sonata, op.41, vc, pf, 1949; Récit et air gai, op.46, cl, pf, 1950; Musique de salon, op.49, fl, str trio, 1951

5 bagatelles, op.53, str qt, 1952; Sonata, op.57, vn, pf, 1953; 3 Pieces, op.61, pf, 1955; Une petite musique pour Mozart, op.64, vn, pf, 1956; Serenade, op.65, wind qnt, 1956; Improvisation et scherzando, op.69, vn, pf, 1958; Sonatina, op.70, va, pf, 1959; Pastorale variée, op.75, ob, pf, 1960; Récitatif et marche, op.78, db, pf, 1961; Wind Qt, op.85, 1964; Etude, drum, pf, 1964; Trio, op.90, fl, va, vc/db, 1968; Cl Qnt, op.91, 1968; Prélude, scherzando et marche, op.92, hn, pf, 1968; Sonatina, op.94, cl, pf, 1970

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Le fléau, op.2 (E. Verhaeren), speaker, Mez, Bar, B, chorus, orch, 1930; Le cantique du soleil, op.15 (St Francis), chorus, orch, 1940; L'éléphant et le papillon, op.17 (Franc-Nohain), chorus, orch, 1941; La dispute des orgues, op.18 (P. Chevreuille), chorus, orch, 1941; Evasions, op.25 (M. Carême), S, chbr orch, 1942; Saisons, op.26 (Weterings), Bar, chbr orch, 1943; Sym. no.2 'Symphonie des souvenirs', op.30 (Weterings), spkr, S, A, Bar, B, orch, 1944; Prière pour les condamnés à mort, op.31 (P. de Clairmont), spkr, chbr orch, 1944

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HENRI VANHULST

Chew Shyh-Ji. *See* PAN SHIJI.

Chézy, Helmina [Wilhelmine Christiane] **von** [née Klencke] (*b* Berlin, 26 Jan 1783; *d* Geneva, 28 Jan 1856). German poet and librettist. She was, on her mother's side, a granddaughter of the poet Anna Luise Karsch, whom she

deeply admired and to some extent imitated. In 1799 she married Baron C.G. von Hastfer, leaving him after two years and setting up house in Paris with Friedrich and Dorothea Schlegel; they introduced her to the orientalist Antoine-Léonard de Chézy, whom she married in 1801. Under the Schlegels' auspices, she came to know the German artistic colony in Paris, including Mme de Staël, and began studying medieval romances. In 1810, when her second marriage also failed, she returned to Germany with her sons Wilhelm and Max. After spending some time on the Rhine and in Belgium she was prosecuted for her support for disabled war veterans and fled to Berlin, where she was successfully defended by E.T.A. Hoffmann at her trial. In 1817 she settled in Dresden, where her friends in the so-called Liederkreis included Tieck, Kind and other writers, and Weber, who in 1821 asked her to write a libretto for him. The troubled progress of *Euryanthe* is described from Chézy's point of view in the *Neue Zeitschrift für Musik*, and from Weber's in his son's biography. She was in Vienna for the première in 1823; at this time Schubert wrote incidental music for her play *Rosamunde*. She settled in Munich in 1830, moving to Heidelberg in 1843, and to Geneva in 1852. On her deathbed, by then blind, she dictated her autobiography *Unvergessenes* to her cousin Bertha Borngräber.

Weber originally chose Chézy as librettist not on the strength of her novellas, for which she was most famous, but on account of her lyric poetry, which is sentimental and conventional but not without musical possibilities. What little dramatic gift she possessed was weakened rather than stimulated by the many changes required by Weber. Certain passages, notably Lysiart's soliloquy opening Act 2, indicate that she did not totally lack dramatic perception. *Unvergessenes* gives a sentimental but readable account of the artistic life of the time in Paris and Germany, and includes some glimpses of composers, among them Schubert, Weber and Grétry.

Wilhelm von Chézy (1806–56) became a writer, and was introduced to the Schubert circle by Ernest von Feuchtersleben; Max von Chézy (1808–46) became a painter.

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JOHN WARRACK/JOACHIM VEIT

Chiabrano [Ciabran, Ciabrano], **Carlo (Giuseppe Valentino)** [Chabran, Charles] (*b* Turin, 12 Feb 1723; *d* ?London after 1752). Italian violinist and composer. The brother of Gaetano Chiabrano, in some sources he is mistakenly referred to as Carlo Francesco. He studied the violin in Turin under his uncle, G.B. Somis, although his father, Giovanni Nicola (*c*1686–1776) was also a violinist, and was engaged as a violinist in the royal chapel on 26 April 1737. He performed at the Concert Spirituel in Paris in 1751 and was praised in a review in the *Mercure de France* (May 1751), for the extraordinary brilliance, polish and originality of his playing. In November he published, under the name Charles Chabran, *Six sonates à violon seul et basse continue* op.1, the fifth of which was reprinted in J.B. Cartier's *L'art du violon* (Paris, 1798) as an example of the early use of natural double harmonics. In 1752 he was in London, playing a major part in concerts there for three seasons, and leading the important Dean Street series in 1753. His subsequent career is unknown.

Carlo Chiabrano has sometimes been confused with Felice (originally Francesco) Chabran (*b* 6 March 1756; *d* London, 1 March 1829), another violinist active in London from at least 1782 to 1820. Felice Chabran was particularly associated with the ballet at the Italian Opera and issued four books of *Favorite Opera Dances* in 1790. He was also a successful guitar teacher. Among his three tutors for the instrument, his *New Tutor for the Harp & Spanish Guitar* (London, 1813) was the first English method for the six-stringed guitar, which replaced the five-stringed instrument.

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GUIDO SALVETTI/SIMON McVEIGH

Chiabrano [Chabran, Ciabran, Ciabrano], **(Gaspare Giuseppe) Gaetano** (*b* Turin, 9 Feb 1725; *d* *c*1800). Italian cellist and composer. He came from a musical family: his father was the violinist Giovanni Nicola (*c*1686–1776) and his brothers the guitarist Giovanni Francesco Benedetto and violinist Carlo Giuseppe Valentino. He probably began his musical studies on the violin with his uncle,

G.B. Somis, before learning the cello and double bass. As early as 1735 his father and uncle arranged for him to work in the Turin theatres accompanying the operas. He received an appointment as cellist and double bassist for the royal chapel and royal chamber in Turin on 27 December 1752, but continued theatre work until at least 1782. He also toured: he was probably the 'Capperan' who played the cello in the Paris Opéra orchestra and the Concert Spirituel in 1755 and six of his sonatas were published in Paris before 1780. He probably joined his brothers in London in 1784. He is thought to be the Chabran who played in the Concerts of Ancient Music that year. Other sonatas were published in London in 1767 and 1785, the latter advertising that the English cellist John Crosdill had played them.

Chiabrano's cello writing is stylistically conservative, but tuneful. He favoured the three movement form of fast–slow–fast; the sonatas are constructed with idiomatic note patterns, double stops, and contrasting rhythms. He incorporated simple to moderately difficult shifting below the half-string harmonics in a manner similar to J.-B.S. Bréval's pedagogical sonatas. All 44 of his sonatas have been edited in Monumenti musicali italiani, xii: Monumenti di musica piedmontese, v (Milan, 1988).

For bibliography *see* CHIABRANO, CARLO.

VALERIE WALDEN

Chiabrera, Gabriello [Il Savonese] (*b* Savona, 8 June 1552; *d* Savona, 11 Oct 1638). Italian poet and librettist. He wrote an autobiography which gives a brief general statement about his life and works but few biographical details. He was educated at the Jesuit College in Rome until the age of 20, when he entered the service of Cardinal Cornaro. After being involved in a duel, he left Rome, and returned to his birthplace, where he spent the next decade pursuing his literary studies. He spent his later years in Florence (1595–1633) and Savona, enjoying the patronage of the Grand Dukes of Tuscany, Duke Carlo Emanuele I of Savoy, Duke Vincenzo Gonzaga I and Pope Urban VIII, all of whom he celebrated in his occasional verse. He also eulogized many of his contemporaries, among them Jacopo Corsi, Ottavio Rinuccini, Giulio Caccini and Torquato Tasso.

Although Chiabrera wrote in almost every literary genre of his day, his most important contribution was in the field of lyric and dramatic poetry intended for music. Influenced by the humanist theories of the Pléiade and by the strophic forms of the more popular vein of the Italian Renaissance, he experimented with the metrical patterns and simple strophic verse adapted by Ronsard from classical models, as well as with the varied stanza types of earlier Italian poets, such as Sannazaro, Serafino Aquilano, Lorenzo de' Medici and Poliziano. After publishing several collections of poetry (two books of *Canzonette* in 1591, *Scherzi e canzonette morali* and *Maniere de' versi toscani* in 1599) he was celebrated as a modern Pindar and as the creator of a new lyric style in Florence. The short, varied verses and novel, often symmetrical internal schemes of his canzonettas and *scherzi* (the latter a term he introduced) were natural aids to musical organization and attracted many song-writers in the early 17th century, such as Caccini, Peri, Monteverdi (the majority of the *Scherzi musicali* of 1607 are to Chiabrera's texts), Francesco Rasi, Stefano Landi and others. Although his theatrical works (*L'Orzalesi*, *Il Geri* and *Il Bamberini*) remained unpublished until 1826, they reveal an attitude of conscious reform aimed at greater simplicity and immediacy of appeal than the Petrarchist lyrics of his contemporaries.

A member of the Florentine Accademia degli Alterati, Chiabrera was also among the literary figures who frequented Corsi's salon in the 1590s and was one of the first poets to experiment with the new dramatic genre, the libretto. His *Rapimento di Cefalo*, set largely by Caccini, was the most spectacular event of the Florentine wedding celebrations of 1600. He visited Mantua in 1602 and 1605 and provided the prologue and *intermedi* to Guarini's *L'idropica*, presented during the Gonzaga court festivities in 1608. Also in that year, for the wedding of Cosimo II in Florence, he wrote a 'canzona sopra il balletto a cavallo' and two 'favolette da rappresentarsi cantando', one of which was probably *Il pianto d'Orfeo*. Other librettos from this period are *Oritia* and *Il Polifemo geloso* (both published only in 1615, with *Il pianto*), and *La Galatea* (1614, revised as *Gli amori di Aci e Galatea* and set by Santi Orlandi for a performance in Mantua in 1617). Probably somewhat later are *Angelica in Ebuda* (1615) and *La vegghia [veglia] delle Grazie* (or *Il ballo delle Grazie*), the latter produced in Florence in 1615 with music in part by Peri. Two other librettos, *Amore sbandito* and *La pietà di Cosmo*, are lost.

Chiabrera's influence on his contemporaries may be seen in the fact that certain formal features of Rinuccini's expanded *Dafne* libretto of 1608 and of Striggio's *Orfeo* resemble those in *Polifemo* and *Galatea*, particularly in the use of specific strophic forms and unifying choral structures. His experimentation with new formal schemes has been credited with inspiring some elements of Monteverdi's *concertato* designs as well as with fostering the musical separation between recitative and aria in the operas and chamber cantatas of the mid-17th century and with providing the basis for the psychological portrayal of their characters.

Il rapimento di Cefalo and seven other librettos are in Angelo Solerti's *Gli albori del melodramma* (Milan, 1904/*R*), iii; and there is an edition by Luigi Negri of his *Canzonette, rime varie, dialoghi* (Turin, 1952), and an *Opere di Gabriello Chiabrera* by Marcello Turchi (Turin, 1973, 2/1984).

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BARBARA R. HANNING

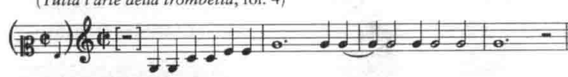
Chiamata (It.: 'call'; Fr. *chamade*; Sp. *chamado*). A term indicating a monophonic trumpet or horn call, or a homophonous imitation of the same on other instruments, normally strings. The *chiamata* was apparently introduced shortly before 1600 as a prefatory piece to a newly developed series of military trumpet calls known as 'alarm' signals. In the course of the 17th century it came to supersede the military toccata, which had performed a similar function for an older body of military calls. The *chiamata* was originally a single-section piece consisting of a characteristic arpeggio figure rising from *g* to *g′*, followed by a rapid reiteration of the latter pitch (ex.1*a*). The form was extended before 1630: the first section was occasionally given a varied repeat; and a second section, comprising an arpeggio figure falling from *c″* to *c′* before rising to a rapidly reiterated *g′*, was added (ex.1*b*). Bendinelli (*Tutta l'arte della trombetta*, 1614) and Fantini (*Modo per imparare di sonare di tromba*, 1638) included military chiamatas together with their associated military trumpet calls. Fantini also included an unassociated 'prima chiamata di guerra' and composed six free-standing *chiamate di capriccio*, which add to the two-section form the same music transposed one octave higher. During the second half of the 17th century, the trumpet *chiamata* reverted to a single-section form, now an arpeggio rising and falling, *c′*-*c″*-*c′*, and terminating on *g′*, which was sometimes reiterated and/or trilled upon (ex.1*c*). It was employed in many signals into the 19th century.

The term *chiamata* was also employed more generally to describe the 'alarm' signals themselves, as in Mersenne's 'Autre Charge ou Chamade' (*Harmonie universelle*). In this sense it indicated 'a call, or summon, . . . a parley . . . [or] challenge', as noted by Randle Cotgrave (*Dictionarie of the French and English Tongues*, 1611), John Florio (*Queen Anna's New World of Words*, 1611), Gervase Markham (*The Souldiers Exercise*, 1639), Du Praissic (*The Art of Warre*, trans. J. Cruso, 1639) and others. Walther (*Musicalisches Lexicon*) expressly associated *chiamata* with 'the sound of trumpets and timpani challenging a [besieged] city'; *chamade* was 'a sign given by a trumpet or drum to notify the enemy that one wished to make some suggestions to him regarding the surrender of his besieged place'. Altenburg (*Versuch*, 1795) described the conventions pertaining to such dispatches, including the sounding of 'a signal consisting of several so-called calls [*Rüfe*]'.
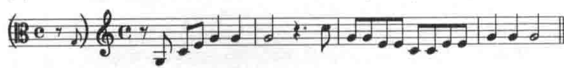
The musical figure of the *chiamata* became associated with the circular hunting horn as it came into use during the 17th century. Orchestral *chiamate* – particularly the *chiamata alla caccia*, a short programmatic piece for strings representing the bustle of the hunt and based on rising and falling arpeggio figures – feature in some 17th-century stage works, including Cavalli's *Le nozze di Teti e di Peleo* (1639) and Lully's *La princesse d'Elide* (1664). The call was quoted by a number of composers, most notably Christoph Strauss (*Missa 'Veni sponsa Christi'*), Biber (Sonata *a* 7, 1668; *Trombet undt musicalischer Taffeldienst*) and J.S. Bach (Suite no.1 in C; Brandenburg Concerto no.1; and in the obbligato trumpet part to the bass aria 'Grosser Herr, o starker König' of the *Christmas Oratorio*, ex.1*d*).

Ex1.
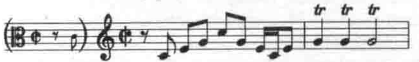
(a) C. Bendinelli: 'Chiamata' before the alarm signal 'al ordine' (*Tutta l'arte della trombetta*, fol. 4)
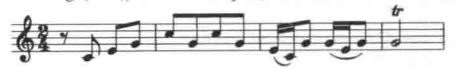


(b) G. Fantini: 'Prima Chiamata di Guerra' (*Modo per imparare*, p.12)



(c) H.I.F. Biber: *Trombet-undt musicalischer Taffeldienst, movt. 1 'Intrada'*, part for 'Tromba luditur in Violino Solo' bars 1–2



(d) J.S. Bach: *Christmas Oratorio*, Aria 'Grosser Herr, o starker König' (no.8), Tromba in D part, bars 15–18



See also SIGNAL (i); and TUCK, TUCKET.

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PETER DOWNEY, EDWARD H. TARR

Chiang Wen-yeh. *See* JIANG WENYE.

Chiara, Maria(-Rita) (*b* Oderzo, 24 Nov 1939). Italian soprano. She studied in Venice and Turin, making her début in 1965 as Desdemona at the Doge's Palace, Venice. Engagements in the major Italian theatres led to appearances throughout Europe and in South America. She made her Covent Garden début as Liù in 1973, her US début (in Chicago) as Manon Lescaut and her Metropolitan début as Violetta in 1977. Chiara's roles included Anna Bolena, Mathilde (*Guillaume Tell*), Elsa, Massenet's Manon, Bellini's Juliet, Micaëla, Adriana Lecouvreur and Maddalena (*Andrea Chénier*), as well as many Verdi heroines, notably Aida, which she sang in Luxor (1987) and at the 50th anniversary season at the Baths of Caracalla, Rome (1991). However, her beautiful, soft-grained voice was best displayed in Puccini, as Tosca, Mimì, Suor Angelica, Butterfly and, in particular, Liù.

ELIZABETH FORBES

Chiarentana [chiarenzana, chirinitana, giaranzana] (It.). An Italian dance, especially of the 15th and 16th centuries. It was known as early as 1459, when one is said to have been included in a ballo performed for Pope Pius II in Florence, and choreographies for *chiarentane* were included in treatises by DOMENICO DA PIACENZA and

GUGLIELMO EBREO DA PESARO. The dance is mentioned in Gazoni's *La piazza universale di tutte le professioni* (1587) in a list of such popular dances as the pavan, galliard and saltarello. John Florio's *Queen Anna's New World of Wordis; or a Dictionarie of the Italian and English Tongues* (London, 1611) defined the 'chiarenzana' as 'a Kinde of Caroll or song full of leaping, like a Scottish gigge'. FABRITIO CAROSO included a sophisticated choreography in *Il Ballarino* (1581), describing something much like the English contredanse, with some individual steps taken from the pavan. Caroso noted that the *chiarentana* ordinarily caused great confusion at a ball, partly because of the concentration needed to execute correctly the passes, figures-of-eight and other floor patterns, and partly because before the dance began it was customary for each man to chase his chosen partner: 'gl'Huomini corrono à pigliar le Dame, come se fossero tanti Falconi, che corressero à pigliare la preda' ['the men run to seize the ladies, like falcons running to seize their prey'].

Music for the *chiarentana* is extremely rare in surviving sources of Renaissance instrumental music. Caroso included a brief example, with its *sciolta* or after-dance, and 14 were included in Marc'Antonio Pifaro's *Intabolatura de lauto* (1546). All are duple-metre dances (in spite of Chilesotti's transcription of Caroso's in *Lautenspieler des XVI. Jahrhunderts*, 1891) in a simple homophonic style with eight-bar phrases. Some individual dances are organized as variation forms over a recurring harmonic series. Several of Pifaro's are arrangements of vocal models, including Janequin's *La bataille* and Passereau's *Il est bel et bon*.

See also DANCE, §3(II).

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□

Chiari, Giuseppe (*b* Florence, 26 Sept 1926). Italian composer. He began to compose in 1950 after he took private piano lessons and after a period at the engineering faculty of Florence University, where in 1947 he founded a jazz club. In 1961–2 he cooperated in the Florentine concert association Vita Musicale Contemporanea, and in 1962 he was co-organizer with Bussotti of the exhibition Musica e Segno, which was mounted in various cities in Europe and the USA. He was also a member of the Florentine Gruppo 70 and of the Fluxus Movement of New York (from 1962), and contributed to a number of journals including *Marcatre* and *Collage*.

Chiari is considered the leading Italian exponent of 'action music'. Beginning with *Qualche oggetto* (1964, included in *La strada*), his conviction that 'the writing of action music is equivalent to not knowing how much dignity it is necessary to lose in order to express one's negative arguments' led him to devise his works for performance by himself. Frequently they consist of 'suites' in progress, including pages of music, verbal and graphic instructions, collages and 'décollages', all intended for happenings that can use any means in any location. Chiari's anti-professional instrumental technique – using simple objects as musical instruments and vice versa – restored acoustic events to everyday immediacy. From his typical investigation of music-making at its budding stage (*Strimpellare*, included in *Quel che volete*) he evolved to the more constructive social criticism of *Happening sulla TV*, and to the political utopia of *Suonare la città*. Free, technically and ideologically, from any acquired theory of composition, Chiari's works can be fully appreciated only by taking into account avant-garde developments in total or visual art (from the Fluxus Movement to conceptual art), and his performances have tended to be in galleries rather than concert halls.

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CLAUDIO ANNIBALDI/STEFANO A.E. LEONI

Chiarini, Pietro (*b* Brescia, early 18th century; *d* ?Cremona, after *c*1765). Italian composer. Fétis gave his birthdate as 1717. He was remembered by La Borde (1780) as a 'professeur habile & bon joueur de clavecin', an estimate paraphrased by Gerber (1790) and others. His activity as an opera composer is attested by the surviving librettos of works produced at Venice, Verona and Genoa from 1738 to 1746. A solitary libretto of 1754 places him at Cremona, as does the title of a keyboard sonata published by Haffner in 1765; the latter, in G major, reveals him as a lesser contemporary of Galuppi. Chiarini's collaboration with Goldoni, 1741–2, was first elucidated by Ortolani in his edition of Goldoni's complete works; Walker's further researches into the tangled history of the intermezzo *Il finto pazzo* and its later version *Amor fa l'uomo cieco* succeeded in establishing Chiarini's share in their music.

On the basis of a manuscript in the library of the Paris Conservatoire, Walker also concluded that *Il geloso schernito*, previously ascribed to Pergolesi (and published as such in the composer's complete works), was in fact by Chiarini; and there can be no doubt that this is music of a later vintage, and of less importance, than Pergolesi's.

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Arianna e Teseo (after Pariati: *Teseo in Creta*), Brescia, 1739
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PIERO WEISS

Chiaroscuro. British vocal ensemble. Founded by the tenor Nigel Rogers, it specializes in the performance of early Italian Baroque music. The ensemble's membership has always been very flexible, including at various times Rogers, Patrizia Kwella, Emma Kirkby, Mark Padmore, Richard Wistreich, David Thomas and many others. It has focussed on the secular music of Monteverdi and his contemporaries, often in association with the instrumental ensemble London Baroque. The discography of Chiaroscuro includes an important recording of Monteverdi's *L'Orfeo*, made in 1983 with London Baroque and the London Cornet and Sackbut Ensemble. The ensemble has occasionally ventured into the secular repertory of the 15th and 16th centuries.

FABRICE FITCH

Chiaula [Chiaula, da Palermo, Palermitano, Panormitano], **Mauro** [Maurus Panhormita] (*b* Palermo, *c*1544; *d* Palermo, *c*1603). Italian composer. He was a Benedictine monk in the congregation of Monte Cassino and took orders in the abbey of San Martino delle Scale, near Monreale, on 28 August 1561 (Mongitore) or on 28 August 1562 or 6 November 1578 (Balsano). In 1581 the senate of Palermo decided to mount a new performance at the church of S Maria della Pinta of Teofilo Folengo's *Atti della creazione del mondo e dell'incarnazione del Verbo* (this *rappresentazione sacra* had had its first performance there in 1538, whence its popular title 'L'atto della Pinta'); the viceroy, Marc'Antonio Colonna, commissioned Ciaula to compose the music. In 1588 he dedicated his five-voice masses from Venice to the abbot of S Benedetto Po, near Mantua; he dedicated the motets of 1590 from S Benedetto and by 1597 he had returned to San Martino delle Scale where he remained until his death.

Folengo's *Atti della creazione del mondo* is a compilation into scenes, with stage directions, of Bible passages, mostly in Latin, interspersed with Latin and Italian poems; Ciaula set the biblical words as polychoral motets and the poems as monodic recitatives. The opening Sanctus, sung by a chorus of angels accompanied by various instruments, continued to be performed in the churches of Palermo until the early decades of the 19th century. Of Ciaula's four masses one is on the cantus firmus, *Fa sol la re*; the others are parodies of *Susanne un jour* and *Gustate et videte* by Lassus, and *Corona aurea* by Palestrina. In two masses he experimented with conflicting proportions: in the second 'Osanna' of the *Missa super 'Susanne un jour'* and the second 'Agnus Dei' of the *Missa super 'Corona aurea'* each of the five voices is assigned a different mensuration. The dedication of his *Sacrae cantiones* is addressed to Cardinal Montalto, a nephew of Pope Sistus V and a generous patron of musicians. Its title page indicates that instruments may be used to double or replace voices. All his secular music, a book of madrigals and a madrigal in the collection *Infidi lumi* (Palermo, 1603; see Bianconi), is lost.

Because of his alternative names Mauro Ciaula has sometimes been confused with Bartolomeo Lieto Panhormitano, with Niccolò Panhormitano, abbot of Monte Cassino, with Fra Mauro (i) and with Mauro Matti.

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all published in Venice

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Chiavelloni, Vincenzo (*fl* 1668). Italian theorist. From the content of his only extant printed work it seems likely that he was not a musician. His *Discorsi della musica* (Rome, 1668), dedicated to Cardinal Giacomo Rospigliosi, nephew of Pope Clement IX, consists of 24 essays on the relationship of music to moral values and the development of virtue and as an aid to philosophy. The work relies entirely on ancient classical authors and is thus an example of the 17th-century Italian interest in the broad humanistic knowledge found in the works of philosophy, rhetoric and aesthetics of classical Greek and Latin sources. Of particular value to Baroque music aesthetics is the emphasis on music as a vehicle for representing and controlling the emotions of audiences, an aspect of ancient classical philosophy that was the basis for the Baroque theory of the Affects.

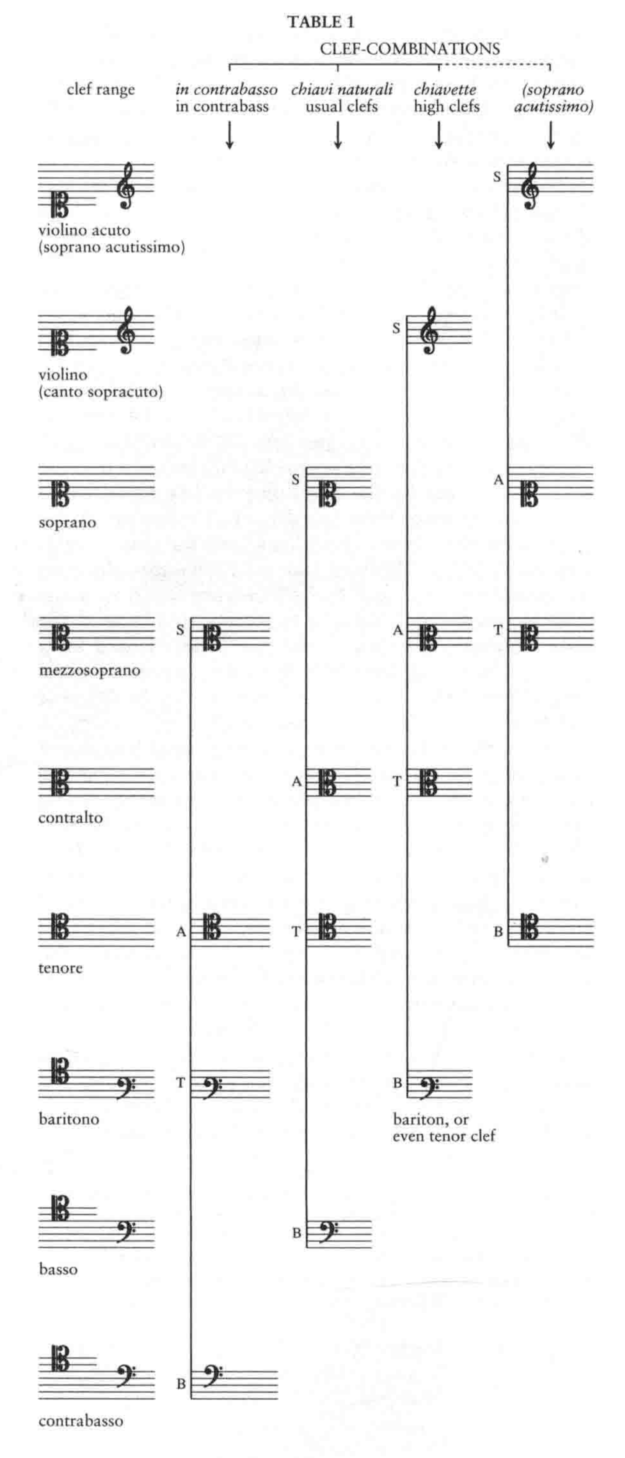
GEORGE J. BUELOW

Chiavette (It.: 'little clefs'). Term for certain combinations of clefs used in 16th- and 17th-century polyphonic music, distinct from the *chiavi naturali* (the combination of soprano, alto, tenor and bass clefs); it is especially used for the combination of 'high clefs' (treble, mezzo-soprano, alto and baritone clefs). Some theorists stated that the chiavette implied transposition by a 4th or 5th into the register of the 'normal' clefs, whence the alternative term *chiavi trasportate* (transposing clefs). These terms arose in the 18th century, when the practice was no longer current outside the papal chapel in Rome. Some modern scholars see clef combinations as an important clue to the mode of particular compositions, especially ones from late 16th-century Italy.

To correspond with CLEF, *italic* letters are used here to represent the pitches as named by Guido of Arezzo (*see* PITCH NOMENCLATURE); a figure after the letter-name of a clef denotes the staff line on which it stands, counting from the lowest (e.g. the modern treble clef, *g*2, the modern bass clef, *F*4).

Table 1 provides an overview of the clef groupings. The first three were employed by composers while the fourth, *soprano acutissimo*, was added by Bononcini (*Musico prattico*, 1673) to complete the list of theoretical possibilities. *In contrabasso* notation was widely used by Franco-Flemish composers, but in Italy it appeared only in the polychoral compositions of the two Gabrielis and their followers; otherwise it had disappeared by the middle of the 16th century. Contrary to long-held opinion, *in contrabasso* notation was seldom employed to emphasize a funerary character: while there is a Josquin *De profundis* set *in contrabasso*, one by Willaert is notated in high clefs and Vatican sources provide several examples of non-funerary music *in contrabasso*, including Févin's motet *Le vilain jaloux* and an *Ave Maria* by Marbrianus de Orto. High clef notation was used for much longer: in the age of Palestrina and Victoria the vast majority of *a cappella* polyphony was notated in this clef grouping. It

TABLE 1



remained in use in the *stile diatonico osservato alla Palestrina* of the Roman school throughout the 18th century and into the 19th, when it was last used by Giuseppe Baini (*Apparuit Dominus Salomoni*, 1837). This conservative practice was, however, restricted to composers writing for the papal chapel.

The first writer to mention standard and high clefs was Ganassi (*Lettione seconda*, 1543); he referred to the high clef grouping as 'composizione ordinata per la parte sopra acuta' (i.e. in the *g*2 clef). The term 'chiavette' first appeared in Girolamo Chiti's *Recercari, e solfeggi a voce sola di diverse chiavi* of 1718 (ms, *I-Rli* Ms.Mus. P.15, p.11), by which time, however, these clef groupings had become obsolete everywhere except Rome. Chiti defined *Chiavi naturali*, or *chiavi madri*, as the seven clefs of the *setticlavio musicale* (*g*2, *c*1, *c*2, *c*3, *c*4, *F*3, *F*4) with at most one flat in the key signature. *Chiavi accidentali*, or 'chiavette', were the same seven clefs but brought into use for transposition by the addition of a key signature of sharps or of more than one flat. The chiavette ('baby clefs') were thus seen as generated from the *chiavi madri* ('mother clefs') to facilitate transposition – thus the term 'transposition clefs' used by 18th-century theorists. Some writers (Paolucci, 1765–72; Becherini, 1813) used the term 'chiavette' for those clefs other than *F*4 used for a few bars here and there in a figured bass part to avoid ledger lines. Table 2 lists the names by which the different clef combinations have been designated.

The origin of the chiavette clef groupings is a source of controversy. It is clear, however, that the need to notate the *ambitus* of each of the eight (later 12) modes without resorting to ledger lines played a role (see Bononcini). This led to a difference in character between a mode as notated in the normal clefs (i.e. *chiavi naturali*) and as notated in high clefs: each *ambitus* has a different interval structure, and there was a different relationship between the highest note and the *finalis* (see Kurtzman, who confirmed an earlier observation by Hermelink). Another factor was the convention (see Paolucci and Martini) of conforming to the original key of a cantus firmus as it had appeared in the antiphonary; once the appropriate transposed clef had been chosen for the tenor, the notational system had to be adjusted to keep the parts at the correct distance from one another. Kurtzman analysed the relationship in Rome between the notation of plainchant antiphons and that of the polyphonic psalms and Magnificats with which they were modally associated in the Office; he found confirmation of the importance of this factor and suggested that this notational correspondence could be the origin of high clefs.

Chiavette clearly played an important role in the modal system. Towards the end of the 16th century, the confusion among eight 'psalm-modes', the eight 'motet-modes' and the 12 new Glarean modes made correct identification even more difficult (Powers). Bona (1595) and Cerone (1613) affirmed that transposition clefs could be of help in this task. The Spaniard Joseph de Torres y Martinez Bravo (1702), however, declared that the type of notation, together with the *finalis*, was sufficient for identifying the mode. The custom of using the final note of the bass to identify the mode had already been mentioned by Galilei (*Fronimo*, 1584); in 1640, Doni (*Annotazioni sopra il compendio*) explicitly confirmed that in order to differentiate between the authentic mode and its plagal, in the latter case the above mentioned final note was an octave lower than in the former. The disappearance of chiavette in the mid-17th century may have been directly linked to the growth in popularity around that time of the modern tonal system, in which the *ambitus* is not a defining element. But the decline of the system might also have been caused by the increasing use in the late 16th century of instruments such as the violin and the cornett, which were capable of producing higher pitches than all but a few singers; the larger range of these instruments hastened the abandonment of chiavette for voices.

Only those pieces set in *chiavi naturali* were considered unproblematic for standard vocal ensembles. Pieces notated in high clefs were intended to be transposed downwards, according to Ganassi, by a 5th, and according to Banchieri (*Cartella, overo Regole*, 1601) and Picerli (*Specchio secondo di musica*, 1631) by a 4th when the B♭ is present in the signature and by a 5th with no key signature. An explanation of Banchieri's rule is the following (Baini, 1828). When the mode is notated in high clefs and there is a flat in the key signature, this means that the piece has been transposed a 4th upwards; for the piece to be sung, it must be returned to its natural

TABLE 2

AUTHOR	CLEF-COMBINATION		
	in contrabass	*usual clefs*	*high clefs*
Ganassi, 1543	—	—	composizione ordinata per la parete sopra acuta
Morley, 1597	—	low keys	high keys
Banchieri, 1601–14	in contrabasso	per C sol fa ut	per G re ut
Praetorius, 1619	—	—	[a piece] hoch *Claviret*
Angliera, 1622	—	alla bassa	all'alta
Doni, 1630–40	—	alla bassa	all'alta
De Torres, 1702	—	claves naturales	claves transportadas
Chiti, 1718–42	—	chiavi naturali	chiavette
Paolucci, 1765–72	—	le solite chiavi	chiavette chiavi trasportate
Martini, 1774	—	—	chiavi trasportate
Capalti, 1788	—	chiavi naturali chiavi usuali chiavi comuni	chiavi di trasporto
Baini, 1796–1808	—	chiavi naturali	chiavi trasportate

place by removing the flat and lowering it by a 4th. When, however, the mode is set in high clefs but without a flat in the key signature, it has been transposed to remove the flat; for it to be sung, it must therefore be returned to its proper transposed key by restoring the flat and lowering it a 5th. The converse applies to pieces notated *in contrabasso*.

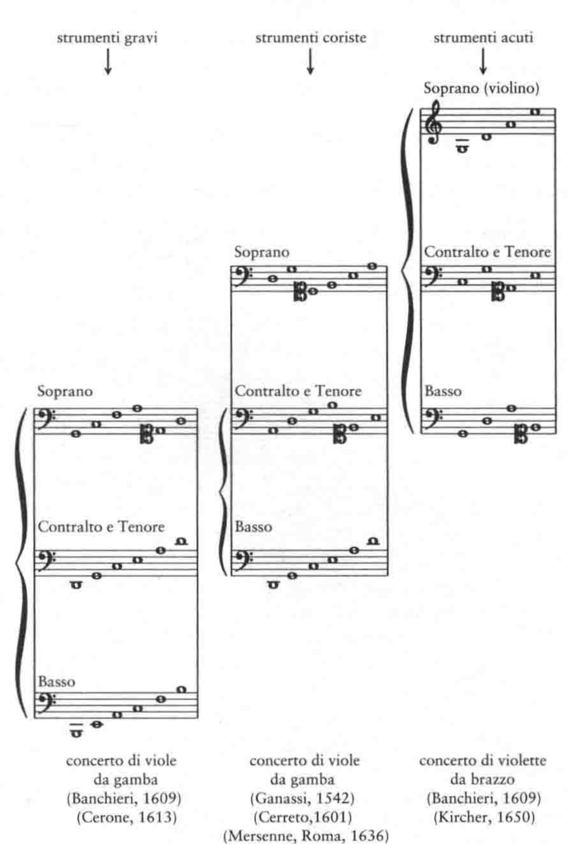
The above rule finds agreement in Italian sources dating from about 1561–3 to 1608. In mid-17th century Rome only transpositions to the 4th below are mentioned, and at the end of the century and throughout the next the transposition was to a 3rd below on account of the lowering by a whole tone of the pitch of Roman organs. Exceptions to the rule were provided by Philippe Rogier, whose first kyrie in the *Missa 'Domine Dominus noster'* (*c*1590–95) is the earliest example of a sacred composition in high clefs with a bass part for organ already transposed, Morley, who in 1597 declared against any kind of transposition, Praetorius (*Syntagma musicum*, iii, 2/1619) and Schütz (1619–36). According to J.B. Samber (1707), the downward transposition should be by a 4th when the bass is notated in *F*3, by a 5th when the bass in notated in *c*4. In general, transposition seems to have been made to suit the singers.

'Standard' clef combinations came into use in the second quarter of the 16th century; from that time onwards it was possible to speak of variants. Hybrid clef combinations such as *c*1, *c*3, *c*4, *F*3 required no transposition; in order to prevent the organist from transposing automatically on seeing the clef *F*3, the continuo part was marked 'sonate come stà' (play as it stands). A similar situation is encountered in the clef combination *g*2, *c*3, *c*4, *F*4, but in this case the warning was applied to the treble part (in the early 17th century, violin or cornett). This clef grouping became common around the beginning of the 17th century when violins and cornetts began to play the leading treble parts.

When used in instrumental music, 'transposition' clefs were meant to be read at pitch. Banchieri (*Conclusioni*, 1609 and *Cartella musicale*, 1614) connected the three standard clef combinations with three different types of ensembles: 'high clefs' were linked with 'strumenti acuti', the 'usual clefs' with 'strumenti choristi' or 'voci humane' and 'in contrabass' with 'strumenti gravi' (Table 3).

This division corresponds to the polychoral practice of composers such as the Gabrielis, Giacobbi, Lodovico Viadana, Leone Leoni, Clinio and Banchieri himself. Giacobbi (*Salmi concertati*, 1609) used the terms 'choro acuto', 'choro ordinario' and 'choro grave', and Viadana (*Salmi per cantare e concertare*, 1612) called for 'acuto', 'capella' and 'grave' choirs. This sytem may have led to the development of the low G-tuned viol consort, whose origin has long been unexplained.

TABLE 3



concerto di viole da gamba (Banchieri, 1609) (Cerone, 1613) — concerto di viole da gamba (Ganassi, 1542) (Cerreto,1601) (Mersenne, Roma, 1636) — concerto di violette da brazzo (Banchieri, 1609) (Kircher, 1650)

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Chiavi naturali (It.). Term for the customary combination of clefs (soprano, alto, tenor and bass) used in 18th- and 19th-century polyphonic music. *See* CHIAVETTE, Table 2.

Chiavi trasportate (It.: 'transposing clefs'). Term for a combination of clefs used in 16th- and 17th-century polyphonic music. *See* CHIAVETTE.

Chic. American pop group. It was formed in 1976 by Nile Rodgers (*b* New York, 19 Sept 1952; electric guitar) and Bernard Edwards (*b* Greenville, NC, 31 Oct 1952; *d* Japan, 18 April 1996; bass guitar) and included Tony Thompson (drums), Norma Jean Wright and Alfa Anderson (both vocals): Luci Martin replaced Wright in late 1977. Their first hit *Dance, Dance, Dance* (*Yowsah, Yowsah, Yowsah*) (1977) introduced their basic compositional approach: chant-like group vocals during the choruses alternated with more melodic female-dominated or solo female vocals during the verses. The focus of the recordings, however, was the instrumental sound featuring infectiously interlocking rhythms produced by Edwards's extraordinarily mobile bass-playing, Rodgers's syncopated, choked guitar style and Thompson's four-on-the-bar kick drum. This combination produced a slick funk sound verging on disco with a texture that remained remarkably spare despite the use of orchestral instruments to sustain pitches and play riffs. Edwards combined the steady accents and octave runs typical of disco with percolating off-beat rhythms and wide-ranging melodic lines, fulfilling the function of both bass and lead instruments. After *Dance, Dance, Dance* the band's most successful singles were *Le Freak* (1978), *I want your love* (1978) and *Good Times* (1979) which provided the basis for the Sugarhill Gang's pioneering hip hop record *Rapper's Delight* (1979). Chic's popularity waned after 1979 and the group broke up in 1983. As producers, Edwards and Rodgers continued to be in demand both together and individually, and were involved with such performers as Sister Sledge, Carly Simon, Debbie Harry, Diana Ross, Aretha Franklin, Madonna (*Like a Virgin*), Robert Palmer (*Addicted to Love*) and David Bowie (*Let's dance*). When producing, Rodgers and Edwards often played as well, thus lending the Chic sound to these records, particularly with Sister Sledge. Chic reformed in the early 1990s but their reunion album *Chic-ism* was a commercial failure.

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Chicago. City in Illinois, USA. It is the third-largest city in the USA, and an important musical centre.

1. Early history. 2. Orchestras, choirs and festivals. 3. Opera and musical comedy. 4. Music schools and libraries. 5. Music publishers and instrument makers. 6. Composers and writers on music. 7. Jazz and blues. 8. Traditional music.

1. EARLY HISTORY. Chicago was established in the late 18th century as a trading post near the southern end of Lake Michigan, and in 1803 Fort Dearborn was built there. The village was incorporated in 1833 and received its city charter in 1837. Much of the city was destroyed by fire in 1871, but it was rebuilt and soon became a centre for trade and transport.

Chicago's concert activity until about 1880 was provided chiefly by touring artists and amateur music societies. The impresario P.T. Barnum brought musical attractions to Chicago as early as 1840. Later important touring artists included Adelina Patti, who made her first Chicago appearance in April 1853 with the violinist Ole Bull, and the pianist L.M. Gottschalk, who performed there several times in the 1860s. Early concert halls included Rice's Theatre and McVicker's Theatre; the first auditorium designed for concerts was Tremont Music Hall, which opened in 1850 in the Tremont Hotel. As bigger theatres were built, opera companies, orchestras and concert artists made regular visits to the city.

There were music schools and private music teachers in Chicago as early as 1835, and amateur performing groups soon followed. The Old Settlers' Harmonic Society (1835–6, sometimes called the Chicago Harmonic Society) was the first formal musical organization in the city. Other societies were the Chicago Choral Union (1846), the Mozart Society (1849), the Musical Union (1858–66), the Oratorio Society (1868–71) and the visiting Germania Musical Society. The Apollo Musical Club, still active (as the Apollo Chorus of Chicago) in the 1990s, was organized as a male chorus by Silas G. Pratt and George P. Upton in 1872; women formed an occasional auxiliary chorus from 1874 and were admitted permanently in 1885.

2. ORCHESTRAS, CHOIRS AND FESTIVALS. Chicago's first orchestra, the Philharmonic Society, performed from 1850 to 1868, conducted first by Julius Dyhrenfurth and later by Hans Balatka. Another orchestra performed under Henry Ahner from 1856 to 1858. The Chicago Orchestra was formed in 1891, with Ferdinand W. Peck as president. Theodore Thomas, who with his orchestra had visited Chicago for several seasons and was to be musical director of the World's Columbian Exposition (1893), was appointed its first conductor. The orchestra performed in the Auditorium Theatre, and moved in 1904 to the new 2566-seat Orchestra Hall (see illustration). Thomas died in 1905; from 1906 it was called the Theodore Thomas Orchestra, and in 1912 it was renamed the Chicago SO. Thomas's successors were his assistant, Frederick Stock (1905–42), Désiré Defauw (1943–7), Artur Rodziński (1947–8), Rafael Kubelík (1950–53), Fritz Reiner (1953–63), Jean Martinon (1963–9), Georg Solti (1969–91) and Daniel Barenboim (from 1991). Significant premières given by the orchestra include Prokofiev's Third Piano Concerto (1921), Stravinsky's Symphony in C (1940), Kodály's Concerto for Orchestra (1941), Roy Harris's Seventh Symphony (1952), Martinon's Fourth Symphony, *Altitudes* (1965), Henze's *Heliogabalus Imperator* (1972), Tippett's Fourth Symphony (1977), Lutosławski's Third Symphony (1983), Corigliano's First Symphony (1989), Takemitsu's *Visions* (1989), Carter's Partita (1994) and Birtwistle's *Exody* (1998). Resident composers since the 1980s have been John Corigliano, Shulamit Ran and Augusta Read Thomas. The orchestra achieved international renown through its recordings, particularly under Reiner and Solti, and overseas tours beginning in 1971. The Chicago Symphony



Orchestra Hall, Chicago, designed by Daniel H. Burnham, opened 1904

Chorus, founded in 1957 by Margaret Hillis, has made tours and recordings both independently and with the orchestra.

The Civic Music Association of Chicago was founded in 1913 in order to encourage the study of music; in 1919 it helped Stock organize the Civic Orchestra of Chicago for the training of young instrumentalists. The Chicago Children's Choir was established in 1956. Music of the Baroque, a professional chorus and orchestra, was founded in 1971 to perform the oratorio repertory. In addition, a number of early music groups have been based in Chicago, including the chorus His Majestie's Clerkes, the Chicago Baroque Ensemble and the Newberry Consort.

Two major annual summer festivals have been held in Chicago. From 1906 Ravinia Park, in the northern suburb of Highland Park, has held a summer season of music, dance and theatre which was suspended only during the 1930s depression. Its music directors have included Seiji Ozawa (1964–8), István Kertész (1970–72), James Levine (1973–93) and Christoph Eschenbach (from 1995). In July 1936 the Chicago SO played for the first time at the Ravinia Festival, which then became its regular summer home. A municipally sponsored summer orchestra series has been held since 1934 in a bandshell originally erected by the Works Progress Administration in Grant Park, on the lake shore near the centre of the city. Originally Grant Park Concerts, the series was renamed the Grant Park Music Festival in 1995.

3. Opera and musical comedy. Chicago's first opera performance was of Bellini's *La sonnambula* in 1850. A second season was held in 1853, and from 1858 opera was a regular part of the music calendar. By 1875 more

than 60 operas had been heard in the city, many of them recent works. Crosby's Opera House opened in 1865 with a stage suitable for full-scale grand opera; it was destroyed in the 1871 fire but quickly rebuilt. For the next decade light opera, operetta and musical comedy dominated the city's stages, and grand opera was not revived until the early 1880s. During the 1883–4 season the rival New York companies of Henry Abbey and James Henry Mapleson visited Chicago. In 1889 the Metropolitan Opera of New York performed Wagner's complete *Ring* cycle in the new 4000-seat Auditorium Theatre, which was to be the city's principal venue for opera for the next four decades.

In 1910 Chicago's first resident opera company, the Chicago Grand Opera Company, was formed with Harold McCormick, a financier, as president and Cleofonte Campanini as musical director. During its first season Mary Garden, who was to be a central figure in Chicago opera for 21 years, performed in Debussy's *Pelléas et Mélisande*, Charpentier's *Louise* and Richard Strauss's *Salome*. A highlight of the Garden years was the première of Prokofiev's *The Love for Three Oranges* in 1921 during her one season as general director of the company.

Between 1910 and 1946 there were some seven opera companies in the Chicago area (several of them successive names for the same, reorganized company). All shared artists with the Metropolitan and leading European theatres, all presented a diverse repertory and all ceased operation because of financial difficulties. From 1912 to 1931 a summer season of opera was presented at Ravinia Park. In 1929 most opera performances moved to the new 3500-seat Civic Opera House.

The Lyric Theatre of Chicago, with Carol Fox as general manager, presented its first three-week season there in November 1954, during which Maria Callas made her American début in Bellini's *Norma*. In 1956 the company was renamed Lyric Opera of Chicago. It was essentially an Italian company (often called 'La Scala West'), with nearly 70% of its repertory Italian. Fox and Ardis Krainik, who succeeded her in 1981, looked largely to Europe for new talent. Later, American singers and conductors made more frequent appearances, and the scope of the company's repertory widened; notable works commissioned by Lyric Opera include Penderecki's *Paradise Lost* (1978), Bolcom's *McTeague* (1992), Anthony and Thulani Davis's *Amistad* (1997) and Bolcom's *A View from the Bridge* (1999). Resident composers since the 1980s have included Bright Sheng, Bruce Saylor, Shulamit Ran and Michael John La Chiusa. Opera is also presented by numerous smaller groups, notably the Chicago Opera Theatre, founded in 1974, which performs opera in English with an emphasis on works best suited to a smaller theatre.

From the turn of the century to the outbreak of World War I Chicago was also a centre for musical comedy. Among the composers who wrote for this regional market were Reginald De Koven, whose operetta *Robin Hood* (1890) and opera *Rip Van Winkle* (1920) were first heard there; Gustav Luders (*King Dodo*, 1901; *The Sho-Gun*, 1904); Raymond Hubbell (*Chow-Chow*, 1902, later produced on Broadway as *The Runaways*); Ben Jerome (*Louisiana Lou*, 1911, a vehicle for Sophie Tucker; *The Girl at the Gate*, 1912); and the prolific Joseph E. Howard who between 1904 and 1915 wrote some 17 shows for the LaSalle Theatre. Later, musical comedy in Chicago was provided chiefly by touring companies of New York productions or revivals produced locally. An exception was the long-running Broadway musical *Grease* (New York opening, 1972), originally a successful Chicago production, greatly altered for New York.

4. Music schools and libraries. Chicago's first important music conservatory was the Chicago Academy of Music, founded in 1867 by Florenz Ziegfeld; it later became the Chicago Musical College and then part of Roosevelt University. Ziegfeld was its president until 1916; among his successors were Felix Borowski (1916–25) and Rudolph Ganz (1933–54). Other conservatories were established by Hans Balatka (1879), John R. Hattstaedt (1886) and William H. Sherwood (1897). The University of Chicago has had outstanding courses in Renaissance music studies, composition and ethnomusicology; it also sponsors a professional performing group, the Contemporary Chamber Players. Northwestern University, in the northern suburb of Evanston, began to offer music instruction in 1873, and a school of music was established in 1895. Its library has a special collection of materials relating to Cage, part of the Moldenhauer Archive of 20th-century manuscripts, and extensive memorabilia, scores and correspondence of Fritz Reiner.

The Newberry Library has a rich collection of Renaissance and American music sources, and the music library of the University of Chicago has an important music history collection. The Chicago Historical Society contains documents of the city's musical history as does the Chicago Public Library. The Field Museum of Natural History has an important collection of musical instruments. Three newer repositories of source material for Chicago's musical history are the Chicago Jazz Archive at the University of Chicago, the Chicago Blues Archive at the Chicago Public Library and the Center for Black Music Research at Columbia College. The sheet music collection of Walter N.H. Harding, a valuable source of research material particularly for British and American popular song, went to the Bodleian Library, Oxford, in 1973 after its owner's death.

5. Music publishers and instrument makers. Chicago has had many publishers of school music books, gospel music and popular sheet music. The most important early firm was Root & Cady (1858–72); others included S.C. Griggs & Co. (1848–71), the first music publisher in Chicago; Joseph Cockcroft, the first in Chicago to print music from movable type (1853–4); Higgins Brothers, later H.M. Higgins Co. (1855–67), publishers of the popular songs of H.P. Danks and J.P. Webster; Clayton F. Summy, a leading publisher of educational music from 1888 to 1932; and the firm of Will Rossiter, founded in 1891 and the city's leading sheet music publisher in the early years of the century. After 1920 New York's domination of popular music publishing forced many Chicago firms to move east or to go out of business. The University of Chicago Press has published Monuments of Renaissance Music, a series of critical editions of 15th- and 16th-century music, and, in association with Ricordi in Milan, the critical edition of the works of Verdi.

Musical instrument manufacture, particularly of pianos and organs, was an important industry in Chicago from the mid-19th century. The W.W. Kimball Company was founded as a distributor in 1875 but began manufacturing organs in 1880 and pianos in 1887. Lyon & Healy,

established as a music shop in 1864, began making musical instruments in 1885; later the firm was an innovatory manufacturer of harps. Organ builders have included Story & Clark, Wilcox & White, and Estey.

6. Composers and writers on music. Popular songwriters who were active in Chicago in the mid-19th century include Henry Clay Work, who began as a music printer and later composed Civil War marching songs and parlour ballads; George F. Root, a partner in the firm of Root & Cady, also remembered for his patriotic songs of the Civil War; and Carrie Jacobs-Bond, also a publisher but better known for her sentimental ballads. The organist and composer Dudley Buck lived and worked in Chicago from 1869 to 1871, and P.P. Bliss, a composer of evangelist and gospel music, worked there from about 1864 until his death in 1876. Joseph E. Howard, in addition to his musical comedy scores, wrote popular songs in the ragtime style.

20th-century composers who have been associated with Chicago include John Alden Carpenter, who enjoyed critical acclaim during the 1920s while also pursuing a successful business career, and Leo Sowerby, who taught at John R. Hattstaedt's American Conservatory from 1925 to 1962 and for most of that time was choirmaster at the Episcopal Cathedral of St James. Ralph Shapey, Easley Blackwood and Shulamit Ran have all been members of the faculty of the University of Chicago, and Alan B. Stout joined that of Northwestern University in 1963. Other Chicago composers who achieved distinction in the latter part of the century include John Austin, John C. Eaton, George Flynn and Howard Sandroff.

Important among the city's writers on music are George P. Upton, who in 1863 became the first music critic on the *Chicago Tribune* and was a writer on opera and on individual composers; W.S.B. Mathews (1837–1912), author of books on music education and founding editor of the journal *Music* (1892–1902); and the composer and educator Felix Borowski (1872–1956), music editor of the *Chicago Sun* and programme book annotator for the Chicago SO.

7. Jazz and blues. Throughout the 20th century Chicago played a central role in the evolution of jazz and blues. There are several reasons for this. First, the city's industrial might attracted a massive influx of young workers from around the world during the first two-thirds of the century. Many of these people arrived at the time of the so-called Great Migration of black Americans from the southern states. Their increased numbers created a new demand for cabarets, cafés, restaurants, dance halls, amusement parks and cinemas, particularly on the South Side, while also stimulating the market for racially orientated music there and in the city's other entertainment districts. Mayor William Hale Thompson created a permissive city environment for the flouting of Prohibition as well as the enjoyment of new musical entertainment. The concentration over several generations of so many black Americans in the South Side ghetto generated an intense and culturally distinctive creative environment for both jazz and blues.

Ragtime pianists, important precursors of jazz, gravitated to the World's Colombian Exposition in 1893 where they set in motion the grand procession of 20th-century popular music styles associated with the city. Since New York's Tin Pan Alley dominated the music publishing business, Chicago tended more to attract performance artists rather than professional songwriters, and specialized in musicians who excelled at nightclub and dance hall work. New York swiftly took national control of the recording, broadcasting and booking of popular music as well, so that by comparison Chicago produced less heavily mediated music, often thought, for that reason, to be more authentic. As early as 1906, such influential performers as the pianists Tony Jackson and Jelly Roll Morton experimented with new improvisational possibilities that did much to transform ragtime into jazz. So, too, Chicagoans listened to cornettist bandleaders Freddie Keppard, Manuel Perez and, especially, King Oliver well before the 1920s. While most of the earliest Chicago pioneers were black Americans, a white group calling itself Stein's Dixie Jass Band performed at Schiller Caf in 1916. Several members of this band subsequently reorganized as the Original Dixieland Jazz Band and in 1917 played on the first jazz records ever made.

Chicago's attraction proved especially powerful for musicians from New Orleans and the Mississippi Delta. Bountiful club work and, beginning in 1923, the possibility of making records proved irresistible. From 1917 to 1923, groups like King Oliver's Creole Jazz Band, which included such powerful instrumentalists as the cornettist Louis Armstrong, the clarinettist Johnny Dodds and the drummer Baby Dodds, travelled between Chicago and Richmond, Indiana, to record for the Gennett label. But new popular labels such as Okeh, Paramount and Vocalion soon organized active recording programmes in Chicago. Louis Armstrong with his Hot Five and his Hot Seven recorded for Okeh in Chicago, as did the pianist Earl Hines and the clarinettist Jimmie Noone. The jazz and blues speciality labels worked the black American race market, and Chicago soon developed the reputation of being the nation's centre for authentic blues and jazz recording of emigrant Southern musicians.

The excitement of the city's nightlife, combined with an increased awareness of New Orleans jazz and the vaudeville blues of Ma Rainey and Bessie Smith, led to the formation of many white jazz groups. Among the most influential in the 1920s were the New Orleans Rhythm Kings, who played a 17-month engagement at Friar's Inn nightclub. A variety of recording groups which often included the banjo player and tenor guitarist Eddie Condon, the cornettist Jimmy McPartland, the clarinettist Frank Teschemacher, the tenor saxophonist Bud Freeman, the pianist Joe Sullivan and the drummer Dave Tough, soon came to be known as the 'Chicagoans' and their music as Chicago Jazz, retrospective labels used by New York recording executives. Some of these youngsters hailed from Austin High School in Chicago's west end and sometimes referred to themselves as the Austin High Gang. Their ties to that school were not close, however, and the city itself rather than the suburbs remained the focus of jazz activity. Several young white 'Chicagoans' hailed from the city. The clarinettist and orchestra leader Benny Goodman went on to become the King of Swing in the 1930s and 40s, most often with drummer Gene Krupa spurring him on. The pianist Art Hodes built a long and successful career as a blues-influenced piano stylist and the cornettist Muggsy Spanier made many important records. Many other white jazz musicians often associated with Chicago, such as Eddie Condon, Wild Bill Davison

and Bix Beiderbecke, migrated in and out of the city from various locations in the Midwest.

Most of the more professionally ambitious members of the 1920s jazz scene in Chicago left for New York City late in the decade. The media and the music business increasingly centralized into national organizations run from the eastern city, a trend that the Depression accelerated. Such influential musicians as Jimmie Noone, the Dodds brothers, Art Hodes and Earl Hines continued to live and perform in Chicago, however.

The national media transformed jazz into Big Band Swing, beginning in the mid-1930s, but the blues remained a more ethnic, speciality taste that was relatively less commercialized, less nationalized, and therefore a more authentic musical style closely associated with Chicago's South Side. The Paramount, Vocalion and Bluebird labels recorded many of the leading blues singers in their Chicago studios, including Blind Lemon Jefferson from Texas, Big Bill Broonzy and Sonny Boy Williamson from Mississippi, Blind Blake from Florida and Thomas A. Dorsey and Tampa Red, both of whom had emigrated from Georgia. Such record producers as J. Mayo Williams, Lester Melrose and the Chess brothers shaped performances that created urban musical memories of the rural south. A Chicago school of emigrant blues pianists that included Cripple Clarence Lofton, Jimmy Yancey, Meade 'Lux' Lewis, Albert Ammons and Pine Top Smith performed at South Side rent parties and led a national craze for boogie-woogie piano stylings during the time of the Depression.

During World War II a new and more urbanized blues style emerged in Chicago through the work of such performers as Willie Dixon, Elmore James, Little Walter, Muddy Waters, Howlin' Wolf, Otis Spann, Otis Rush, Memphis Minnie, Jimmy Reed, Sonny Boy Williamson and Bo Diddley. The 1920s sound of the solitary male vocalist singing in a Southern rural manner while accompanying himself on the guitar melded with the jazz rhythm section, electrified instruments and a more commercial pronunciation of the lyrics. As recorded by the Chess label in Chicago, this style, variously termed urban blues, city blues and northern blues, strongly influenced Berry Gordy, the first African American owner of a successful record company, who founded Tamla Records in Detroit in 1959 which became Motown two years later. Berry further extended blues crossovers into popular song formulae.

The post-World War II years on Chicago's South Side brought a revolution in jazz. In the 1950s the South Side avant-garde pianist/bandleader Sun Ra organized a jazz collective to promote performances and recordings of his Solar Arkestra. In 1961, responding to the decline of Chicago's jazz clubs, the history of racial exploitation in the music business and heightened interest in African-inspired cultural nationalism, a group of young, innovative hard bop and free jazz musicians further developed this idea of a musician-operated performance organization by forming the Experimental Band. Reorganizing themselves into the Association for the Advancement of Creative Musicians, such musicians as Anthony Braxton, Malachi Favors, Joseph Jarman, Roscoe Mitchell, Leroy Jenkins, Don Moye and many others challenged the musical traditions and political parameters of jazz. The AACM advocated free, atonal music arranged into multi-sectional units and minimized the role of the individual soloist. The AACM's flagship ensemble the Art Ensemble of Chicago further defied the isolation of jazz from other art forms in its blends of experimental music with costumes, make-up, dance, pantomime, comedy, dialogue and playlets. These musicians performed regularly across the USA and in Europe throughout the 1980s.

Today one can find venues in Chicago for many different jazz styles. The city continues to attract emigrants and tourists for whom jazz remains a vital expression of urban excitement and cultural diversity. From the turn of the 20th century to the present, Chicago musicians have pioneered in both the commercial promotion of jazz and in musical rebellions against the highly unequal distribution of fame in the media.

8. Traditional music. The population of Chicago is ethnically and racially diverse, and most groups strive to retain their own musical traditions. Black musicians contributed significantly to the development of jazz and blues in Chicago (see §7). The gospel music tradition in the city's black churches has also produced music and musicians of more than local importance, among whom the best known was Mahalia Jackson. The tradition of street evangelists, in which blind musicians were important, was curtailed by vagrancy laws after World War II but continued to the 1960s. Chicago has served since the beginning of the 20th century as a centre for recording, publishing, broadcasting and distributing Polish music, as well as being the home of numerous well-known performers and performing groups. Irish music has a long tradition in Chicago; much of it was gathered by Francis O'Neill (*b* 1849), compiler of *Music of Ireland* (1903) and other collections of traditional Irish tunes, who settled in Chicago in 1871. Germans were influential in the early development of mainstream musical institutions in Chicago, and have also been enthusiastic supporters of amateur choral singing.

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ANNETTE FERN/JOHN VON RHEIN (1, 2, 4–6, 8; 2 with SARA VELEZ, 4 with BRUCE CARR), ROBERT C. MARSH (with ANNETTE FERN)/R (3), WILLIAM KENNEY (7), JOHN VON RHEIN (bibliography)

Chicago jazz. A sub-species of New Orleans jazz developed by young white musicians in the Chicago area during the mid-1920s. A number of these musicians were associated with the so-called Austin High School Gang (Jimmy McPartland, Dave Tough, Frank Teschemacher, Joe Sullivan and Bud Freeman); others, notably Benny Goodman, Gene Krupa and Muggsy Spanier, were native to Chicago, while still others, such as Eddie Condon, PeeWee Russell and Red McKenzie, moved to Chicago early in their careers. Although only intermittently active in Chicago, Bix Beiderbecke and Frankie Trumbauer are also sometimes associated with this school. At first the Chicagoans merely copied the New Orleans style of King Oliver and the New Orleans Rhythm Kings, but brought to it in some cases a superior instrumental technique (Goodman) and a more hectic and extrovert rhythmic basis (Krupa), together with a greater emphasis on solo playing. In general, however, they varied the basic features of New Orleans jazz rather than developing an independent style. With the suppression of Chicago's speakeasy culture in the late 1920s most of these musicians moved to New York, where several of them became important figures in the swing style of the 1930s. (W.H. Kenney: *Chicago Jazz: a Cultural History, 1904–1930*, New York and Oxford, 1993)

J. BRADFORD ROBINSON

Chickering. American firm of piano makers. Jonas Chickering (*b* Mason, NH, 5 April 1797; *d* Boston, MA, 8 Dec 1853) had apprenticeships with cabinetmakers in New Ipswich, New Hampshire, and Boston, and from 1819 to 1823 with the Boston piano maker John Osborne. He formed a partnership in 1823 with the British maker James Stewart; they built about 100 pianos in Boston until 1826, when Stewart returned to London. Chickering then built about 30 to 40 pianos a year until 1830, when he joined in partnership with the wealthy Boston shipping merchant John Mackay. The infusion of capital allowed Chickering to improve and increase the manufacture of square, cabinet upright, and by 1840 grand pianos (in 1839 his firm made over 580 pianos), while Mackay expanded markets for the instruments in American and foreign ports. By 1837 Chickering had developed a one-piece cast-iron frame (patented 1840) for the square piano that improved on a design of Alpheus Babcock, who was then working for Chickering. By 1845 he had devised a circular scale that allowed for freer movement of the hammers, especially in the bass. He was the first important American maker to manufacture grand pianos, for which in 1843 he patented a one-piece iron frame, his most significant innovation. This device gave the instrument solidity, made it more resistant to severe American climates, and permitted higher string tension, so that thicker strings, providing a richer tone, could be used. This frame laid the groundwork for the American system of piano manufacture which, by the 1870s, was dominating the world market. The firm was awarded a medal for its square pianos and a commendation for its grand pianos at the Great Exhibition of 1851 in London. Gottschalk, who toured with Chickering pianos in the 1850s and 60s, praised their fine, delicate tone.

Chickering moved premises in Boston more than once. In 1852 the factory was destroyed by fire; Jonas Chickering died before the completion of his impressive new building. His sons continued the firm as Chickering & Sons. The eldest, Thomas E. Chickering (*b* Boston, 1824; *d* Boston, 14 Feb 1871), was president of the firm until his death. Frank (Charles Francis) Chickering (*b* Boston, 20 Jan 1827; *d* New York, 23 March 1891) directed the company's operations in New York from 1859; he obtained seven patents between 1861 and 1886. George Harvey Chickering (*b* Boston, 18 April 1830; *d* Milton, MA, 17 Nov 1899) managed the Boston fatory. Chickering & Sons won a gold medal at the Universal Exhibition of 1867 in Paris (resulting in a widely publicized conflict with Steinway over which firm won the highest award). A Chickering grand piano of the 1860s typically included a rosewood case, a one-piece metal frame with parallel supports, damper and una corda pedals, and a range of seven octaves and a minor 3rd (*A''* to *c'''''*). In the 1890s financial difficulties led the Chickering brothers to share control of the company with C.H.W. Foster and George L. Nichols. From 1905 to 1911 Arnold Dolmetsch worked with the firm, establishing his own department to build harpsichords, clavichords, lutes and viols. In 1908 Chickering became a division of the American Piano Company. The plant was moved to East Rochester, New York, in 1927 and became part of the Aeolian American Corporation there in 1932 (*see* AEOLIAN (II)). The Chickering name and assets were owned by Aeolian Piano, Inc. from 1980 to 1985, when the bankrupt company was purchased by Wurlitzer; in 1988 the names of Chickering and Wurlitzer were bought by the Baldwin Corporation, which continues to produce pianos with the Chickering name.

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CYNTHIA ADAMS HOOVER

Chicotén. *See* TAMBOURIN DE BÉARN.

Chierici, Sebastiano. *See* CHERICI, SEBASTIANO.

Chierisy (*fl* early 15th century). ?French composer. He shares his name with two villages, one just north of Chartres, the other west of Cambrai. His sole surviving work is the Credo which opens the eighth gathering of *GB-Ob* Can misc.213 (ascribed 'Chierisy' but listed in the index as 'Chierisi', and with the characterization 'Virilas'). It is among some of the earliest music in the manuscript, and is for two equal voices, constantly overlapping, with the 'Amen' section in canon at the unison.

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DAVID FALLOWS

Chiesa (It.: 'church'). In the Baroque period the qualification 'da chiesa' was added to the title of an individual vocal or instrumental piece, or to an entire volume, denoting that the work or collection was suitable for performance in church. In the late 17th century it was most commonly applied to a four-movement sonata, in the form slow–fast–slow–fast, with at least the first of the fast movements in fugal style.

MICHAEL TILMOUTH/SANDRA MANGSEN

Chiesa, Melchiorre (*b* ?Florence; *fl* Milan, 1758–99). Italian composer. According to Eitner a manuscript work in the Proske collection identifies him as a Florentine, but the only manuscript that Eitner listed from that collection bears only the composer's surname and may be of doubtful attribution. A manuscript motet (in *D-Dl*) was composed in 1758 in Milan, and in June 1762 he was appointed *maestro di cappella* of S Maria della Scala in Milan. In January 1771 Chiesa took over the second harpsichord in the orchestra of Mozart's opera *Mitridate* when Lampugnani moved to the first harpsichord to replace Mozart after the initial performances. He was *maestro al cembalo* with Lampugnani at La Scala for the inaugural season of 1778–9. In 1799 he was judge of the competition for the post of *maestro di cappella* at Milan Cathedral.

In his time Chiesa seems to have been highly regarded as a composer. In 1771 Leopold Mozart wrote in a letter to his wife:

> If about 15 or 18 years ago, when Lampugnani had already composed so much in England and Melchoir Chiesa in Italy, and I had heard their operas, arias and symphonies, someone had said to me that these masters would take part in the performance of my son's composition, and, when he left the clavier, would have to sit down and accompany his music, I should have told him that he was fit for a lunatic asylum.

Burney, in Milan in 1770, wrote that 'Chiesa and Monza seem and are said to be the two best composers for the stage here at present'. Chiesa, however, is not otherwise known to have composed for the theatre. His existing works are sacred (principally in *CH-E*, *D-Dkh*, *Dl*) and instrumental (principally in *A-Wgm*, *D-DS*, *KA*, *Mbs*, *I-Mc*), including a concerto and several flute sonatas. He published a set of six trio sonatas op.1 (Paris, n.d.). Another set of six that appeared in London may be a partial reprint of these.

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□

Chievre, Robert de Reins La. *See* Robert de Reins La Chievre.

Chifonie (Fr.). *See* Hurdy-gurdy.

Chihara, Paul (Seiko) (*b* Seattle, WA, 9 July 1938). American composer. He studied composition with Robert Palmer at Cornell University (MA in English literature 1961, DMA 1965), and continued his studies with Boulanger in Paris (1962–3), Ernst Pepping in Berlin (1965–6), and Schuller at the Berkshire Music Center (1966). He joined the faculty of UCLA in 1966 and was associate professor of music until 1976; during those years he founded and directed the Twice Ensemble, conducted the collegium musicum and was composer-in-residence for the Los Angeles Chamber Orchestra (1971–4). He was Andrew Mellon Professor at the California Institute of Technology in 1975 and taught at the California Institute of the Arts (1976). In 1980 he became composer-in-residence for the San Francisco Ballet. He re-joined the UCLA faculty in 1996 and was Visiting Professor in 1999. He has written over 15 film scores and has worked as a consultant and arranger for stage musicals, including Duke Ellington's *Sophisticated Ladies* (1981). He has received commissions from the Boston SO (Saxophone Concerto, 1981), Los Angeles PO (Symphony no.2, 1981), the Cleveland Orchestra (Viola Concerto, 1989), and the Chamber Music Society of Lincoln Centre (*Minidoka*, 1996) among others.

Chihara's works reflect his interest in oriental music through their emphasis on shifts in timbral colouring and limited pitch movement. *Logs* for double bass (1966) explores a group of brief phrases that may be repeated and combined in different orderings, or altered by the use of vibrato, accent, microtones, or unusual performance techniques. The resultant sonorities may be modified electronically. His later music develops these techniques, emphasizing the patternings of pitch and timbral units. Chihara also employs borrowed materials, as in the *Missa Carminum* which makes use of liturgical chant and traditional folksongs. (*EwenD*)

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Stage: Shinju (Lovers' Suicide) (ballet, 1, after Chikamatsu), 1975; Mistletoe Bride, 1978; The Infernal Machine, rev. as Oedipus Rag (musical, 1, J. Larson, after J. Cocteau), 1978–80; The Tempest (ballet, after W. Shakespeare), 1980; Shogun the Musical (musical, J. Clavell), 1990

Orch: Forest Music, 1970; Windsong, vc, orch, 1971; Grass, db, orch, 1972; Ceremony III, fl, orch, 1973; Ceremony IV, 1973; Gui Conc., 1975; Sym. no.1 'Sym. in Celebration' (Ceremony V), 1975; Conc., str qt, orch, 1980; Sax Conc., 1981; Sym. no.2 'Birds of Sorrow', 1981; Double Conc., vn, cl, orch, 1999

Chbr and solo inst: Logs, db, 1966; Driftwood, str qt, 1967; Branches, 2 bn, perc, 1968; Willow Willow, fl, tuba, perc, 1968; Redwood, va, perc, 1971; Ceremony I, ob, 2 vc, db, perc, 1972; Ceremony II, amp fl, 2 amp vc, perc, 1974; Elegy, pf trio, 1974; Pf Trio, 1974; The Beauty of the Rose is in its Passing, bn, 2 hn, hp,

perc, 1976; Str Qt (Primavera), 1977; Sinfonia concertante, 9 insts, 1980; Sequoia, str qt, tape, 1984; Forever Escher, sax qt, str qt, 1995; Minidoka (Reminiscences of …), ens, tape, 1996; Sonata, va, pf, 1997; Sonata, va, pf, 1998

Choral: Magnificat, 6 female vv, 1965; Ps xc, 1965; Ave Maria – Scarborough Fair (Lat., trad.), 6 male vv, 1971; Missa Carminum (Lat., trad.), 8vv, 1975; Minidoka (Y. Rhodes), chorus, perc, tape, 1998

TV scores, film scores incl. I Never Promised You a Rose Garden (dir. A. Page), 1977; Prince of the City (dir. S. Lumet), 1981; China Beach, 1986–90; Crossing Delancey (dir. J.M. Silver), 1988

Arrs. for musicals, incl. Ellington: Sophisticated Ladies, 1981

Principal publishers: C.F. Peters, G. Schirmer

RICHARD SWIFT/STEVE METCALF

Chilcot, Thomas (*b* ?Bath, *c*1707; *d* Bath, 24 Nov 1766). English composer and organist. He was educated at Bath Charity School, and was apprenticed in 1721 to Bath Abbey organist Josias Priest, on whose death in 1725 he became acting organist on full salary. In 1728, when his apprenticeship was due to end, his appointment was confirmed, and he remained in the post until his death, rarely travelling far from Bath. He married Elizabeth Mills of Bath in 1729 and had seven children, of whom four survived. Following Elizabeth's death, he married Anne Wrey, a member of a prominent West Country family, in 1749; Thomas and Anne are depicted on a memorial tablet in Tawstock Church, near Barnstaple. Chilcot was active in the concert life of Bath, rented out instruments, and was a freemason and a founder-member of the Society of Musicians. His large private library, including a collection of Handel manuscripts, was sold by auction in 1767 and again in 1774. His pupils included Thomas Linley (i).

Chilcot's *Six Suites of Lessons* for harpsichord are Handelian in style and are well crafted. The first suite, which opens with a French overture and chromatic fugue, is considered to be comparable in quality with Handel's suites. The suites also show Chilcot's first attempts at extended binary parallelisms, a sophisticated formal techique not popularized before Domenico Scarlatti's first publication four years later. This technique became the cornerstone of Chilcot's concerto first-movement form. The *Twelve English Songs* follow the fashions of British song collections in the 1740s, with texts by William Shakespeare and Anacreon, a preference for binary (sometimes strophic) rather than da capo form, pastoral or boozy texts and the occasional Scotch snap. Chilcot's instrumentation, however, is imaginative.

The 12 concertos are sophisticated, large-scale works. The meticulously planned first movements are cast in binary form (occasionally evoking sonata forms), but the relationship between solo and tutti resembles ritornello form. Like the early works of Domenico Scarlatti, the first set of concertos is full of hand crossings, several-octave arpeggios and leaping figures. The second set is more restrained and mature. The slow movements are *galant* in style: the D minor Adagio from the fifth concerto of the 1765 set, for instance, has long coloratura melodies without losing its sense of direction. Orchestral parts were published for the 1756 concertos, and a set once owned by William Boyce was catalogued in 1928, but all copies are now lost (except for a single violin part at *GB-Gm*). The second set of concertos was intended to be published in the early 1760s, but was not actually issued until early 1767, shortly after Chilcot's death. The title-page mentions 'accompanyments', but it is uncertain whether orchestral parts were ever issued.

WORKS

6 Suites of Lessons, hpd (London, 1734); ed. in Le pupitre, lx (Paris, 1981), 2 ed. in Penn State Music Series, xxii (University, Park, PA, 1969)

12 English Songs, 6 for 2 vn, va, vc/bc; 3 for 2 vn, va, bc; 1 for 2 vn, 2 fl, va, bc; 1 for 2 vn, fl, bc; 1 for 2 vn, va, bc with addl wind and perc (London, 1744)

6 Concertos, hpd, 4 vn, va, vc, b (London, 1765), str pts are lost except for a vn 1 pt at *GB-GM*

6 Concertos, hpd, ?orch (London, 1765); 2 ed. in MC, xxxii–xxxiii (1975)

Lost: 4 anthems, ?1734–59; Jub, 1759 (see Rishton, 1991 pp. 197–8)

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TIM RISHTON

Child, Francis James (*b* Boston, 1 Feb 1825; *d* Boston, 11 Sept 1896). American ballad scholar. He was educated at Harvard and at the universities of Berlin and Göttingen and in 1876 he was appointed the first professor of English at Harvard. His fame rests largely on his masterly compilation, *The English and Scottish Popular Ballads* (1882–98), a five-volume work in which he applied to the ballad the comparative and philological analysis he had brought to his work on Chaucer and Spenser. Although the majority of ballads in his edition of 305 ballad 'types' (i.e. plot types, in over 1000 versions) were from folk tradition, the texts were derived with few exceptions from books and manuscripts rather than from oral sources; he also corresponded extensively with scholars such as Svend Grundtvig, the editor of Danish ballads. The final part of Child's work contains an 'Index of Published Airs' compiled by William Walker: it contains 447 references to Child's ballad numbers and titles, a count raised to 500 by the printing of 53 tunes from manuscript, and shows Child's awareness of the tunes and their importance. He acknowledged Walker's assistance, and most of the latter's work eventually appeared in the selection of Child material edited by Alexander Keith (*Last Leaves of Traditional Ballads and Ballad Airs*, Aberdeen, 1925). A comprehensive thesaurus of ballad tunes based on Child's numbering of types was later completed by Bertrand Harris Bronson.

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The English and Scottish Popular Ballads, i–v (Boston, 1882–98/*R*)

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JAMES PORTER

Child, William (*b* Bristol, 1606/7; *d* Windsor, 23 March 1697). English composer and organist. According to Wood he was a pupil of Elway Bevin, organist of Bristol Cathedral, but there is no evidence for his having been a chorister of the cathedral. He was, however, apprenticed to Thomas Prince, one of the lay clerks, on 5 April 1620,

but since there is no record in the Bristol Burgess Book of Child's admission as a freeman, it is possible that he left the city before completing his apprenticeship.

On 19 April 1630 Child was elected to the next vacant clerkship at St George's Chapel, Windsor. Shortly afterwards John Mundy died, and since Child is referred to as organist in a Chapter Act of 1632 (assigning to him one of the St Anthony's almsplaces) it is probable that he took Mundy's place. In 1634 the other organist, Nathaniel Giles, died, and it was agreed that Child, who had been standing in for Giles, should succeed to that place also, provided he found an adequate deputy when he was absent. Child did not take over from Giles as Master of the Choristers, however, though he taught the boys for a few months in 1633 as a stopgap.

Child was admitted BMus at Oxford on 8 July 1631, when he was required to compose 'cantilenam quinque partium' as part of his exercise. According to Tudway (*GB-Lbl* Harl.7338, f.18*r*) this was *Sing we merrily*, though it is in eight parts. He may have been confusing it with the exercise for Child's DMus, which he took after the Restoration, in July 1663.

Some time before 1634 Child appears to have married Joan Prince, the daughter of his old Bristol master, for in his will (1634) Prince made his 'welbeloved sonne in lawe William Child' executor and residuary legatee. Presumably Joan was already dead, since the Windsor parish registers record the marriage of a William Child to Anne Kewe in 1631. The baptisms of two of Child's sons are recorded in the registers of St George's; one at least seems to have been a chorister in 1639.

In 1639 Child's only printed collection was issued by James Reave, and reissued in 1650 and 1656, under the title *Choise Musick to the Psalmes*, by John Playford. Child's settings were probably much in demand at 'private meetings' during the interregnum.

During the Civil War, Child and the rest of the Windsor establishment were ejected from St George's Chapel. No evidence has yet been found to support the statement made by Arnold and others that he retired to a farm, although in May and October 1647 the Committee for Sequestration in Bedfordshire paid salary arrears to 'Wm Child, late organist of Wyndsor ... and his son late Quirister there' of £20 18s. 2d. (and a second payment of half that amount). During this period he received £24 8s. 0d. by order of the House of Lords (1646) and £5 'on certificate of his poverty', by an order of the Trustees for the Maintainance of Ministers (1658). He returned to his former office at the Restoration, and was also made one of the organists of the Chapel Royal. In addition he was granted the post of 'Composer of Wind Musick', initially at least, and cornettist in the King's Music at £46 10s. 10d.; both positions were in effect sinecures. He was in attendance at the coronations of Charles II (1661), James II (1685) and William and Mary (1689), and may have written *The king shall rejoice* and *O Lord, grant the king a long life* for the first two respectively. In 1663 he was exempt from the subsidies due to Charles II and, in 1669, from 'the retrenchment of his Majesty's musick'. In 1686 he was paid £161 5s. 0d. in arrears of livery money.

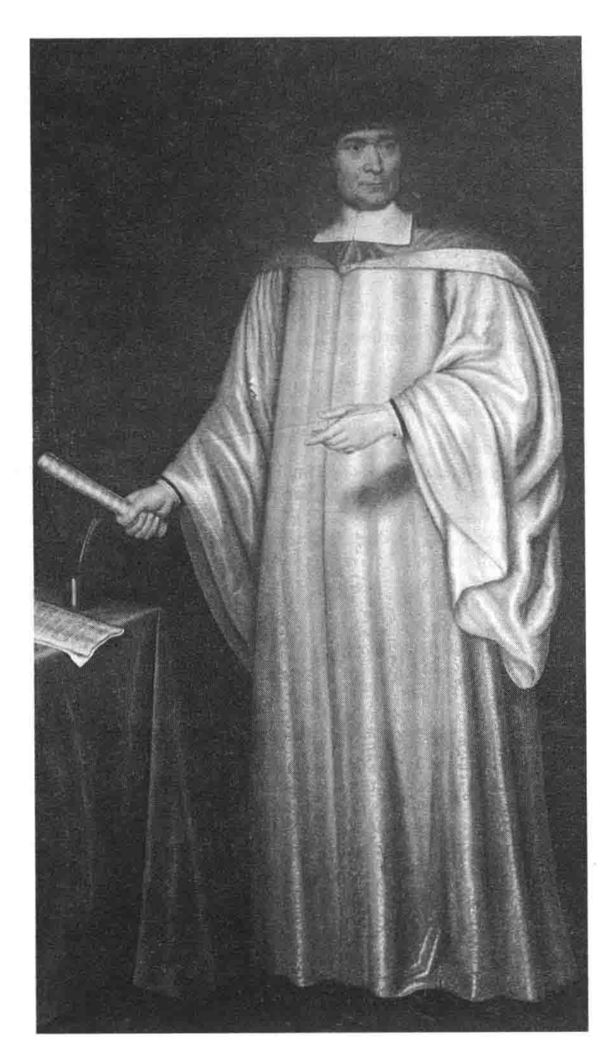
Child's duties at Whitehall seem to have cut across those at Windsor during the early Restoration, and for some years (1662–5) he was forced to pay Benjamin Rogers to assist him during his absences. The chapter also felt that since he was already being paid £44 a year for a double place at Windsor (in addition to his court appointments) he could not expect certain other perquisites, such as double dividend from the knights' offerings and burial fees. A chapter minute of 7 May 1666 decided that he should have only a single share of these emoluments, since he could 'doe but one duty'. Six years later, however, having obtained some support from the choir, a similar claim was accepted by the chapter. Relations between Child and Matthew Green, the Master of the Choristers, were also strained for a time, and in 1668 Green assaulted him 'and gave Dr Child uncivill and rude language while he was doeing his duty in playing the Organ, and ... did trip up his heels, and when down, did unhumanly beat him'. As a result Green was censured and ordered to pay Child £5, and put on a bond 'for future security of his peaceable behaviour'.

Pepys was acquainted with Child: on 23 November 1660 he records in his diary that among his fellow guests at Lord Sandwich's were 'Mr. Childe and Mrs Bochett, who are never absent at dinner there – under pretence of wooing'. On another occasion, at Windsor, Pepys and his wife having arrived at the Garter Inn 'sent for Dr Childe who came to us, and carried us to St. George's Chapel and there placed us among the Knights' Stalls ... And hither comes cushions for us, and a young singing-boy to bring us a copy of the Anthemne to be sung. And here, for our sakes, had this anthem and the great service sung extraordinary, only to entertain us' (26 February 1666).

The last years of Child's life seem to have been untroubled. The dean and chapter allowed him his house rent-free from 1675, and following the unexpected payment of arrears in his court salary he paved the choir of the chapel with marble at his own expense (this released him from a bargain he had made with the chapter to accept £5 and some bottles of wine in lieu of his back pay). Other acts of generosity included a gift of £50 to the poor of Windsor and £20 towards building the town hall.

Child was buried 'in Woollen' in St George's Chapel on 26 March 1687, and his gravestone is near the present entrance to the organ loft. His will, proved on 6 April and now in Windsor Castle (Register, XIII. B.2), includes a bequest 'to the Clerks of Saint Georges Chapple within the Castle of Windsor to each of them a ring of the value of Tenn shillings'. An oil painting of Child in his doctoral robes (see illustration) hangs in the Bodleian Library, Oxford.

The influence of Italian Baroque style on English church music was felt only gradually during Charles I's reign; Child paid overt tribute to this influence in his *Psalmes*, which he described as 'Fitt for private Chappells or other private meetings with a continuall Base either for the Organ or Theorbo newly composed after the Italian way'. His anthems and services, however, are more conservative, but even in his early works the sort of counterpoint found in Gibbons and Tomkins had given place to a rather stiff style in which mild Italian influences, such as declamatory chordal writing and colourful harmonic juxtapositions, make their appearance. His contrapuntal skill is well illustrated by *Sing we merrily*, while *Turn thou us, O good Lord* shows him at his most expressive. These anthems predate the Civil War, as do other items of service music, such as the famous Sharp Service (in D), which Charles I 'much delighted to hear', the Whole Service (in G), written for Bishop Matthew Wren of Ely



William Child: portrait by an unknown artist, c1663 (Bodleian Library, Oxford)

and containing every sung item in the liturgy, and a *Te Deum* and *Jubilate* in Latin, written for Dr John Cosin when he was Master of Peterhouse, Cambridge. Compared with the best service music of the earlier part of the century, these works are rather dry and skimpy.

With the Restoration, Child came into his own, singlehandedly remedying deficiencies in the cathedral repertory and pointing the way such music should go in the new situation. Most of his services probably date from this period, as well as many of his anthems. The full service, more or less devoid of counterpoint, became the norm, while in the verse service, declamatory (and occasionally florid) solos, duets and trios to an organ continuo replaced the old-fashioned contrapuntal texture of solo voices and organ. A tentative chronology of Child's services and anthems is proposed by Spink 1995, and it seems likely that Child remained active as a composer at least until the early 1680s. His Whole Service (in C) probably dates from about then, being in triple time throughout and quite at home in the company of similar services by Blow, Wise and Aldrich. His latest anthems, such as *Save me, O God, for thy name's sake* and the second setting of *O Lord, rebuke me not*, are characterized by contrasting sections of affective declamation with melodic triple-time verses, an approach that comes close to anticipating recitative-aria pairing.

Much of Child's music suffers from its transitional nature and its utilitarianism, the latter forced on it in part by the need to make a new start and re-establish old traditions after 1660. Burney, though critical of certain harmonic progressions, gave muted praise to the full anthems and found a 'glow of rich harmony' in the Sharp Service. Most writers in the first half of the 20th century have found Child's music lacking in depth and imagination. He was dismissed by Walker as 'a distinctly second-rate composer', and Fellowes, writing of the service praised by Burney, commented: 'In the light of modern ideas this service is devoid of interest ... the material is frequently ill-suited to the words'. Since then editions of his music have revealed Child, in a handful of his best pieces, as a composer of vitality with a sensitive feeling for the words he was setting. His importance was as a model for the first generation of Restoration composers, re-defining the forms of English church music and handing on (and to some extent transforming) a great tradition, which was to flower again in the work of Blow and Purcell – some of whom transcribed his music (*GB-Cfm*). Among his best works are *O bone Jesu, O God, wherefore art thou absent from us* and *Turn thou us O good Lord*, the latter considered by le Huray as 'arguably his finest composition'.

WORKS

where † indicated MS source is complete, all other MS sources are incomplete

Editions: *Cathedral Music*, ed. W. Boyce (London, 1760–73) [B]
Cathedral Music, ed. S. Arnold (London, 1790) [A]
The First Set of [20] Psalmes, 3vv, bc (org/theorbo) (London, 1639) [1639]

SERVICES

Short [Whole] Service, A (TeD, Bs, Jub, Ky, Cr, San, Mag, Nunc), 4vv, †*GB-Cfm*, †*Cu*, *Lbl*, *Lsp*, *Och*, *WRch*, †*Y*; ed. F.A.G. Ouseley, *Cathedral Services* (London, 1853), 306 [associated anthem is O Lord God, the heathen are come, indicating date of 1644]

Evening Service for Verses in A re (Mag, Nunc), †*Cfm*, *GL*, †*Lbl*, †*Och*, *WRch*

Last Service for Verses in A re (Mag, Nunc), *Och*, *WRch*

Evening Service for Verse in B mi flat, the First Service (Mag, Nunc), †*Cfm*, *GL*, *Lbl*, *Och*, *WRch*

Last Service for Verses in B♭ (TeD, Jub, Ky, Cr, San, Mag, Nunc), *WRch*

Flat Service for Verses in C fa ut (Mag, Nunc), †*Cfm* (2 copies, 1 'a note higher'), †*Cu* ('a note higher'), *GL*, †*Lbl* ('a note higher'), *Och*, *WRch*

Whole Service in C fa ut, the Last Service (TeD, Jub, Ky, Cr, San, Mag, Nunc), full, *Cu*, *DRc*, *Lbl*, *WRch*

Sharp Service in D sol re (Ven, TeD, Jub, Ky, Cr, Mag, Nunc), 4vv, †*Cfm*, *Cp*, †*Cpc*, †*Cu*, *DRc*, *GL*, †*Lbl*, *Lcm*, *Lsp*, *LF*, 2 in †*Ob*, †*Och*, *WB*, *WRch*, Richard Border's MS (lost, microfilm in *Cpl*); B iii, 33 [Morning service associated anthem is Blessed be the Lord God; evening service anthem is O clap your hands, 4vv]

Evening Service in D sol re flat for four means (Mag, Nunc), verse, †*Cfm*, *GL*

Short Service in D sol re, the Last Service in D sol re flat (TeD, Bs, Jub, Ky, Cr, San, Gl, Mag, Nunc), 4vv, †*Cfm*, *DRc*, *Lbl*, *Lsp*, *WRch*

Sharp Service in E la mi [Service in E sharp], the First Service (TeD, Jub, Ky, Cr, San, Mag, Nunc), 4vv, †*Cfm*, †*Cu*, *DRc*, *GL*, †*Lbl*, †*Lcm*, *Lsp*, *LF*, †*Ob*, †*Och*, *WB*, *WRch*; A i, 40

Short Service for Verses in E la mi flat (TeD, Jub, Ky, Cr, San, Mag, Nunc), †*Cfm*, *DRc*, *GL*, †*Lbl*, *Lsp*, †*Och*, *WB*, *WRch*, †*Y*; B i, 145

Second Service in E la mi (Mag, Nunc), verse, *Lbl*, *WRch*

Whole Service in F fa ut (TeD, Jub, Ky, Cr, San, CanD, DeM), full, 4vv, †*Cfm*, †*Cu*, *DRc*, *GL*, †*Lbl*, *Lcm*, *Lsp*, *Ob*, *Och*, *WB*,

WRch, †*Y*; ed J. Goss and J. Turle, *Cathedral Services* (London, n.d.), 153 [associated evening service anthem is The king shall rejoice (full version), suggesting date of 1661; O Lord, grant the king a long life (full version), also 1661, probably belongs to the morning service]
Whole Service in Gam ut ('Made for the Rt. Rev. Matthew, Ld. Bp. of Ely') (Ven, TeD, Bs, Jub, Ky, Cr, San, Gl, Mag, Nunc, CanD, DeM), full, †*Cfm*, *Cp*, †*Cpc*, †*Cu*, *DRc*, *GL*, †*Lbl*, *Lcm*, *Lsp*, †*Ob*, *Ob*, †*Och*, *Ojc*, *WB*, *WRch*, †*Y*; ed. J. Goss and J. Turle, *Cathedral Services* (London, n.d.), 47 [Communion service offertory is Charge them that are rich]
Flat Service for Verses in G (Mag, Nunc), *Cpc*, *WRch*

Miscellaneous service music: 'Te Deum and Jubilate ('Made for the right Worshipful Dr Cosin' in Latin), full, *Cp*; 'For Morley's [First] Service' (Ky, Cr), full, †*Och*; Sanctus and Gloria, 8vv, †*Cfm*, *Cp*, *Cpc*, *DRc*, *Lbl*, *WRch*; Preces and Ps lxvii, full, *Cpc*, *GL*, *WRch*; Chant for Ps cxix.1–32, †*Ckc*, †*Lbl*, †*Ob*; Windsor chant, *Lbl*; Chant 'in F proper' (attrib. Tallis, arr. A. Batten and Child), †*Lbl*

ANTHEMS

Alleluia, awake my soul, verse, †*GB-Ob*
Alleluia, O Holy Ghost, verse, †*Ob*
Alleluia, therefore with angels, verse, †*Ob*
Alleluia, thou who when all, verse, †*Ob*
Almighty God, which hast knit together, verse, *Cp*, *Cpc*, *Lbl* (words only)
Behold, God is my helper, verse, *GL*
Behold how good and joyful, verse, 5vv, †*Cfm*, *Cu*, *GL*, *Lbl*, *Lcm*, *Lsp*, †*Och*, *WB*, *WRch*, †*Y*
Blessed be the Lord God, full, 4vv, *DRc*, *GL*, *Lbl*, *WRch*
Blessed be the Lord my strength, verse, *Cu*
Blessed is the man that hath not walked, 3vv, bc, 1639
Bow down thine ear, O Lord, full, 4vv, *Cp*, *Lbl* (words only)
Charge them that are rich, full, *Och*
For why the Lord, full, *Cu*
Give the King thy judgements, verse, 6vv, †*Cfm*, *Cp*, †*Cpc*, *Cu*, *GL*, *Lbl*, *Och*, *WRch*
Hear me, O God, verse, *Ob*
Hear me when I call, 3vv, bc, 1639
Hear me when I call, verse, *Lbl*, *WRch*
Hear, O my people, verse, 7vv, †*Cp*, *DRc*, *Lbl*, *Y*
Help me, Lord, 3vv, bc, 1639
How long wilt thou forget me, 3vv, bc, 1639
If the Lord himself ('An anthem of Thanksgiving to God for haveing put an end to the Great Rebellion'), full, 4vv, †*Cfm*, †*Ckc*, *Cu*, *GL*, †*Lbl*, *Lsp*, 2 in †*Ob*, †*Och*, *WB*, *WRch*, †*Y*, †*US-BEm*; A i, 70
If the Lord himself, verse, *GB-Cu*, *GL*, *WRch*
I heard a voice from heaven, full, 4vv, *WRch*
In the Lord put I my trust, 3vv, bc, 1639
I was glad when they said, verse, *WRch*
I will be glad and rejoice, verse, 4vv, †*Cfm*, *Lbl*, *WRch*
I will give thanks [Ps cxxxviii], 3vv, bc, 1639
I will give thanks [Ps ix], verse, *GL*
Let God arise, verse, 5vv, †*Cfm*, *Cu*, *GL*, *Lbl*, *Lcm*, *Lsp*, †*Och*, *WRch*, †*Y*
Lord, how are they increased, 3vv, bc, 1639
Lord, who shall dwell, 3vv, bc, 1639
Lord, who shall dwell, verse, *Lbl* (words only), *Och*
My heart is fixed, verse, 5vv, †*Cfm*, *GL*, *Lbl*, *WRch*
My soul truly waiteth, verse, *Lbl* (words only)
O clap your hands ('to be sunge up on Ascenion Day'), full 4vv, *Cfm*, *Cu*, *DRc*, *GL*, *Lbl*, *Lsp*, †*Och*, *WRch*, †*Y*; ed. W.H. Cope, *Anthems by Eminent Composers* (London, 1849), 17
O clap your hands, verse, *GL*, *Lbl*, *WRch*
O God, wherefore art thou absent from us, full, 4vv, †*Cp* (the earliest version), *DRc*, *Lbl*; ed. in *The Treasury of English Church Music*, ii (London, 1965), 248
O how amiable are thy dwellings, verse, 5vv, †*Cfm*, *GL*, *Lbl*, *WRch*
O let my mouth be filled, verse, 5vv, †*Cp*, *Cu*, *DRc*, *GL*, *Lbl*, *Lcm*, *Lsp*, *Ob* (words only), *Ojc*, *WB*, *WRch*
O Lord God, the heathen are come into thine inheritance (pt 2 Lord, how long), full, 5vv, †*Cfm*, *Cu*, †*Lbl*, †*Och*, *WRch*; ed. in *The Treasury of English Church Music*, iii (London, 1965), 10
O Lord, grant the king a long life ('at the Restauration'), full, 4vv, ?*Cfm*, ?*Cjc*, *Ckc*, ?*Ctc*, *Cu*, *DRc*, *GL*, †*Lbl*, *Lcm*, †*Lgc*, *Lsp*, *LF*, †*Ob*, †*Och*, *WB*, *WRch*, †*Y*; B ii, 87
O Lord, grant the king a long life, verse, †*Cfm*, *Cjc*, ?*Ckc*, *Cpc*, ?*Ctc*, †*Cu*, *GL*, †*Lbl*, †*Ob*, *Ojc*, *WRch*
O Lord, my God, in thee have I put my trust, 3vv, bc, 1639
O Lord, our governor, 3vv, bc, 1639
O Lord, rebuke me not, 3vv, bc, 1639
O Lord, rebuke me not ('Compos'd for the Right Honourable the Lady Rachell Hascard'), verse, 4vv, †*Cfm*, *Lbl*, *Lkc*, *Lsp*, *WRch*, *Y*, *US-BEm*
O praise the Lord, all ye heathen, full, 4vv, †*GB-Lcm*, *WB*
O praise the Lord, laud ye ('upon the Restauration of the Church And Royall Family in 1660'), full, 6vv, †*Cfm*, †*Ckc*, *Cu*, *DRc*, †*Lbl*, *Lsp*, †*Ob*, *WRch*, †*Y*, *US-BEm*; ed. J.S. Smith, *Musica antiqua* (1812), 136
O praise the Lord of heaven, verse, *GB-Ob*
O pray for the peace of Jerusalem, verse, 4vv, †*Cfm*, †*Ckc*, †*Cu*, *DRc*, *GL*, †*Lbl*, *Lsp*, †*Ob*, †*Och*, *WB*, *WRch*, †*Y*, †*US-BEm*; A i, 74
O sing unto the Lord a new song, verse, 4vv, †*GB-Cu*, *DRc*, *GL*, †*Lbl*, *Lsp*, †*Och*, *WRch*, *Y*
O that my ways, 3vv, bc, 1639
O that the salvation, 3vv, bc, 1639
O that the salvation, full, 5vv, †*Cfm*, *Lbl* (words only), *WRch*
O worship the Lord, verse, *Lbl* (words only)
Ponder my words, 3vv, bc, 1639
Praised be the Lord ('For our late happie victorie over the Dutch June 1665'), full, 4vv, *GL*, *WRch*
Praise the Lord, O my soul, full, 4vv, †*Cu*, *DRc*, *GL*, †*Lbl*, *Lcm*, *Lsp*, 2 in †*Ob*, *Och*, *WB*, *WRch*, †*Y*; B ii, 84
Praise the Lord, O my soul, verse, *GL*, *Lbl*, *WRch*
Praise ye the Lord, 3vv, bc, 1639
Praise ye the strength of Britain's hope, full, *Lbl* (words only), Ob (words only)
Preserve me, O God, 3vv, bc, 1639
Save me, O God, for thy name's sake, 3vv, bc, 1639
Save me, O God, for thy name's sake, verse, 4vv, †*Cfm*, *Lbl*, *WRch*
Sing unto God, verse, *Lbl* (words only)
Sing we merrily, full, 8vv, †*Cfm*, *Cp*, *Cpc*, *Cu*, *DRc*, *GL*, †*Lbl*, †*Ob*, †*Och*, *WRch*, †*Y*; B ii, 90
The earth is the Lord's, verse, 5vv, †*Cfm*, *DRc*, †*Lbl*, *Lsp*, *WRch*, †*Y*
The fool hath said, 3vv, bc, 1639
The king shall rejoice, full, *GL*, *WRch*
The king shall rejoice, verse, 5vv, †*Cfm*, *GL*, *WRch*
The Lord is only my support, verse, *Lbl* (words only)
The spirit of grace grant us, verse, *Lbl* (words only)
Thou art my king, O God, verse, 4vv, †*Cu*, *DRc*, *GL*, *Lbl*, *Lsp*, †*Och*, *WRch*, †*Y*
Thy word is a lantern, verse, *GL*, *WRch*
Turn thou us, O good Lord, verse, 5vv, †*Cfm*, *Cp*, *Cpc*, *Lbl*, *Och*, *WRch*
What shall I render unto the Lord, verse, 5vv, *Cp*, *Lbl* (words only)
Why doth the heathen, 3vv, bc, 1639
Why standest thou so far off, 3vv, bc, 1639
Woe is me that I am constrained, full, 4vv, *CL*, *Ob*
Ye sons of Sion ('A Christmas hymn'), 2vv, †*Och*

MOTETS

all in †GB-Ob Mus.Sch.C.32–7

Cantate Jehovae, 3vv, bc
Converte nos, O bone domine, 5vv, bc
Ecce panis, 4vv, bc
Gloria patri, 3vv, bc
Gloria tibi domine, 3vv, bc
Laudate deum nostrum, 4vv, bc
O bone Jesu, 4vv, bc (also in †*Lbl*, †*Ob* (Mus. Sch. Co.38–40, 204), †*Ob* †*Och*)
O si vel tu nosses, 4vv, bc
Plange Sion, 5vv, bc
Quam pulchra es, 4vv, bc
Quem vidistis pastores, 4vv, bc
Servus tuus sum ego, 3vv, bc
Venite gentes, 5vv, bc

SECULAR VOCAL

If any so wise is, catch, 3vv, 1663[6]
Let poets ne'er puzzle ('A catch instead of an Epitaph upon Mr Ralph Amner of Windsor Choir'), 3vv, 1667[6]
Come Hymen come, 3vv, †*GB-OB*, †*Och*
Why so cruel, Daphne ('Dialogue'), 2vv, bc, †*Och*

INSTRUMENTAL

Almain, courant, saraband, str, 1655[5]
Almain, corant, aire, saraband, str, †*Lbl* Add.18940–41, 18943
Prelude, pavan, ayre, courant, str, †*Lbl* Add.31423

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FREDERICK HUDSON/W. ROY LARGE/IAN SPINK

Child ballad. A term applied to any of the 299 ballads contained in Francis James Child's *The English and Scottish Popular Ballads*, i–v (Boston, 1882–98/*R*). *See* BALLAD; ENGLAND, §II, 3(i); SCOTLAND, §II, 5(i); SWEDEN, §II, 3; UNITED STATES OF AMERICA, §II, 1(ii)(a).

Childe (*fl* 15th century). This name is written above a two-part carol, *Blessid be that Lord*, in *GB-Ob* Arch. Selden B.26, a collection of 15th-century carols, and is probably the name of the composer of the piece (ed. in MB, iv, 1952, 2/1958, no.40). Harrison suggested that the composer may have been the William Child who was assistant master at Eton from 1446 to 1449, later Fellow of New College, Oxford, and rector of West Lydford, Somerset (*d* 1487).

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DAVID GREER

Childe, Anne. *See* SEGUIN, ARTHUR.

Childs, Barney (Sanford) (*b* Spokane, WA, 13 Feb 1926; *d* Redlands, CA, 11 Jan 2000). American composer. He studied at Deep Springs College (1943–5), the University of Nevada (BA 1949), Oxford University (Rhodes Scholar, BA 1951, MA 1955) and Stanford University (PhD in English literature 1961). Childs's composition teachers included Leonard G. Ratner (1952–3), Carlos Chávez (1953), Aaron Copland (1954) and Elliott Carter (1954–5). After teaching English literature at the University of Arizona (1956–65) and acting as dean of Deep Springs College (1965–9), he became composer-in-residence at Wisconsin College Conservatory (1970). In 1971 he was appointed Fellow of Johnston College, University of Redlands, where he taught composition and music literature, and directed the New Music Ensemble. He also served as associate editor of *Perspectives of New Music*, co-founder of Advance Recordings, and advisor to the American Society of University Composers, the ACA and the Charles Ives Center for American Music. Among other honours he received four fellowships from the MacDowell Colony (1963, 1970, 1974, 1978). He wrote a number of articles on musical aesthetics and compositional technique.

Childs's music explores a range of innovative techniques including indeterminacy, improvisation and what he called 'self-generating structures', which derive from associations inherent in the musical materials. Many of his pieces from the early 1960s, notably *Interbalances I–VI* (1960–63), are indeterminate. Works such as *Keet Seel* (1970) and *When Lilacs Last in the Dooryard Bloom'd* (1971) use non-functional triadic sonorities. In the mid-1970s he composed various intense and reflective works dedicated to friends, such as the Trio (1972). Later compositions exhibit free, linear, mildly repetitive shapes and multi-sectional, non-hierarchic structures. (*EwenD*; *VintonD*, B. Johnston)

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(*selective list*)

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Band: 6 Events, 58 Players, 1965; Supposes: imago mundi, 1971; Concert Piece, tuba, band, 1973; The Golden Shore, 1974; Couriers of the Crimson Dawn, 1977; September with Band, 1978; A Continuance, 1979; Orrery, 1980

Vocal: Keet Seel (Childs, J. Donne, G. Herbert, W. Shakespeare), chorus, 1970; Virtue (Herbert), S, pf, 1970; When Lilacs Last in the Dooryard Bloom'd (W. Whitman), solo vv, chorus, band, 1971; Lanterns and Candlelight (O. Gibbons), S, mar, 1975; Banana Flannelboard! (Childs, J. Newlove), 3 readers, tape, 1980; Sunshine Lunch, & Like Matters (R. Kipling, other texts chosen by singer), Bar, b cl, perc, elec, 1984; other vocal works

Chbr and solo inst: Welcome to Whipperginny, 9 perc, 1961; Interbalances IV, tpt, reader, 1962; Qt, fl, ob, db, perc, 1964; Any 5, 5 insts, 1965; Nonet, 1967; The Bayonne Barrel and Drum Company, solo wind ad lib, 13 wind, pf, 2 perc, 1968; Trio, cl, vc, pf, 1972; 4 Pieces, wind qnt, s/a sax, 1977; 13 Classic Studies, db, 1981; A Box of View, wind qnt, pf, 1988; Fantasia on Lines by Walt Whitman, 1988; Big 4, 2 fl, 2 ob, 1990; Grande fantasie de concert (Masters of the Game), cl, 1990; Quite a Row of Them Sitting There, cl, pf, 1991–2; Fantasy-Variations (8 Poems by Yvor Winters), vn, 1992; Intrada 'Be Someone Else', sax, qt, 1992; 4 brass qnts; 8 str qts; 5 wind qnts; *c*90 compositions for solo insts and chbr ens

Principal publishers: ACA, Smith, Tritone

RICHARD SWIFT/PAUL ATTINELLO

Chile (Sp. República de Chile). Country in South America. It is bordered in the north by Peru, east by Bolivia and Argentina and south and west by the Pacific Ocean. The country occupies a narrow strip of land running for 4200 km from north to south, with an area of 736, 905 km². Further territory includes Easter Island (Rapa-Nui), the

Juan Fernández Islands and many other islands to the west and south.

I. Art music. II. Traditional music.

I. Art music

1. Colonial period. 2. Composition since independence. 3. Musical life since independence.

1. Colonial period. References to music in chronicles and histories dealing with the 16th century are scarce. Opportunities for the Spanish soldiers to sing villancicos, to play the vihuela, flute or trumpet, were limited at a time when the settlers lived under the constant menace of Indian attacks. Yet by the end of the century the officials of the Spanish Church, who had observed the power that music had over the indigenous peoples, began using it as a missionary tool. The singing of the Mass with the participation of Spaniards and indigenous peoples became customary, and Amerindians were trained to make and play European instruments.

More peaceful and prosperous conditions in the 17th century favoured the development of music. In churches the use of plainsong alternated with hymns honouring the Virgin and with villancicos sung in unison, in two, three or four parts, or by a vocal soloist accompanied by guitar or harp. Pontifical Masses were complemented with 'fanfares of trumpets, cornets and drums'. The death of Charles II in 1700 and the accession of Philip V to the Spanish throne favoured an increasing French influence, notably in music. The first spinets and clavichords were imported, and around these and other instruments there developed among well-to-do Chileans *tertulias* (social gatherings). Salon dances, imitative of those current in France, also became popular.

2. Composition since independence. The work of the first native composers coincided with the struggle for independence (1810–17) and with the rise of a society increasingly influenced by European Romanticism. Music-making was mainly for an upper-class audience and was largely confined to a repertory of patriotic band tunes although occasionally this was augmented by the works of Stamitz, Haydn or Pleyel. The first pianos were brought to Chile in the early 19th century, and their importation increased at such a pace that in 1820 the British traveller Mary Graham wrote that the 'love for music in Chile is amazing, there is no house that lacks a piano'.

Composers showed an increasing awareness of the main trends of European music, particularly Italian opera and virtuoso instrumental composition. In spite of their limited techniques they knew how to attract their audiences with faithful replicas of Cramer, Hummel, Herz or Thalberg or with florid imitations of bel canto and coloratura. Such were Manuel Robles (1780–1836), author of Chile's first national anthem (1820), Isidora Zegers (1803–69), José Zapiola (1802–85), Federico Guzmán (1836–85), Guillermo Frick (1813–1905), a German who moved to Chile in 1840, and Aquinas Ried (1810–69), a native of Bavaria, who composed the first opera written in Chile, *Telésfora* (1846).

In the early 20th century Chilean composers began to lose interest in opera and increasingly turned to chamber, choral and orchestral forms with a growing concern for the development of a national idiom. Widely different styles existed concurrently: Enrique Soro was committed to the most traditional forms of Romanticism; Pedro H. Allende, Próspero Bisquertt, Carlos Isamitt and Carlos Lavin drew on Impressionism and made deliberate use of folk music idioms, Ibero-American and Amerindian; Alfonso Leng adhered to German post-Romanticism; Acario Cotapos was self-taught and used non-conventional methods; Domingo Santa Cruz avoided the spell of nationalism and drew on Hindemith's linear technique.

The composers of the following generations profited greatly from the Asociación Nacional de Compositores (founded in 1936; since 1948 the Chilean section of the ISCM), and from the generous system for the promotion and remuneration of creative work established in 1947 through the Premios por Obra y Festivales together with private awards such as the Olga Cohen Award (1952) and the CRAV Prize (1964), donated by the Compañia Refineria Azucar Valparaiso, one of Chile's largest sugar refineries.

The scope of composition has broadened to include a growing variety of techniques while all forms of musical nationalism are rapidly disappearing. Even Jorge Urrutia Blondel, Alfonso Letelier and René Amengual, initially its supporters, adopted the more cosmopolitan outlook advocated by Juan Orrego-Salas and a large younger generation, among whom Eduardo Maturana, Abelardo Quinteros, Gustavo Becerra, Claudio Spies, Darwin Vargas, Juan Allende-Blin, León Schidlowsky and José V. Asuar have gained international recognition. This group includes supporters of the most strictly controlled methods of composition, whether tonal or atonal, as well as those who give scope to chance and improvisation in the creative process. The first Chilean electronic music studio was established at the Catholic University of Santiago in 1959.

3. Musical life since independence. Steps towards a more organized and permanent musical life that included more than opera were made with the establishment in Santiago of the Sociedad Filarmónica (1827), followed by similar organizations in other cities: Concepción (1829), Valparaiso (1845), Valdivia (1853), Talca (1855), Copiapo (1862), Osorno (1866), Antofagasta (1889) and others. But by the end of the century most of these societies were moribund, although in southern Chile, as well as in Valparaiso, they greatly benefited from the support of the German settlers.

Another important step forward was the foundation of the Conservatorio Nacional de Música in Santiago (1849), which remained until the end of the century the only official institution offering specialized education in music; private teaching also increased considerably throughout the country.

In 1857 the Teatro Municipal, Santiago, was inaugurated with Verdi's *Ernani*, but opera had started earlier. In 1830 Rossini's *L'inganno felice* was presented in the Cifuentes's spacious family mansion in Valparaiso a few weeks before its performance in Santiago. Valparaiso's first opera house, the Teatro de la Victoria, opened in 1844, and Copiapo's in 1847; increasingly in the 1850s Chilean citizens enjoyed elegantly ornamented theatres and well-furnished productions of opera and zarzuela. To a repertory dominated by Rossini, Bellini, Donizetti and Mercadante there were gradually added the works of other composers such as Auber, Gounod, Halévy, Hérold, Massenet, Bizet and Verdi. Mozart was first heard in 1870 (*Don Giovanni*) and Wagner in 1885 (*Lohengrin*). Before the 20th century the only opera by a native composer to have been staged in Chile was *La florista de*

Lugano (1895) by Eliodoro Ortiz de Zárate (1865–1953), following the première of his *Juana la loca* at La Scala (1892).

The tours of some soloists of international reputation, such as Henri Herz (1850), Miska Hauser (1853) and Louis Moreau Gottschalk (1866), satisfied Chilean enthusiasm for instrumental virtuosity, but these were still sporadic events. There were no regular concerts by permanent ensembles until after 1910. In 1913 a short-lived orchestral society (1912–14) gave the first performance in Chile of the complete cycle of Beethoven's symphonies. At this time a number of choral and chamber groups were formed by local communities and groups of young people; these sought the guidance of such respected professionals as Alberto Garcia-Guerrero (1886–1959) and Luigi S. Giarda (1868–1952), a skilful Italian composer who settled in Chile.

The Bach Society (1917–32) flourished beyond the rest and prepared the way for Chile's musical life to develop on a level with the best in Latin America. Under the guidance of Domingo Santa Cruz it promoted the reorganization of the Santiago Conservatory (1928) and the establishment of the faculty of fine arts (1929) at the University of Chile, which gave music teaching a place in higher education. Music studies were later introduced elsewhere: at the Catholic University of Santiago in 1959, at the Catholic University of Valparaiso in 1960, at the Austral University, Valdivia, in 1962, and at the University of Concepción in 1963.

The reform of specialized music education in Chile culminated in the creation by a Bill of Congress of the Instituto de Extensión Musical (1941), as part of the University of Chile. Its vast programme began with the establishment of the Symphony Orchestra of Chile (1941) and the National Ballet (1942; based on members of the Jooss Ballet), the University Chorus and Revista Musical Chilena (both 1945); there followed the biennial Chilean music festivals (1948), the sponsoring of various chamber and choral ensembles, and the opening of an educational radio station in Santiago (1967).

A second full-time orchestra, the Municipal PO, was established in Santiago in 1955; other cities that have their own orchestras include Concepción (1952), Valparaiso (1954), Viña del Mar and Osorno (1956), Temuco (1957), La Serena (1959), Valdivia and Antofagasta (1960).

During the mid-20th century choral ensembles reached international standards; outside Santiago these include the Coros Polifónicos of Concepción (1934) and the Coro de Cámara of Valparaiso (1954).

Music education in public and private schools has been given strong encouragement by the Asociación de Educación Musical (1946) and by the Inter-American Institute for Music Education (1960), while research and preservation work was initially entrusted by the University of Chile to the Instituto de Investigaciones Musicales (1947).

The Chilean Jeunesses Musicales (1960) and the Consejo Chileno de la Música (1962), the national branch of UNESCO's International Music Council, reinforced the country's ties with international organizations, and the incorporation of music to the Instituto de Chile through its Academy of Fine Arts (1964) furthered the recognition of the professional musician among other distinguished representatives of the liberal arts and sciences.

The politics and development strategies that were established during the reign of the military government led to a pronounced reduction in state support for public organizations such as the University of Chile, especially after 1980 when the national university system was reorganized. The Agrupación Musical Anacrusa, a private, underground association consisting mainly of young musicians, was established in 1984. Over the next five years, under the leadership of the composer Eduardo Cáceres, the group was successful in disseminating new Chilean and Latin American compositions. In spite of severe budget restrictions, the University of Chile has continued to promote Chilean music. In 1998 it re-established the Festival of Chilean Music. The Music Institute of the Catholic University of Santiago has also supported national and international contemporary music by running various festivals. Since the mid-1980s new universities, including those of La Serena, Playa Ancha (Valparaíso), Santiago, and the Universidad Metropolitana de Ciencias de la Educación (Santiago), have also carried out important work in the field of music.

See also SANTIAGO.

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II. Traditional music

From about 12000 BCE Chile was inhabited by indigenous hunter-gathering Amerindian peoples. As a result of the Spanish conquest of Chile in 1583 and its subsequent colonization, contemporary Chilean musics comprise both indigenous and Hispanic traditions which have interacted, co-existed and amalgamated in varying degrees. Further hybridization has occurred as a result of urbanization. Although small numbers of African slaves were taken to Chile during the 17th century, it is likely that African musical influences in Chilean music came from shared cultural histories with neighbouring Latin American countries, especially ARGENTINA, BOLIVIA and PERU. Contemporary indigenous ethnic groups comprise the Aymara, Atacameña, Kolla, Rapa-Nui, Mapuche, Kawéskar and Yámana. These groups still distinguish between the *antiguo* (old) and *nuevo* (new), that is, their traditional musics and those which are the result of acculturation.

Some common musical elements may be discerned among the indigenous peoples of Chile. Free musical forms develop from melodic cells which are juxtaposed in varied sequential repetitions. In contrast, strophic musical forms are based on poetical texts, dance schemes or pre-existing patterns. Evidence of acculturation may be seen in the increasing use of equally tempered scale-types. Heterophony, intervallic parallelism and Western functional harmony are associated with certain specific chordophone repertories and with the music of choral or instrumental groups. Free rhythms and strophes as well as isometric or polymetric sequences appear in both fixed and improvised music. In both fixed and free-time performances sudden changes between slow and fast parts occur in some dances, for example in the *huayño* of the Aymara. Many indigenous vocal music styles are characterized by a lack of vibrato, a nasality of tone, vocal tension and the use of glissando, appoggiatura and portamento. A great variety of vocal techniques are used, including beating, ritenuto, portamento, falsetto, exhalation, inhalation, crying, sobbing, whispering, closed-mouth singing, emphatic accents, fluctuations, oscillations and tonal deflections. Improvisation predominates, based in processes of transformation of melodic outlines or brief melodic cells.

1. AYMARA MUSIC. The Aymara music of Chile is an inseparable part of Andean culture, sharing genre and stylistic features with the Aymara music of neighbouring areas of Bolivia and Peru. Genres of music and dance are related to categories of ritual: animal fertility rites, Carnival, patron saint festivals and the *pachallampa* or the ritual sowing of potatoes. During animal fertility rituals *tonos de enfloramiento* are performed by a soloist or by a spontaneous chorus, with or without accompaniment by the *bandola*, an instrument of Spanish colonial origin, which has a total of 16 strings divided into four sets of four. These songs are sung during the decoration of llamas and alpacas with multicoloured woven pieces of wool, while incisions are made in the ears of new or unmarked animals. Female animals from herds of different origin are considered 'mestizo' rather than Andean. Their decoration is undertaken by women a week after the ritual for male animals. *Tonos de floreo* are performed according to the dedicated animal, its gender and its functions and actions. Other *tonos* are dedicated to the sacred emblematic animals of the pastoralist, the feline *tite* or *suinave* and the *chullumpe* bird, which represents the spirit of the llama, reflecting pastoralists' relationship to their animals.

Each *tono*, based on a solo melody, is usually divided into two phrases repeated according to textual difference and the energy of the interpretor. The scales used indicate gender differentiation: diatonic major for males, pentatonic minor for females. The latter also characterizes the sacred songs of pastoralists and animals. The melodic compass is usually less than an octave; tempo is stable and moderate.

Carnival is the great community event closing the annual cycle of agricultural activities. It coincides with the harvest period and the seasonal transhumance of animals and aims to encourage the fertility of the earth and of animals. *Tonos de carnaval* (Carnival songs) and *ruedas* (circle dances) are performed by a *pandilla*, a group of musicians who accompany adolescent singers and dancers; their leader is usually an expert *bandola* player and singer. The music accompanies dancing based on circular movements following the direction of the sun and involving the displacement of the young women. Each young woman wears on her right arm a *culebrilla* (little snake) of woven wool symbolizing her own maturity and fertility. During Carnival in mountain communities, the *tonos* and *ruedas* are led by an expert guitarist and a solo singer who organizes the responses to the songs as well as the circle dances of the ritual community, in particular the *zapateo* (step dance) parts of the men. Each song has a melodic scheme characterized by intervallic structures which reveal either an Aymaran or Hispanic origin. It has lively, stable tempos underscored by *bandola* and guitar accompaniment from the instrumental group.

The aesthetic of vocal styles tends to affirm traditional gender roles and power relations: masculine vocal styles are characterized by what is considered an emphatic and self-affirming emotional tension, while female vocal roles are distinguished by what is considered a 'weak', 'timid' and 'soft' approach, of low volume with a sharp register. Two musical groups acompany songs and dances in the pre-Cordelite area: the *tarkeada* composed of a group of *tarkas* (indigenous recorders/flutes) with *caja* (a drum with two skins) and *bombo* (large drum); and the *orchestra*, a mestizo Andean group incorporating two *kenas* (bamboo flutes), mandolins, guitars, violin and accordion, with hand-clapped rhythms and solo and chorus vocalizations, who interpret *takiraris* and other Carnival dances. The joyful character of this music concludes the final days of Carnival.

The celebrations which take place in each Aymara village in honour of respective patron saints share the same basic organization and communal content as the official Catholic Church model, although with some regional and local variation. The syncretic ritual encompasses Christian and Amerindian beliefs. Led by the

Alférez or Mayordomo, the ritual Aymara leader, the event falls into three parts: the *antevispera*, *vispera* and patron saint's day itself. The *antevispera* contains Amerindian elements, while in the *vispera* and patron saint's day rituals syncretic Christian patterns are re-enacted.

The traditional music of the patron saint celebrations are the responsibility of four musical groups. The *sikuras* are a group playing large bamboo panpipes and double-headed drums. The *lakitas* are a group playing small panpipes made of bamboo or plastic, with a small *caja* and large *bombo* drum, while the *lichiguayos* are a group playing large *kena* flutes, and the *banda* play brass instruments. The *sikuras* and *lakitas* are the most emblematic indigenous groups, the other wind groups, such as the *lichiguayos*, and the brass band, enjoy only restricted local use and have become less common in certain areas.

The music of the *sikuras* group, whose patterns, processions and farewells possess a solemn ceremonial character, has a polyphonic texture, created by pentatonic melodies in 5ths or octaves, punctuated by isochronic drum beats. In contrast the texture of *lakitas* music is more simple, doubling the basic melody in parallel octaves, to the accompaniment of the pulse of the *bombo* and *caja*. The *lakitas* repertory uses penta-, hexa- and heptatonic melodies, and includes popular dances such as the *huayño*, *takirari*, *cumbia*, *vals* and *cueca*, and religious music such as the *diana*, *marcha*, *procesión* and *bendito*.

Rural–urban migration in northern Chile has resulted in a diminution of *sikuras* groups. By contrast, the *lakitas* enjoy great popularity, with numerous groups mostly composed of young Aymara men. In urban Iquique and Arica, *lakas* are usually made from readily available plastic pipes, used for plumbing, due to the scarcity of bamboo in urban areas and its fragility. This adaptation and acculturation of Aymara organology is inseparable from the growing influence of contemporary genres of Latin American popular music on the *lakitas* repertory.

The Aymara rite of *pachallampe*, which takes place during the sowing of potatoes, is an integral part of patron saint festivals. In the most recent past this consisted of songs accompanied by guitar. Although it has been of relative importance in the mountain villages neighbouring the northern port of Arica, the practice has almost disappeared. The Aymara dance repertory is characterized by its rich variety. Choreography includes circular and linear forms, close- or free-dancing couples, whose *mundanzas* (choreographic steps) exhibit both fantasy and creativity. Spanish influence is present in the frequent inclusion of *zapateo*. Dances fall into two groups: traditional Andean genres and cultural borrowings from popular Latin American and international musics. The latter have adapted popular models to Andean style through an integration of distinctive features as much choreographic as musical. Traditional dances include the *huayño*, or *trote*, the *takirari* or *kollawada*, a variety of *takirari* called the *waka-waka*, the *huacha-torito* and the *cachimbo*. Most of these dances come from the altiplano or mountain villages, except for *huachi-torito* and *cachimbo* which come from the desert villages. Dances regarded as not fully traditional include popular forms such as the *cumbia*, *cueca*, *vals*, BOLERO and cha cha cha. With *lakita* and *brass* groups broadening their repertories by adapting new dance genres to their instrumentation within Andean idiomatic styles, a range of future developments are possible.

According to Aymara mythology, the origin of music is in the *manqha-pacha* or underworld inhabited by *seren-mallku*, the male spirit of music and *seren-t'all*, his female partner. They are accompanied by eight sacred animals including the *tite* and the *chulllumpe* which have descriptive onomatopoeic songs dedicated to them as part of animal fertility rites. *Seren-mallku* and *seren-t'all* are the patron saints of music and are associated with the natural sound of water and with moving water. A *sirena* (mermaid in an underground spring) is believed to create the sounds of music from those of springs, waterfalls, streams, brooks and rivers. The *sirena* has both human and extra-human qualities. The *seren-mallku*, invoked as the mythological creator of music, is concerned with melodies and the melodic inspiration of musicians, as well as the tuning and timbre of instruments and the ability to synchronize them while playing. On the eve of a ritual festival, musicians go to listen to music at springs or waterfalls, taking their musical instruments with them.

The vibrations of nature, associated by musicians with water, wind, mountains, hills and shrubs, are thought to make the instruments sound. Musicians remain silent as they hear the melodies of *seren-mallku* through their instruments, and experience deep emotions which generate a state of mystical participation. *Seren-mallku* symbolizes music as melody generated by nature, the source of the musical repertory of a traditional instrumental group, a powerful means of communication and a necessary condition for ritual.

In the *sikuras* and *lakitas* panpipe groups the panpipes are divided into two types, the *ira* (first or male) and the *arka* (second or female). In groups of *sikus* (old cane pipes of differing sizes) there is an interconnected scheme of pulse and metre driven by a group of drums over which the panpipes play. The *siku ira* (male panpipe) interprets the 'leading' sounds in the first 'strong' position and its subdivisions, the *siku arka* (female panpipe) interprets the sounds which 'follow' and their subdivisions, which are defined as 'weak'. They also produce alternations and analogous relationships, with sounds of longer duration in the introductory and cadential passages of the *sikuras* group. In the *lakitas*, of smaller size, there are interconnected tonal schemes of 13 sounds ordered according to a descending diatonic scale. Six descending sounds correspond to the male panpipe (*ira*) (d–b–g–e–c–A) while the female pipe (*arka*) has seven dovetailing sounds (e–C–a–f–d–B)

While the male panpipes are indigenously defined by 'virile' connotations ('first', 'strong', 'macho'), the female panpipes are given what are culturally considered feminine attributes ('second', 'following', 'weak' and 'female'). As a result *lakas* have been conceived of anthropomorphically as interdependent 'pairs' of instruments. According to the musicians and their indigenous public, the male–female pairs of *lakas* interact as a human couple through an interconnected tonal dialogue which symbolically represents the Aymara couple.

Through these symbolic constructions, the Aymara have tried to legitimize patterns of male leadership and female subordination found in traditional society. However that society now faces a number of challenges. Recent decades have witnessed increased migration of Aymaras from the altiplano (high plateau) and mountain foothills
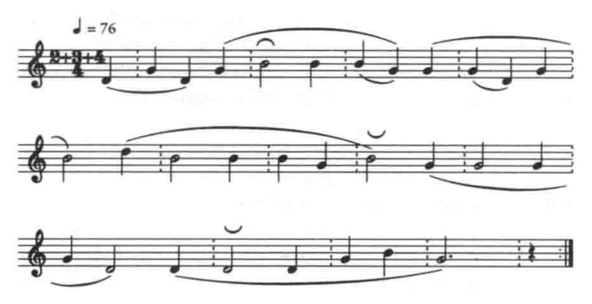
of northern Chile towards major urban areas on the coast and into neighbouring countries, with migratory movement towards the south, particularly gravitating to the capital Santiago. This has brought about various sociocultural transformations within communities and extended families, inevitably affecting their ethnic identity and traditional culture as much as their aesthetic taste and musical activities.

2. ATACAMEÑAN MUSIC. The culture of the Atacameñan people comes from pre-Columbian agrarian pastoralists who lived around the oasies, valleys and ravines of the Atacama desert, considered the most arid on earth. Both the pre-Hispanic peoples, referred to as Atacamas or Likan-antai, and their contemporaries, have lived in *ayllus*. These extended families, still found today in the Salar de Atacama and at the basin of the river Loa, maintain broad links with the local cultures of Jujuy and Salta in Argentina and with neighbouring people in Bolivia. Atacameñan traditional music forms an integral part of the annual ritual cycle, whose central events are the cleaning of *acequias* irrigation channels, the marking and decoration of animals to ensure thier identity and fertility, the sowing of crops, village patron saint festivals and Carnival.

Two essential styles co-exist. The first, of ancient Atacameñan origin is associated with the original indigenous *kunza* language which is no longer used. The second, of post-Hispanic origin, is associated with the Spanish language. The first style, characterized by tritonic melodies, reappears in the sung dance-songs and accompanying instrumentals for the *talatur* cleaning of the irrigation channels, the sowing of crops, the treading in of the seed and in rituals surrounding animal fertility (ex.1). The second style, characterized by diatonic melodies, is found in the genre used for patronage festivals. Genres of the first style are ceremonial, consisting of mixed circular sung dances accompanied on traditional Atacameñan instruments, with elaborate footwork and rhythmic clapping. Such ancient ceremonial genres use typical three-toned Atacameñan melodies based on the major arpeggio, their tonal centre coinciding with the fundamental. Some sounds appear to be transposed to the higher or lower octave, and in this way amplify the melodic range.

Vocal interpretation comes from either solo or choral songs, the latter characterized by a use of relative or heterophonic unison proper to ancient, ritual *kunza* styles. Vocal music using an extremely high-pitched register, with a distinctive timbre created by an intense open-throat style, is syllabic with little ornamentation. The accompanying instrumental style is differentiated according to its original repertory. If, for example, it is according

Ex.1 *Talatur*, Atacameño fertility ritual song; transcr. C. Alvarez and M. E. Grebe (Alvarez and Grebe, 1974)



to ancient *kunza* styles, the accompanying instruments – the *clarín* (trumpet), *putu-putu* (animal horn) and *chorromón* (a rattle made of clusters of bells) – freely improvise rather than intervene in the fixed scheme of the music. In contrast to the post-Hispanic musics of Carnival and the patron saint festivals, the accompaniment of guitar and *caja chayera* (double-skinned/double-ended drum) is fixed and regular, offering necessary support for the poetic couplets while reinforcing metric schemes.

The music of the *kunza* has a great capacity to be extended. The formal organization of pieces is simple, generally based on the varied repetition of a single unique phrase with any extension of musical parts dependent on function and cultural context. In contrast Carnival couplets are of more restricted duration. In both *kunza* and *carnaval* couplets metric organization tends to be additive, changing in response to a need to maintain the regular pulse which affects the time units of preferred groups of prosodic accents. In the post-Hispanic Carnival repertory, couplets which tend to be in ternary metre are affected by the accompaniment which marks the strong beat or even the first and third metrical beats. Rhythmic schemes are simple or subordinate to metric organization. The tempo of the parts in old *kunza* style is unhurried, with a moderately slow speed the general tendency. In contrast the tempo of post-Hispanic styles tends to be faster and more lively. For the Atacameñans, the triphonic music of *kunza* is 'the song of the water', born in nature and communicating its spirits. Water is the most significant element and its magical power and potency is symbolically represented in the song of the water deity, *tata-putarajni*.

Water – necessary for desert survival – is granted to the Atacameñans through performance of the ritual song *talatur*. According to the testimony of a singer from the village of Socaire, the *talatur* is created and taught by the water:

> Listening at night, I heard the water sing and I survived the shock. Later I returned to the village, while the water's voice followed me. It taught me the melody, even the words. In one night I learnt all there was to know . . . this song originated in the fume of the water. The water sang it, one has to learn it from the water.

In indigenous testimonies, the presence of an anthropomorphic image of water recurs. Conversations and drum patterns are heard to come from inside water, whose free flow is compared to the joyous human voice. All this enables the *cantal* to hear and understand the message of the *canto del agua*. This latter is characterized by tritonic tonal organization, composed of sequences based on the major arpeggio which personify both the water and its song. The melody is accompanied by three ancient ritual instruments, the *clarín*, *putu* and *chorromón*, which improvise and elaborate a free texture.

The *clarín* is a natural, straight, tubular trumpet with a mouthpiece, played laterally. Its cane tube measures between 1·3 and 1·5 metres in length and it is decorated with multicoloured pieces of wool. It plays tritonic arpeggios, which accompany vocal music, and it shares some characteristics with the Argentine *erke* and the Mapuche *trutuka*. The *putu* is a natural, tubular vertical or lateral trumpet, which is curved and can be with or without mouthpiece. Decorated with a cow's horn, ornamented with balls of multicoloured wool, it emits sustained notes, and is related to the Argentine *erkencho*, the altiplano *pututo* (shell trumpet) and the Mapuche

küll-küll. The *chorromón* is a rattle of pre-Columbian Atacameñan origin, made of pyramids of suspended metal bell which are struck indirectly. The top part of each is perforated to allow them to be strung together in threes or as a group of 12, divided into six slim 'female' ones and six thicker 'masculine' ones.

3. The music of the Rapa-Nui (Easter Island). The Rapa-Nui are the original inhabitants of Easter Island (also called Rapa-Nui), part of Chile since 1886. The culture of the Rapa-Nui is linked to that of greater Polynesia, particularly to the people of Mangareva, Tahiti and the Maori of New Zealand. Although some traditional Rapa-Nui are inheritors of oral tradition, mostly relating to dance, the process of acculturation has been intense and complex, with influences coming not only from Chile but from many other areas. The resulting mestizo culture has also been influenced by island people travelling to study and work in mainland Chile and elsewhere.

Music of remote origin, with ritual community functions, acts as a menas of communication for the ceremonial re-enactment of mythical belief systems. Presided over by the *hatu* (who directs) it is interpreted by both male and female performers who sit opposite each other on the floor, accompanying their songs with rhythmic body movements, reinforced by sounds from one or two traditional instruments including the shell trumpet.

Songs are generally choral, predominantly using consonant or dissonant irregular, parallel intervals. Each song is habitually preceded by the *hatu* indicating tuning and intonation. Final cadences, which come after a signal to conclude, depend on specific formulae for the completion of each type of song. Central distinguishing characteristics lie in the relationship between melody, text and dance gestures with dance gestures involving the face and eyes describing the content of the text through metaphor and mimed metonym. As a result older dances are not regarded as autonomous forms of expression. First recognized by missionaries who arrived in 1884, there was gradual influence on such music by music brought by the Catholic Church, particularly through *himene* (hymns) which have been adapted in distinctive ways on most Polynesian islands.

Nine types of song are commonly found: (1) *aku-aku*, which are mostly performed on festive occasions, are dedicated to the spirits which iconically represent the giant sculpted *Moai kava-kava* figures found all over the island. (2) *Riu* are polyphonic choral songs characterized by their diversity, richness and expressive power and the fantasy embodied in their texts, which commonly allude to wars, triumph and legend. From these *riu-tangi* evolved, recited funeral laments which are accompanied by cries and vocal expressions of pain. (3) Two types of love song are common: *ate*, songs of unhappy love, fraternal sentiment, praise and the glorification of particular people or important deeds and events; and *uté*, songs of requited love. (4) *Kai-kai* are rhythmically recited with string accompaniment, with the most recent versions adding melodies on top of a rhythmic base. (5) *Ei* are songs of a burlesque or insulting nature, which play a key part in song competitions. (6) *Hakakio* are songs of thanks for received favours while (7) *ha ipo-ipo* are wedding songs. (8) *Himene* are hymns which refer to the history or legend of the ancient *arikis* (kings) or other figures. (9) *Kohau rongo-rongo* is a recited genre, possibly derived from inscribed tablets of the same name.

Most of the ancient dances of the Rapa-Nui are performed to the accompaniment of musical instruments, hand-clapping, shouts, cries and other vocal sounds. Their poetic texts boast of the exploits and heroic deeds of people in earlier times during war, fishing trips and when in love, the content commented upon by mimicry or mimed gestures. In women's dances a fundamental expressive role is played by undulating arm movements and their measured style. Masculine dances are characterized by broad, agile, energetic movements with displays of physical virtuosity as demanded by the text.

Understanding of the music of the Rapa-Nui has been severely hindered by the impact of key historical events which dramatically affected the population of the island. During the 18th and 19th centuries the island community faced an extensive period of crisis involving piracy and enslavery. Following an attempt by Spain to possess the territory in 1770, a catastrophic episode occurred in 1862–3 when a squadron of ships from various countries, under the flags of North America and Europe, arrived in search of indentured labour to work in Peruvian agriculture, capturing at least 800 men (perhaps double that number) as slaves. In 1863 approximately 12 managed to escape, returning to the island but bringing with them tuberculosis, measles, *kokonga* and other contagious diseases and subsequently infecting their families. The resulting epidemic of 1877 reduced the population of the island to 110 people, the lowest in its history.

Those who died in Peru and on the island were mostly men, the legitimate bearers of the island's ancient oral history and traditional culture. With the intention of safeguarding the transmission of their heritage, the islanders created at least 67 *rongo-rongo* hieroglyphic tablets which recorded this cultural legacy. However, due to the deaths between 1863 and 1877 of those who could decipher them, decoding the tablets has proved impossible. From 1864 the Catholic evangelization of the population, coupled with the assimilation of new cultural influences mostly from Tahiti introduced a new cultural phase. Because of the lack of continuity of original musical traditions and the impossibility of deciphering the *rongo-rongo* tablets, anthropological understanding of the ancient music of the island in its cultural context has proved extremely difficult.

Modern music of Polynesian origin was brought by the people of Rapa-Nui who had emigrated to Tahiti and other Polynesian islands and who returned home following Chile's annexation of the island in 1888. From 1914 onwards the *sau-sau*, *tamuré*, *hula* and *vals tahitiano* were adopted. The island's youth were attracted by the rhythmic dance music and absorbed elements of it in their own music. The influence of popular music of international origin expanded following World War II when the island started to open up to tourism. Young island men who travelled to the Chilean mainland to do military service brought back many influences, including material recordings and a new commercial cassette culture. The period when the island was used as a base for the North American military saw the introduction of radio, television and film as well as other aspects of north American culture. Hybrid genres developed such as the *tango pascuense*, followed by the *vals*, *corrido*, *foxtrot*, *twist*, *rock* and others. This music in turn influenced the traditional musical repertory. While 'feminine' styles are characterized by a high register and smoothness, the

'masculine' is emphasized by falsetto styles, sharp sounds and special vibrato, as well as abrupt and rough, deep, low sounds which often include glottal stops.

4. MAPUCHE MUSIC. Following cultural contact with first the Incas and later the Spanish, the Mapuche defended and preserved their original territory and cultural heritage over a long period of wars which lasted over 400 years (16th to 19th centuries). The *machi* is the principal carrier and transmitter of Mapuche culture, with diverse sacred ritual and shamanic roles within the community. According to Mapuche myth the cosmos is divided into seven square earths, each taking the form of stratified platforms superimposed on each other in a descending order of cosmic space.

Such earths represent domains controlled by supernatural powers which are beneficial and constructive as well as malign and destructive. The four superior earths belong to *wenu-mapu* (the high lands), the supreme space of the forces of good, where beneficient spirits, deities, ancestors, *machi* (female shamans) and deceased *cacique* leaders reside. In contrast malign spirits live in the *rangiñ-mapu* (fifth earth); while in the *minche-mapu* (seventh earth) the evil agents of *weküfes* and *kalkus* (witches) interact, bringing illness and death. Mapuche women and men live in the *mapu* (sixth earth).

According to Mapuche ritual leaders the musical universe is structured by the two essential domains of the sacred and profane. It is believed that sacred music is generated by deities and spirits belonging to the *meli-ñom-wenu* (the four platforms of the Mapuche sky); while profane music exists as a means of communication between earthly Mapuches. The *tayíl*, a sacred song of great power which comes from the divine domain of deities and spirits, is given to certain *machi* called *tayíltufes* (interpreters of the *tayíl*) or Mapuches with shamanic vocation received through a dream, vision or state of trance.

Three basic categories of *tayíl* are distinguished: the *puel-tayíl* or *tayíl* of the east; the *wenu-tayíl* or *tayíl* of the platforms of the *wenu-Mapu* (the sky); and the *kompa-pulli-tayíl* or *tayíl* of the ecstatic trance of the *machi*. The first two categories are interpreted in successive form in the *ngillatún*, the main community fertility ritual associated with the *choike-purrún* (the dance of the ostrich). The third category, which includes ecstatic trance, forms part of shamanic initiation, post-initiation, therapeutic and diagnostic rites.

In the *ngillatún*, the great community fertility ritual, as well as in medicinal rites, the *machi* symbolically reactualizes cosmological beliefs and their significance. In such contexts the role of ritual music is paramount, constituting a transcendent means of communication directed to both the deities and the ritual community. It is the medium which permits communication and interaction between the Mapuche and their mythical pantheon, reinforcing a system of beliefs inseparable from their ethnic identity.

The drawing out and the subdivision into squares of ritual space, the actions of the principal ritual actors, the organization, number and repetition of each episode of the rite, regulated always by paired numbers, reproduces the regulating principle of a world view based on the pair and its multiples, dominated by the number four. In this rite music symbolically re-creates the order of the cosmos, thus ensuring the cultural continuity necessary for the regeneration of sustaining vital energies.

Two categories of music co-exist in the second domain of humans. The *machi-ül-kantún*, which includes varieties of non-ritual, profane song, considered the oldest, most fixed genre, is interpreted at informal meetings or family celebrations. The more recent *mapuche-ül-kantún*, considered freer in structure, and more entertaining in content, serves as an escape valve for the externalization of emotions and conflict but is considered of lesser importance. Both musical categories are created through improvisation or poetic improvisation based on the adaptation, transformation and re-creation of pre-existing melodic patterns and schemes. It is expected that a good singer will also be a good poet.

The *rewe*, the sacred totem pole, iconically represents the cosmos and is the ritual focal point of the *machi*, while the *kultrún* (shamanic drum) represents the earth. The membrane of the drum is painted with a cross which is polysemic in its symbolism, representing on the one hand the division of Mapuche land into four areas, four regional families with one centre, and, on the other, the four cardinal points, the four astral stars and planets. communication between spirits and the Mapuche people takes place through the ritual activity of the *machi* because the inner meanings and workings of the cosmos have been revealed to her. Thus the *machi* generates the vital energy, health and well-being necessary for the survival and positive destiny of the people, defending them against potential harm from *kalkus* and *weküfes*, who bring suffering, failure, illness and death.

The Mapuche attribute the power and success of the *machi*'s song to her role as the carrier of the unlimited spiritual powers of the *wenu-mapu*, mediating between these beneficial powers and the people. Ritual shamanic music is believed capable of linking and communicating between these supernatural world of deities and spirits and the world of humans, of accessing divine help, of facilitating the diagnosis and cure of illness and with the possibility of extracting malign spirits from the body of a sick person. The *machi*'s powerful intervention through song draws the attention of deities and spirits to the supplications of the sick person. As a shaman, the *machi* is not only transcendent, but also the means of bringing about both life and good health. While Mapuches do not take their *mapuche-ül-kantún* ('profane songs') as seriously, they are considered significant ways of communicating emotions and human tensions, shedding light on important aspects of social dynamics. At social gatherings they are used to pass the time, stimulating interaction and the emotional response of listeners.

Mapuche musicians have imposed order and coherence on their sound universe, categorizing genres, principal musical types and inter-relationships. In the *machi-ül-kantún* certain shamanic songs are designated as part of the *ngillatún* fertility rites; the *machi-elwún*, shamanic funeral rites, the *machilwún* initiation and *ngeikurrewén* post-initiation rites; while the *ülutún* (simple), *datún* (complex) and *pewetún* are diagnostic healing therapies. The songs of the *pallantún*, or of the *pichi-pillantún*, are used by the *machi* to communicate with her spirit aids.

Diverse sub-categories are recognized which vary according to thematic and functional content. Songs are classified as 'old' and 'new' according their relative age or

youth; while in performance they are classified by gender, according to the age of the respective singer. These include narrative songs about journeys, farewell, return, previous generations of a family, lineage, history, all of which are popular at family gatherings; lyrical songs, of love, nostalgia, welcome, happiness, sadness, and of weddings which are favoured at social encounters, get-togethers and parties; work songs about the search for work, collective work, the construction of the *ruka* (the traditional thatched Mapuche home, made of dried mud); of the sowing of crops, the reaping and grinding of corn and wheat; and of the spinner and the weaver; drinking songs, for wine, for *chicha* (cider), the bar, all of which are performed by men; lullabies, performed by women; playful songs for games of *palín* (pranks and jokes), dice, masks and bird catchers.

Mapuche dances have a ritual function. Their choreographic patterns are circular in movement and they are danced either in mixed- or single-gender groups, or by a couple. Among the most important are: the *ngillatún* fertility rite, represented by the *choike-purrún*, a dance with stylized movements which mimic the mountain ostrich; the *lonko-meo*, a collective dance with semicircular lines; and the *machilwün* and *ngeikurrewén*, the dances of shamanic rites of initiation and post-initiation. In each, beliefs are symbolically re-enacted, particularly those representing the circular movement of the sun and spatial associations with cardinal points.

Mapuche musical instruments include the following aerophones: the *trutruka*, a natural trumpet with a mouthpiece made of a horn; the *pifüllka*, a vertical wooden flute with finger-holes and without a mouthpiece, which has one or two tubes with one tube closed at the interior end; the *nolkiñ*, a natural, vertical trumpet, with or without mouthpiece; the *corneta*, a small *trutruka*. Membranophones include the *kultrúng*, a small round shamanic drum, hollowed out of wood, which has a slightly conical shaped bottom, its stretched skin usually divided by drawn lines into four segments, and which has a few sacred stones placed inside it so that it also functions as a rattle.

Idiophones include the *wada*, a shell rattle; the *kadkawilla* or *yüullu*, bell rattles; the *trompe*, a small mouth harp ('jew's harp', *birimbau*), as a plucked idiophone; and the *chueca* or *wiño*, variety of rattle. The ritual orchestra includes a variety of instruments (mostly depending on their availability), among them the *kultrúng*, the *pifüllka* (for rhythm) and the *trutruka* (for melodic improvisation).

5. Kawéskar music. Both the Kawéskar and Yámanas form part of the *fuegina* culture, whose descendants live in the extreme southern Austral area of Chile and Argentina. In the 1970s it was found that while Kawéskar ritual music and children's games were no longer common, secular music had survived albeit with a reduction in the number and variety of characteristic imitative zoomorphic songs. Younger people have shifted their interest away from solo and collective group traditions and are relatively unfamiliar with songs in their native language.

The growing acculturation of Kawéskar music has reduced its broad thematic scope; the only thriving music is profane and is linked to the family, the expression of emotion, experience or work. The original ancient religious music associated with shamanism, supernatural beliefs and concepts, the mythical pantheon of deities, legend and vital annual rituals has been lost as the Kawéskar have adapted to survive. Educated in Spanish they are now integrated into mestizo culture alongside the fishermen of Chiloé and other residents of the Austral region.
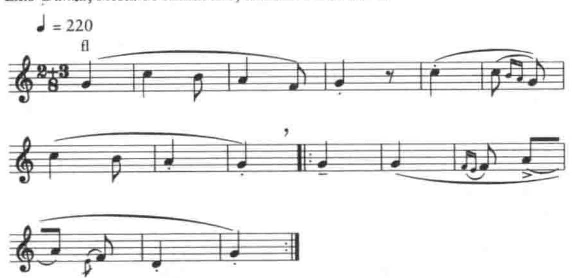
6. Spanish and mestizo musics. Chilean Hispanic and mestizo music are influenced by three cultures: the Hispanic, the Amerindian and the African. Chilean traditional music of Hispanic origin derives primarily from music brought at the time of the conquest and during the colonial period (16th to late 18th centuries). The interaction between Spanish and Amerindian cultures led either to the retention of Hispanic features or to the generation of mestizo musical forms which, once integrated, became relatively fixed.

During the 19th and 20th centuries, new musical elements of either European or Latin American origin (particularly from Argentina, Peru and Bolivia) have been incorporated and adapted. Chronologically, there are two categories: the older colonial music of Spanish origin and the later modern republican music. The former, which dates from the formative period (16th to 18th centuries) is found in an area between Coquimbo, the Bío-Bío and the island of Chiloé. The latter evolved through the transformation of old colonial repertories with the introduction of new genres and styles from both European or Latin American sources, a process favoured by independence from Spain and the subsequent colonization and cultural integration of the new northern and southern regions. Although both older and modern music and dance categories are distinguished by genres, styles, structures, instruments and the festivities of the annual ritual cycle, they share features and have imprecise borderlines, particularly in southern Chile.
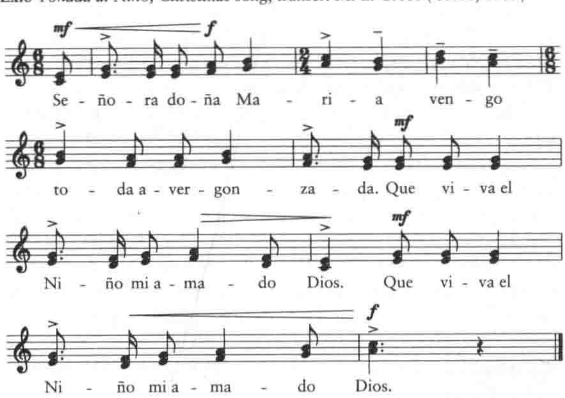
Colonial musics from the 16th century to the 18th century fall into three main types: the Romance (ballad) and related forms, ceremonial dances and songs, and some miscellaneous forms and genres. The *romance* or ballad and its related forms – the *copla* and *glosa* – the contemporary *verso*, *tonada* and Corrido – were originally based on Spanish medieval and Renaissance sung poetry of secular character and popular folk origin. The *romance* consisted of various narrative stanzas of four lines sung to the same brief melody, frequently employing the major mode, either solo, or accompanied on *vihuela*, guitar or other instruments.

Although the term *romance* is now little known among Chilean folk musicians, this genre survives in other narrative songs such as the *tonada*, *canción*, *corrido* and *verso* and in certain children's game songs, such as the *ronda*. In all these cases, the old *romance* may be recognized easily by its textual content, poetic structure and specific melodic features.

Ceremonial ritual dances of Spanish origin were also introduced in the early colonial period for civil and religious occasions performed by *hermandades* or *bailes* (dance groups) sponsored by guilds and the Catholic Church. One of the oldest surviving and most widely known *hermandades* of ceremonial dances are the *bailes de chinos* (Dance of the Chinese men); other well-known groups are the *morenos*, *cuyacas*, *danzantes* and various other *bailes*. Their main traditional elements are characteristic fancy costumes, ornaments, special emblems; the survivals or adaptations of ancient Amerindian dances



Ex.5 *Danza*, Fiesta de Andacollo; transcr. M. E. Grebe



Ex.6 *Tonada al Niño*, Christmas song; transcr. M. E. Grebe (Grebe, 1969)

performed alongside dance movements originally of European origin; instrumental and vocal melodies with a simple strophic structure, employing either major or minor diatonic or minor pentatonic melody types. Performances of such groups are an integral part of the main annual religious festivities of northern and central Chile, such as La Tirana (July), Las Penas (October), Andacollo (24–8 December) and the Cruz de Mayo (3 May).

The Fiesta de Andacollo is the oldest (1585–90). Its religious ceremonies start with a midnight mass and include solemn processions when the musicians and dancers present their songs as gifts to the Virgin. The traditional music and dances are performed by three main *hermandades* or *bailes*; the *chinos*, *danzantes* and *turbantes* (ex.2). Religious songs and dances are performed by these groups with their song-texts, derived from the *romance*, mainly consisting of the *tonada al Niño* or *aguinaldo* (Christmas carol) and the *verso* or DÉCIMA. At the end of the 20th century, participating pilgrims introduced popular components inspired by contemporary TV and radio programmes, a new trend promoting a generation of new *bailes* following the changing subjects and preferences of the mass media. Such practice would suggest a process of incorporation of cultural elements from different popular but no less significant sources in the past.
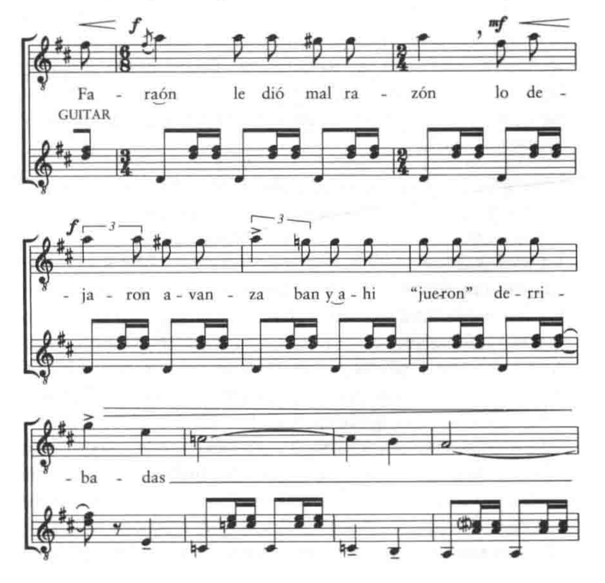
The *tonada al Niño* is a lively Christmas carol related to the Spanish *cantiga*. The ancient term villancico has now practically disappeared, replaced by the terms '*tonada*' or '*tonada al Niño*' (*tonada* for the child Jesus). The musical characteristics of these songs are similar to those of the *tonada* (ex.3). It consists of a repeated quatrain which usually alternates with a refrain, with major-mode melodies with conjunt movement generally accompanied by guitar, and occasionally by harp. Traditionally it is performed on Christmas Eve in farms or village churches. Imitations of animal cries or the symbolic striking of the churches. Imitations of animal cries or the symbolic striking of the church door are customarily added between stanzas. In the second half of the 20th century it became a feature in urban popular and folk repertories.

The *verso* or *canto a lo pueta* ('sung in the manner of the poet') is a genre of sung poetry based on the *décima* form. There are two types of *verso*, the secular, *a lo humano* (of the human) and the sacred, *a lo divino* (of the divine). *Versos a lo divino* are usually sung at *velorios* (wakes). The textual form is based on an initial quatrain (which may be omitted in performance) which states the subject, followed by five stanzas of ten octosyllabic lines or *décimas*, four of which quote one line of the quatrain in their tenth line, the last of which is a *despedida* (farewell). The music is based on various recitative-like patterns with characteristic descending cadences, organized in simple binary form. Other musical characteristics are tonal (major–minor), modal or mixed melodies of conjunct movement; triadic harmonies, modal or tonal chord progressions and parallelisms; unmeasured or fixed rhythm; moderate tempos; high, loud and plaintive solo voices; and strummed or plucked accompaniments on either guitar or *guitarrón*. Some of these features are shown in ex.4. The traditional *verso* survives today in the repertories of representative performers, called *payadores*, who are mostly based in rural areas. A number of well-known professional performers improvise their sung poetry for large urban audiences, either live in public or on television thus ensuring the tradition survives among an urban public, most of whom have rural roots.

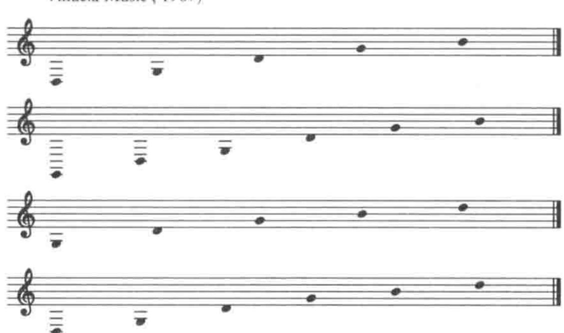
Children's game songs include the *ronda*, the *pregón* (street cry) and *arrurrupatas* (lullabies), inspired by their function and brought from Spain during the colonial period. Musical instruments of colonial Spanish origin include the guitar, played with various scordatura tunings (ex.5); the *guitarrón*, a large guitar with 25 strings (fig.1); the *rabel*, a three-string fiddle (fig.2); the harp and the *bandola*, a flat-backed lute.

Republican music of the 19th and 20th centuries includes the *cueca*, *tonada*, *corrido* and *valse*. The *cueca* is Chile's national dance. Widely diffused throughout the country, it has regional variants. According to Chilean musician Zapiola (1802–85), the *cueca* or *zamacueca*

Ex.7 *Verso* (Grebe, 'Modality in Spanish Renaissance Vihuela Music', 1967)



Ex.5 Chilean guitar tunings (Grebe, 'Modality in Spanish Renaissance Vihuela Music', 1967)



came to Chile from Peru in approximately 1823. The dance developed in both countries under the same name until following the War of the Pacific the Peruvians changed its name to the *marinera* to honour those marines who had died in battle against the victorious Chileans. Of black American origin, and sung to guitar and pandereta accompaniment, it is a dance of mixed, independent couples with characteristic use of a swirled handkerchief. It consists of three parts called *pies*, each of which correspond to divisions of the poetic text: a *remate*, consisting of a concluding pair of verses. In between these parts brief and expressive refrains are inserted.

The choreography of the *cueca* can be schematically resumed as following: the coming together of the couple, woman on the arm of the man, with a first initial turn to the turn to the right in a circle following a figure of eight; advance and retreating movements between partners following semicircles; a second turn with a circle and change of side; a continuation of advancing and retreating figures; a third turn again with a circle and change of side; a continuation of further advancing and retreating figures; and a turn and finishing figure with the couple close together. The dance steps combine those of the *valseado* (waltz steps), the *escobillado* (sliding, skipping steps across the floor), with *zapateado* (tap-dance) footwork from the male dancer. (Compare with *bambuco* and *marinera*.)

Melodies, usually in the major mode, are composed in two phrases, which freely alternate and vary, allowing the insertion of expressive refrains. Such melodies are based on melodic formulas characterized by *sesquiattera* rhythms and metric alternation between 6/8, 3/4 and 2/4. The vocal melody is interpreted by a singer, usually with a doubling in 3rds or 6ths by a second voice. Both voices are characterized by high-pitched tone and intense volume, probably developing from the need for the voice to carry in a natural manner.

The principal singer accompanies himself on a guitar, the body of which is used percussively (*tanada*) by the second singer. The main rhythm is underscored by the percussive clapping of those present, often reinforced by a *cacharaina* (a scraped percussive idiophone made out of a donkey's jawbone); and a *pandera* (a particularly robust tambourine). The harp is also sometimes added as an instrument of accompaniment.

Other song and dance forms include the *tonada*, another traditional song which also enjoys wide presence and diffusion. Its name is derived from the *tono*, meaning melody or song. During the colonial period, it was sung to the poetic texts of *romances* and VILLANCICOS *en el tono de* ('to the tune of'). The great majority now performed are of recent origin. A profane song of lyric character, in slow time, with or without a chorus, the *tonada*'s final verse is called the *cogollo* or coda. Vocal melodies are interpreted either by a soloist or duos who

1. Guitarrón (25-string guitar)



2. *Rabel (three-string fiddle)*

duplicate the principal melody in 3rds or parallel 6ths. Vocal styles of singers are characterized by nasal timbres and high-pitched tessitura. Strummed guitar accompaniment uses alternating chords I and V on a 6/8 metric base, with hemiola marked in a maintained tempo. Occasionally, accompaniment is augmented by an additional guitar or harp to which is added percussion knocked out on the instrument's body. If slow and fast tempos are alternated, the *tonada* becomes a *tonada-canción*.

Generally melodies are in the major mode using similar melodic intervals to the *cueca* with frequent repetitions of phrases. The term *tonada* is also applied to a group of musical genres which share common features. Among them are the *corrido* (narrative dance-song), the *tonada al Niño* (Christmas song), the *esquinazo* (evening or dawn serenade in honour of a person or saint) and *parabienes* (wedding songs).

Related to the *romance* and *tonada*, the *corrido* is very popular in central and southern Chile. A narrative dance-song, its text is composed of octosyllabic lines. In certain cases the first pair of verses rhyme, while the second are left free. The verse can be hexa- or hepta-syllabic with a single rhyme. It is based on a basic, single melody, which is repeated successively adapting itself to each new poetic line. The choreography corresponds to a dance in binary metre, with the body movements of participating couples following the movements of the feet. Such characteristics are also present in the contemporary Mexican *corrido*, which seems to have been influenced by the Chilean model.

Several typical regional folkdances of recent origin but which have almost disappeared are the northern *cachimbo*, *trote*, *torito*, *chaya-chaya*, *zonzo-ternero*, *las lanchas*, *la danza*; the central southern *refalosa*, *sajuriana*, *sombrerito*, *chapecao*, *mazamorra*, *aire*, *cuando*, *cielito*, *peuqen*, *aguilucho*, *jote*, *chincolito*; the Chiloé islands *sirilla*, *pericona*, *trastasera*, *nave*, *costillar*, *pavo*, *cielito*, *rin* and *zamba*.

Apart form the musical instruments described above, instruments used include the *matraca* and *cacharaina* (scraped idiophones); the *tormeno* and *pandero* (respectively struck and shaken idiophones); the *tambor* and *bombo* (small and large double-headed drums) the *charango* and *chillador* (small Andean guitars); *bandola* (flat-backed lute) and *chanango* (board zither).

Many of the characteristics of Chilean Hispanic music are shared by similar traditions found in other Latin American countries, particularly neighbouring Argentina, Bolivia and Peru. These characteristics include: the predominance of fixed, strophic forms corresponding to the text, and of improvised free forms modelled on melodic patterns; simplified functional harmony employing I, IV, V and VIII♭ cadences; frequent parallel motion in either 3rds or 6ths; the use of hemiola and other compound rhythmic structures; the predominance of a regular and fixed tempo; and an alternation between slow and fast sections. Vocal characteristics include lack of vibrato, nasality, tension, high intensity and pitch; frequent use of slides, glissandos, portamentos and appoggiatura; solo or duo performances and singing contests called *desafíos* in which singers improvise alternately. Instrumental accompaniment is mainly provided by chordophones, in particular the five- or six-string guitar, used either solo or in ensembles, with a variety of *afinaciones transpuestas* (scordatura tunings) and occasional double courses. Accompaniments are either strummed or plucked, with duplications of the vocal melody in the instrumental interludes; the most traditional instrumental ensemble comprises guitar, harp and idiophone.

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JUAN A. ORREGO-SALAS/R (I), MARÍA ESTER GREBE (II)

Chilese, Bastian (*fl* 1608). Italian composer. He was probably related to a family of instrumentalists active in Venice about 1610–20, and in Vienna about 1620–40. Three pieces, one for five and two for eight instruments, published in Alessandro Raverii's *Canzoni per sonare* (Venice, 1608, ed. R.P. Block, *Canzon 22 à 5*, London, 1970), employ echo effects and ornamental passages.

ELEANOR SELFRIDGE-FIELD

Chilesotti, Oscar (*b* Bassano del Grappa, nr Vicenza, 12 July 1848; *d* Bassano del Grappa, 23 June 1916). Italian writer on music. After graduating in law from the University of Padua (1871), he studied the cello, flute and guitar; he also became an outstanding performer on the lute, which led him to investigate the structure, tuning and repertory of that instrument.

Chilesotti owned a large collection of 16th- and 17th-century tablatures, both printed and manuscript, and was a pioneer in transcribing lute music. His methods were interpretative, in that he picked out the implied polyphony in the tablature and retained the single staff in transcription, using a treble clef. In order for the music to be performed on the guitar he employed a false tuning in E rather than the original tuning in G or A. Many scholars were critical of these choices, finding the transcriptions too guitar-like. Chilesotti's two principal publications, the *Codice Lauten-Buch* (1890) and *Lautenspieler des XVI. Jahrhunderts* (1891), are collections in which dance music predominates. Chilesotti took an active role in making early music better known, to which end he initiated the series Biblioteca di Rarità Musicali, in which he made transcriptions for piano. Composers such as Leoncavallo and Respighi drew on these transcriptions. Chilesotti also contributed to many periodicals, including (in addition to those named in the list of writings) *Santa Cecilia* in Turin, *Orfeo* and *Musica* in Rome and the *Gazzetta di Venezia*. From 1884 to 1891 he was curator of the Museo Civico at Bassano del Grappa.

Together with Francesco Caffi and Pietro Canal Chilesotti was responsible for introducing modern methods of historical musicology, on a positivist basis, into Italy. Although somewhat naive in his application of positivist evolutionary principles to music, he was one of the first Italian scholars to approach historical research based on accurate reading of the sources with methodological rigour, and he was underestimated by the next generation of critics, which had adopted a position of philosophical idealism. His manuscripts are held in the Fondazione Giorgio Cini in Venice.

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CARLIDA STEFFAN

Chilingirian Quartet. English string quartet. It was founded in 1971 by Levon Chilingirian (*b* Nicosia, 28 May 1948), Mark Butler, Simon Rowland-Jones and Philip De Groote, all former students of the RCM. Rowland-Jones left in 1978 and was replaced successively by Csaba Erdélyi, Nicholas Logie and Louise Williams; he returned from 1992 to 1995. Since 1992 the second violinist has been Charles Sewart and since 1995 the viola player has been Asdis Valdimarsdottir. From 1973 to 1976 the group was quartet-in-residence at Liverpool University, from 1977 to 1993 it held a similar position at Sussex University and since 1986 it has been resident at the RCM. The Chilingirian's early promise was soon diluted by an over-reliance on flair and a lack of attention to technical details; but its enthusiasm and the musicianship of individual members, notably the cellist, have won it a large following for its concerts and recordings, which include Panufnik's chamber music for strings and the mature quartets of Mozart and Schubert. It has given the premières of works by Jacques Castérède, Alain Daniel, Bruno Ducol, Frédéric Martin, John Tavener, Hugh Wood, Robert Saxton, Peter Klatzow and Tigran Mansuryan.

TULLY POTTER

Chilmead, Edmund (*b* Stow-on-the-Wold, Glos., 1610; *d* London, 19 Feb 1654). English music theorist and man of letters. He has sometimes been referred to incorrectly as 'Edward Chilmead'. In 1625 he became a clerk in the choir of Magdalen College, Oxford, taking the BA at the university in 1628 and the MA in 1632. About this time he copied out several music books for the use of the choir. In 1632 he was appointed one of the chaplains of Christ Church and began his catalogue, completed in 1636, of Greek manuscripts in the Bodleian Library. He was an able mathematician and an excellent linguist. A work which must have been useful to the young men in his pastoral care was *A Treatise of the Essence, Causes, Symptoms, Prognosticks, and Cures of Love or Erotique Melancholy* (Oxford, 1640) from Dr James Ferrand's *Erotomania*, the first of Chilmead's translations from several languages.

At Oxford Chilmead is likely to have taken part in the music meetings which were a feature of university life. His royalist and Anglican persuasions, however, led to his ejection from the university probably in the mid-1640s (not, as Wood suggests, in 1648) by the Parliamentary Visitors. He went to London, where according to Wood he 'earned his living by that, which before was only a diversion to him . . . a weekly Musick-meeting'. These meetings lasted until his death in 1654 and were held in a large room at the Black Horse in Aldersgate, formerly the music printer Thomas East's house, where Chilmead lodged.

Chilmead's *De musica antiqua graeca* was printed as an appendix to Aratus's *Phoenomena* (Oxford, 1672) together with his annotations to and transcriptions into modern notation of the three odes attributed to Dionysius referred to by Burney. According to Wood Chilmead wrote another unpublished treatise entitled *De sonis*. This is probably Chilmead's commentary on Francis Bacon's acoustical observations in the *Sylva sylvarum* recently discovered in the Bodleian Library, Oxford (*GB-Ob* Tanner 204). Of his compositions a dialogue, a duet and a piece for strings in three parts survive (in *Lbl*).

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MICHAEL TILMOUTH/PENELOPE GOUK

Chilò, Gian Carlo. *See* CAILÒ, GIAN CARLO.

Chilston (*fl* early 15th century). English theorist. His name is found in connection with a treatise in *GB-Lbl* Lansdowne 763, which dates, on palaeographical evidence, from *c*1450. (The date of 1460 given by the catalogue of Lansdowne MSS has no apparent evidence to support it.)

Of the 20 treatises preserved in this manuscript, nos.17–20 (ff.117–122*v*, ed. in Meech) form a coherent unit. No.17 opens with 'Here beginneth tretises diverse of musical proporcions ... secundum Chilston'. This sentence is perhaps an addition by the compiler of the manuscript, John Wylde (who was preceptor of the Abbey of the Holy Cross, Waltham) rather than an inherent part of the treatises.

The other treatises in the collection are by writers ranging from Guido of Arezzo to Leonel Power. The term

secundum is conventionally used for copies or paraphrases of earlier authors by later ones; thus the date of the manuscript alone cannot be used as certain evidence of Chilston's dates and only the content of his three treatises suggests the 15th century. They describe very conventionally the various kinds of mathematical proportions that were beginning to concern 15th-century composers and theorists. Although their technical terms are in Latin they probably constitute the first treatise on proportions to be written in English.

Preceding these short works by Chilston is no.16 (ff.113*v*–116*v*, ed. in Bukofzer and in Georgiades), beginning 'Here folwith a litil tretise ... of the sight of descant and also for the sight of counter and for the sight of the countirtenor and of faburdon'. Hawkins and Burney, in their histories of music (1776 and 1776–89), attributed this work also to Chilston, and Riemann perpetuated the error in his *Geschichte der Musiktheorie* (1898). There is no evidence to substantiate Chilston's authorship and the citation of his name in connection with discant and faburden is therefore erroneous: modern practice cites the treatise by the name Pseudo-Chilston.

Pseudo-Chilston described the sights, or transposition, of mene, treble, quatreble voices, and the consonances which belong to them, and then proceeded to countertenor, counter and faburden: all are basically voices extemporizing above, around or below the tenor (*see* DISCANT, §II). When the cantus firmus is high, Pseudo-Chilston said that the contratenor may be low; when it is low, the contratenor becomes the mene. This appears to be a theoretical recognition of a practice thought to be of later 15th-century origin: the contratenor, moving around the tenor, divides into two voices, the higher of which is the mene (or in continental terms, *altus*), the lower the counter (*bassus*). *See also* FABURDEN.

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ANDREW HUGHES

Chilton, John (James) (*b* London, 16 July 1932). English writer on jazz and trumpeter. He formed his own band in 1954, was a member of Bruce Turner's Jump Band (1958–63), and entered a permanent affiliation with George Melly in 1971. Although a performer of only minor importance, he came into contact with many notable players, about whom he has written. His writings demonstrate a rare ability (within the realm of jazz literature) to combine access to first-hand information with meticulous research into published sources and memorabilia. His strength is in detailing biographical activities rather than in offering musical description and analysis, although his more recent books (notably those on Bechet, Hawkins and Jordan) have ventured into this area. His reference works are clearly intended to be read in conjunction with discographies, as he has restricted the discussion almost exclusively to performance, with only occasional references to recordings. His *Who's Who of Jazz* has gone through several editions and remains the standard reference source on American jazz musicians born before 1920. He has written a parallel book covering the widely neglected British jazz scene.

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BARRY KERNFELD

Chime-bells. *See* BELL (i).

Chimènes, Myriam (*b* Paris, 6 Jan 1952). French musicologist. She studied musicology at the University of Paris IV (MA 1972) and then at the Ecole Pratique des Hautes Etudes with François Lesure, gaining the doctorat de 3ème cycle in 1980 with a dissertation on Debussy's ballet *Khamma*. Concurrently, she studied the piano at the Ecole Normale de Musique and gained the teaching diploma in 1975. In 1988 she became a researcher at the CNRS in Paris.

Chimènes' primary concern is to unite musicology and history. Her research activities are concerned with three main areas. The first of these is the social history of music in France between 1870 and 1940. In 1997 she qualified as a research supervisor at the Ecole des Hautes Etudes en Sciences Sociales with a dissertation entitled *Elites sociales et vie musicale parisienne sous la IIIe République*. The second is Debussy; since 1984 she has been curator at the Centre de Documentation Claude Debussy, and in 1985 she became a member of the editorial committees for the critical edition of Debussy's complete works and for the journal *Cahiers Debussy*. Her third area of interest is musical life in France during World War II. In 1994 she established and became director of a multidisciplinary research group on this subject, involving collaboration between musicologists and historians; in 1999 she organized a colloquium on this theme at the Paris Conservatoire.

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JEAN GRIBENSKI

Chimenti [Chementi], **Margherita** ['La Droghierina'] (*b* Rome; *fl* 1733–46). Italian soprano. She sang at Camerino (in Vinci's *Artaserse*) and Viterbo in 1733, and sang male parts in operas by Pergolesi and Leo in Naples (1734–5), and at Venice (1736). She spent two seasons at the King's Theatre in London (1736–8), first with the Opera of the Nobility, then with Heidegger and Handel, again generally in male roles, making her début in Hasse's *Siroe* and appearing in operas by Broschi, Pescetti, Veracini and Duni. She created the parts of Adolfo in Handel's *Faramondo* and Atalanta in *Serse*, and appeared in two pasticcios, one of them Handel's *Alessandro Severo*. She sang in Handel's benefit oratorio on 28 March 1738. Mrs Pendarves called her 'a tolerable good woman with a pretty voice'. Her Handel parts indicate a limited technique and the compass (*c*♯*'* to *d''*) of a mezzo-soprano. After leaving London she sang at Livorno (1739–40), Florence (1741 and 1743–4, when Horace Mann considered her 'not worth hearing'), in two operas in Turin in 1741, three in Venice in 1741–2, two in Bologna in 1742, and in Duni's *Catone in Utica* in Naples in 1746.

WINTON DEAN

Chimes. A generic term for a set of idiophones consisting of hollow, open tubes which, when struck at one end, emit a sound of definite pitch (the GONG-CHIME and DRUM-CHIME do not belong to this category; for the modern Western type, as used in symphony orchestras, *see* TUBULAR BELLS). The term more specifically denotes a set of tuned, stationary bells, less extensive than a CARILLON, as well as the music on such bells.

The word 'chimes' is derived from the Latin *cymbala* (plural of *cymbalum*, 'bell'). 'Chimes' may now refer to a set of bells large or small, hung indoors or out, provided they are of limited range, are fastened stationary and are struck to sound (*see also* WIND CHIME). Such an instrument, older than the carillon, may have as few as two bells, as on many clock chimes, or a sequence – predominantly diatonic – of up to two octaves. It is used primarily for performing unaccompanied melodies (except in the Russian tradition, where the rhythmic and harmonic properties are more important than the melodic dimension).

1. Historical development. 2. Clock chimes.

1. HISTORICAL DEVELOPMENT. Around the 5th century BCE in China chimes of nine to 16 bells, called *bianzhong* (*see* ZHONG), were taken into the instrumental ensemble used in Confucian rites. At first the bells were hung on a low cross-bar, and the player sat on the floor and tapped them with a light hammer; later they were hung higher on several cross-bars and the player stood in front of them. The instrument was adopted in Korea and Japan. At the end of the 18th century it went out of use except in Korea, where it is still played in religious and classical court music (fig.1).

In western Europe the first use of the word chime referred to a clockwork mechanism on which chant melodies could be sounded (see §2 below; for a discussion of medieval *cymbala*, *see* CYMBALA, §2).

From the 17th century some Russian chimes, *trezvon*, have exceeded in number and size of bells any western European installations of swinging bells (possible because chiming does not put a lateral thrust on the tower as does the swinging of heavy bells). The largest *trezvon* comprised over 20 bells, the heaviest weighing 30 or 40 tons. Ringing the whole range of bells was reserved for the most important occasions, with fewer and smaller bells used on less important ones. The largest *trezvon* would require half a dozen ringers in the bellchamber, some manipulating ropes attached to the clappers of small bells, others pulling a single rope to the clapper of a large bell, and two men standing facing each other under the largest bell, pushing its clapper back and forth. Before the days of electrical amplification no musical instrument produced so loud a sound. The ordinary church would of course have fewer and lighter bells, on most occasions sounding only four or five rung by one man (two with each hand and one with a foot; fig.2).

Before the end of the 19th century Russian bells were not tuned to a scale. The resulting dissonances, particularly of tritones, were highly prized and individual bells were given such folk names as 'The Swan', 'The Goat' or 'Red Bell'. The true delight of Russian chiming was the interplay of high and low sounds of indefinite pitch, some mellow, some cacophonous, rendered in carefully executed rhythmic patterns. To obtain this effect in *Boris Godunov* Musorgsky, in his original score, called for a *trezvon* on stage with the heaviest bell weighing 15 tons. This use of real bells is in addition to the simulation of bells in the orchestra score, in the Coronation scene (Prologue, scene ii). In the latter, the music accurately depicts the rhythmically controlled striking/chiming of the *trezvon*. Other composers inspired by Russian chiming include Rachmaninoff and Stravinsky. Ex.1 shows the scoring of a rhythmic pattern for a heavy 11-bell *trezvon*.

The other Eastern Churches have not developed any comparable bell music, for they seldom chime more than one bell. But in the upper Rhône valley in Switzerland,

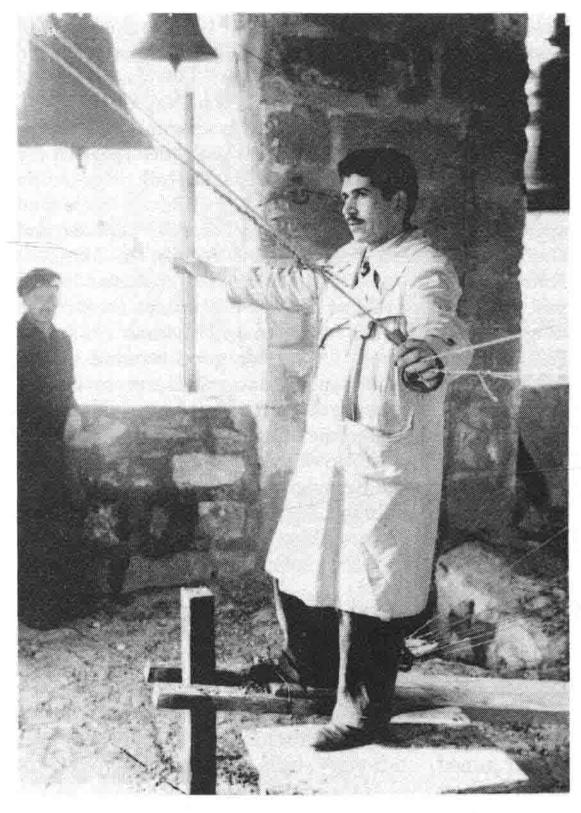


1. P'yŏnjong (chimes) at a Confucian ceremony in Seoul, South Korea

chiming on five or six bells is rendered with considerable expression by a solo chimer in the bellchamber. In some European towers with swinging bells the ringers occasionally attach their bell ropes to move the clappers instead of the bells, enabling them to play tunes that could not be played by swinging the bells. In the 19th century some English peals were equipped with hammers to strike the bells when they hung still; these were operated by ropes leading to a lower part of the tower, so that when ringers were unavailable the bells could be sounded from below by one person such as the sexton. This was called the 'Ellacombe' system.

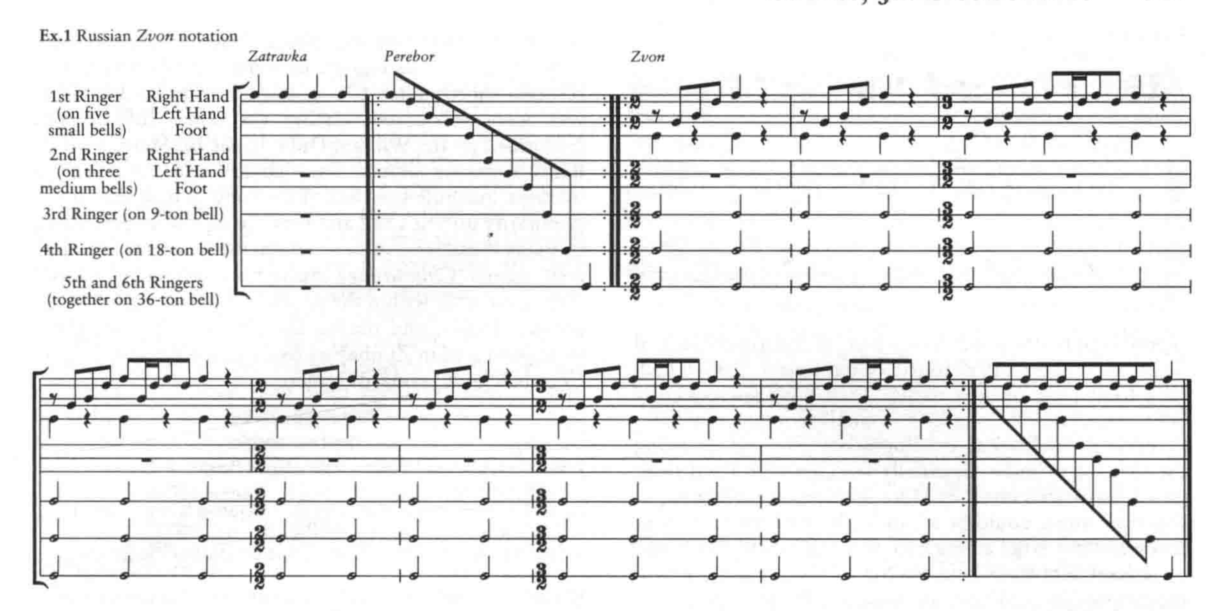
In the USA and Canada there was a unique development of chiming, partly because there was no established church to set one method of ringing, and partly because many towers, although outwardly copies of sturdy European structures, were not strong enough to support more than one or two bells in swinging motion. Consequently, chimes of eight to 14 fairly heavy bells were installed; their hammers were connected to a 'chimestand' on the floor below the bellchamber, where they were connected to levers like large pump-handles which the player pushed down.

Hymn tunes and other airs that could be adapted to the range, with an occasional 'alto' harmony note added, were played on these chimes. Most of these tower instruments were made between 1870 and 1940 by the McShane foundry in Baltimore, Maryland, the two Meneely foundries in Troy, New York, and the Van Dusen foundry in Cincinnati, Ohio. The music played on them was simple, but it had a captive audience both in churchgoers and in students at colleges and universities, where hymn tunes would float out over the campus every morning from a central bell tower. At other times the chimes aroused school spirit by playing college songs. This chime music paved the way for the later proliferation of carillon music across the continent, and set early standards for judging it. As a prestigious adornment of American campuses, the chimes created an opening for the establishment of the carillon and the development of its music in American universities.



2. Chimes controlled by a single ringer in the Church of the Holy Sepulchre, Jerusalem

Ex.1 Russian *Zvon* notation



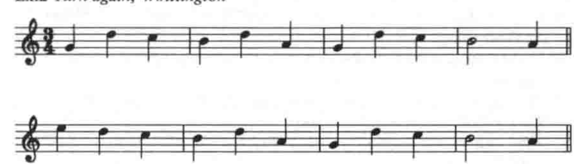
2. Clock chimes. From the 2nd century BCE automatic timepieces were used by Mediterranean peoples. Before bells were put to this purpose the sound for marking elapsed periods of time was made by dropping metal balls into a bronze pan similar to the metal frame of a Roman drum or *tympanum*. Later this device became a type of doorbell for Roman houses and was the progenitor of the French and Spanish *timbre*, a shallow hemispherical bell widely used on clocks, and at the end of the 19th century adopted for the telephone. By the 8th century CE bells of more conventional shape were also used on timepieces in China as well as Europe. In both regions they were first struck by puppets, known in English as 'clock jacks'; these served both a mechanical function and the talismanic one of keeping unseen forces from sounding the bells. Older than dials on clocks, they were essential to an illiterate population unable to read figures on a dial.

From the single jack there evolved the use of two jacks striking two bells in succession. This gave the first chime tune, and one still in universal use for indicating the quarter-hours, called 'ting-tang quarters'. The interval between the two notes was not fixed. (The Chinese combination was a bell and a drum to symbolize the Confucian balance of Yin and Yang.) Gradually more bells were added, at first no idea of scale relationship; the singularity of their sound had value rather as an audible identification of the tower and the town at night or in a fog.

In the early 14th century a weight-driven rotating cylinder with pegs to move the bell hammers was introduced (*see* Musical clock). This allowed more bells to be sounded, and more rapid playing. Jacks went out of use, the bells were increased in number and tuned to a scale, and chimes came to be heard as music. On some indoor clocks this music was made quite elaborate, and the most luxurious examples incorporated various instruments and also visual effects.

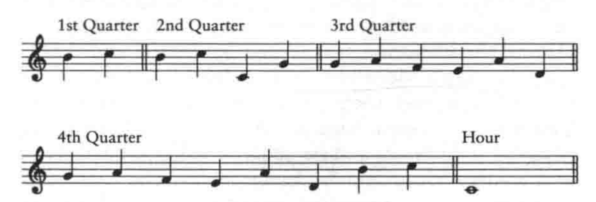
The chime bells of public tower clocks had a far-reaching sound, and before small clocks were in general use these instruments were important in regulating daily urban life. Some of these constantly repeated bell sequences – with a whole city as a captive audience – were given words and became folksongs, as did *Frère Jacques*, expanded from a three-bell chime, and *Turn again, Whittington* (ex.2) out of one for six bells.

Ex.2 *Turn again, Whittington*



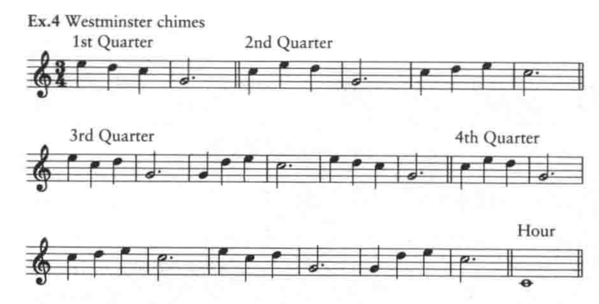
Strains of religious music were also used as hourly chimes on some buildings, both religious and secular, for example the first notes of *Veni Creator* on the city hall clock of Caen from 1597. The earliest known example is from the Park Abbey (Abdij van 't Park) in Leuven, where the Marian hymn *Inviolata casta et integra es Maria* sounded every hour from 1479. The English habit of 'quarter chimes', not much followed on the Continent, is to increase the length of the chime as the hour proceeds, as in the Magdalen Chimes (Oxford, 1713; ex.3), Carfax

Ex.3 Magdalen chimes



Chimes (Oxford, but first used at Freshwater in 1895), Guildford Chimes (1843), Beverley Minster Chimes (1902), the various forms of the Whittington Chimes, etc. The best known of all clock chimes, the Westminster Quarters (ex.4), was derived from a quatrain in Handel's *Messiah*. In 1794 William Crotch wrote four variations on the fifth and sixth bars of 'I know that my Redeemer liveth' and proposed them as chimes for the new Cambridge University clock in Great St Mary's Church. They were accepted, and in 1845 were copied on the Royal Exchange clock, London. In 1859–60 they were

Ex.4 Westminster chimes



reproduced on the much larger bells of the tower clock of the new Houses of Parliament, Westminster, from which they took their present name. They have subsequently been copied on clocks large and small around the world.

Further mechanical developments involved changing the chiming cylinder, originally wooden with fixed pegs, into a perforated metal cylinder with replaceable pegs, so that new music could be set on it. In the Low Countries this was built large enough to play full CARILLON music on several octaves of bells for five or six minutes without repetition. The cylinder is now usually replaced by a variety of electrical devices, most of which operate magnets to control the striking of the hammers.

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PERCIVAL PRICE/HÉLÈNE LA RUE and BODMAN RAE (1), PERCIVAL PRICE (2)

Chimes, orchestral. *See* TUBULAR BELLS.

Chimney flute. *See under* ORGAN STOP.

Chimurenga. Zimbabwean urban popular music style. In the Shona language of the Republic of Zimbabwe *chimurenga* means 'fighting in which everyone joins' but has also been used to mean 'liberation war'. After UDI (1965), the liberation war waged by ZANU and ZAPU guerrillas from Mozambique and Zambia intensified. In the 1970s a new form of urban music developed in Zimbabwe, drawing together the traditional harmonic patterns of the *mbira* and elements of earlier Zimbabwean and South African popular guitar styles. The song texts in Shona often transmitted secret messages about the liberation war (*chimurenga*) and the new music became associated with the struggle for liberation from the regime of Ian Smith and the Rhodesian settlers. Thomas Mapfumo was important in the early development of *chimurenga* music, and during the late 1970s and early 1980s many other performers became involved in the new music, notably Oliver Mutukudzi.

After Zimbabwe gained independence in 1980, *chimurenga* music became 'common currency' and its popularity spread into Zambia, Malawi and Mozambique. Thomas Mapfumo's style began to be termed 'traditional', while others such as Oliver Mutukudzi assimilated contemporary trends such as reggae. In some records which were released shortly after 1980, episodes from the liberation war were recounted; during the song *Take Cover*, performed by the William Dube Jairos Jiri Sunrise Kwela Band, someone shouts 'Take cover!' and the drummer imitates machine-gun fire. This song gained enormous popularity during 1982 and versions of it were performed by many musicians, some of whom used more 'traditional' instruments. *Chimurenga* music became recognized as a distinctive style within the panorama of southern African popular music, and during the 1990s many recordings were produced in Zimbabwe by Leonard Zhebata, Simon Chimbetu and Leonard Dembo.

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MOYA ALIYA MALAMUSI

Ch'in. A Chinese long zither, one of the family of east Asian zithers that includes the Japanese KOTO, the Korean *kŏmun'go* and the Vietnamese *dan tranh*. The *ch'in* has long been associated with Confucianism and Chinese scholarship, and traditionally was the symbol of 'correct' music, a means of purification and education, and an essential feature in ceremonies and rites. It is one of the oldest Chinese chordophones, with a history of over 3000 years: by the time of the Chou dynasty (*c*1050–255 BCE) it was already important in the official music of the courts, and in art and entertainment music.

The *ch'in* has seven strings of equal length and varying thicknesses, each being twisted from a fixed number of silk strands. Unlike other Chinese and east Asian zithers, the *ch'in* has no bridges. Finger positions are marked along the soundboard by 13 inlaid ivory or mother-of-pearl discs. The instrument is placed horizontally on the ground or on a table, or held across the player's knees. A plectrum is not used, as it is thought to detract from the execution of slides, harmonics and special strokes which contribute to the characteristic expressive quality. With the Cultural Revolution of the mid-1960s, many aspects of *ch'in* playing and *ch'in* ideology were considered decadent, but historical research on the instrument continues in China and in the West.

Chin, Unsuk (*b* Seoul, 14 July 1961). Korean composer. After studies in Korea she was awarded a German government scholarship, and moved to Europe in 1985. She had lessons in Hamburg with Ligeti, an important influence on her music, after which she settled in Berlin, composing and working in the electronic studio of the Technische Universität.

Her early works, including *Gestalten* (selected for the ISCM World Music Days in Canada in 1984), *Troerrinnen* (1986) for women's voices and orchestra and the tape piece *Gradus ad infinitum* (1989), laid the foundations for a style which tends as naturally towards the monumental as towards the intimate, and which can deal — both seriously and playfully — with dramatic archetypes and rituals. Several of her later compositions are on a relatively large scale, and explore radically contrasted expressive states, from the processional solemnity of *santika Ekatala* (1993) and the expansive, exuberant pattern-making of the Piano Concerto (1997) to the refined and allusive play with medieval sources and procedures in *Miroirs des Temps* (1999). Nevertheless, her most strongly characterized, effectively organized works build on her Ligeti-like delight in surreal texts (*Akrostichon-Wortspiel*, 1991–3), and also deploy a subtle blending of instrumental sonorities, sometimes with an electro-acoustic component (*Fantasie mécanique*, 1994; *ParaMetaString*, 1995–6).

The ongoing collection of piano studies, brilliantly conceived for the instrument, have obvious textural associations with Ligeti's. But Chin's music of the 1990s also displays positive signs of contact with 'spectralist' composers like Murail, Grisey and Lindberg, who have worked at IRCAM — and also with Xenakis. That these influences are well-digested is especially evident in *Xi* (1998), her most extended electro-acoustic work to date, written to an IRCAM commission. Though its material can be seen as consolidating the types of gestures explored in earlier scores, the expansiveness of its single-movement form makes possible a stronger feeling for the interplay and even opposition of contrasting moods and textures than the more discrete formal and expressive units of her earlier works had allowed for. Chin's fundamental approach is essentially organicist, however, and her well-nigh classical concern for explicit continuity is evident in the clear, if not literal recapitulation with which *Xi*, like *Fantaisie mécanique*, ends, as well as in the insistent patterning of the Piano Concerto and *Miroirs des temps*. 'Xi' is a Korean word meaning core, nucleus, the smallest source of unity in things, and this image is clearly of defining importance for Chin's compositional aesthetic.

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China, People's Republic of (Chin. Zhonghua renmin gonghe guo).Country in East Asia.China is composed of 23 contiguous provinces, five autonomous regions originally inhabited largely by minority groups (Inner Mongolia, Xinjiang-Uighur, Guangxi-Zhuang, Ningxia-Hui and Xizang-Tibetan), four centrally-controlled municipalities (the capital Beijing, Shanghai, Tianjin and Chongqing) and the two special administration regions of Hong Kong and Macau. Its total area of about 9,600,000 km^2 is inhabited by 1,370 million people (mainland China, 2010). The 55 'minority nationalities', ethnically distinct from the Han Chinese majority, comprise about 8.5%.

Outside of mainland China and Taiwan, the largest groups of Chinese include about 10 million in South-east Asia, (mostly in Thailand, Malaysia, Singapore, the Philippines and Indonesia), and over 2 million in the USA (including Hawaii) and Canada. The music of these groups is discussed, as far as possible, in the articles on the countries in which they went to live.

See also CENTRAL ASIA, §1; EAST ASIA; MONGOL MUSIC; TIBETAN MUSIC.

I. Introduction: historical, regional and study perspectives. II. History and theory. III. Musical instruments. IV. Living traditions.

I. Introduction: historical, regional and study perspectives

Chinese music, owing to its depth of historical development and breadth of regional diversity, constitutes an uneasy alliance of many traditions. Some traditions, such as court ritual music and *qin* zither, maintain observable lines of continuity between ancient periods and the present; in others, such as the common-practice vocal and instrumental genres, their histories are more recent, and regional differences among similar types often quite pronounced. Thus a balanced view of traditions called 'Chinese' must be based not only on a knowledge of written history and related iconography but also on the distinctive cultural patterns and musical tastes of the various regions.

1. Han Chinese regions and genres. 2. Minority regions and genres. 3. Sources and perspectives.

1. HAN CHINESE REGIONS AND GENRES. China today occupies a vast land mass extending from the Mongolian steppe southwards to the borders of present-day Vietnam and Myanmar (Burma), and from the East China Sea westwards to the borders of India and Afghanistan. The ancient centre of Chinese civilization, however, was a very much smaller area on the 'Central Plain' of north China (present-day Henan, Hebei, Shanxi and Shandong provinces). Following the emergence of a number of contending kingdoms such as Qin, Wei and Chu, Qin ascended to power in the 3rd century BCE, expanding its influence to the South China Sea and unifying the political system throughout its newly acquired empire. Further expansion in these and other directions occurred during the Han dynasty (206BCE–220CE), bringing with it the dissemination of many cultural elements, such as the written language and Confucian philosophy and its rituals. As a result, most Chinese today refer to themselves as 'Han people' in acknowledgement of this consolidation.

The notion of a monolithic Chinese culture has penetrated deeply into popular thinking, both Chinese and Western. But unification touched the many regions of China unevenly, and over the last 2000 years, diverse regional subcultures, dialects and musical traditions have grown and thrived. These subcultures have gravitated for the most part towards the drainage areas of the Huanghe

('Yellow river') in north China, the lower Yangzi (Yangtze) river in central-eastern China, and the Zhujiang ('Pearl river') delta in south China. Their various musical traditions commonly share some structural similarities, although they are valued by local practitioners for their distinctive regional qualities. Among the many non-Han peoples, ethnic minorities who have been pushed into the mountains, deserts and other less desirable space, the more usual response to Han unification has been resistance and often bloody rebellion. Their various musical traditions share few roots with the 'great tradition' of the Han.

The Han Chinese comprise roughly 94% of the population of China. While the common-practice traditions retain close associations with specific regions, several Han music genres have achieved national prominence over the centuries, such as the Confucian ritual music of the court, the traditions of *qin* zither, *Kunqu* opera and Beijing opera, and other genres supported by the emperor or Han Chinese literati. Since the mid-20th century, the concert-hall tradition of 'national music' (*guoyue*) has also achieved a particularly strong pan-Chinese presence and is often the only tradition known among young conservatory-trained musicians of recent decades.

Popular Chinese thinking divides Han China into two broad geographic regions: the North, with its lively traditions of Beijing opera and wind-and-percussion music, and the South, with its more refined literary traditions of *Kunqu* opera and silk-and-bamboo music. Qiao Jianzhong, approaching this question from a more empirical orientation, divides the country into as many as 12 music culture areas, based upon historic regional nomenclature and distinctive performance characteristics. The divisions given below, which largely coincide with his music areas, are based on geographic and sociolinguistic factors, resulting in what some sinologists call 'macroregions' (fig.1).

(i) Central Plain (ii) The north-west and central interior (iii) Jiangnan (iv) Sichuan basin (v) The south-east coast (vi) Cantonese region.

(i) Central Plain. Bordering the Yellow river as it flows through and often over the floodplain of northern Henan and western Shandong provinces is the region known as the Central Plain (*Zhongyuan*). This broad area is the acknowledged birthplace of Han Chinese civilization and subsequent location of political centres (especially at Luoyang and Anyang) from the Shang through Tang periods (*c*16th century BCE to 10th century CE). The northern province of Hebei, together with the cities of Beijing and Tianjin, may also be included in this macroregion, though cultural development here occurred later. Artefacts of musical significance unearthed on the Central Plain include bone and clay flutes dating to between 6000 and 5000 BCE, together with later finds of Shang bronze bells and stone chimes. Oracle bones dating from between the 14th and 12th centuries BCE, on which are inscribed many references to musical instruments, ceremony and dance, were also found in this region. Much later, imperial ceremonies such as Confucian rituals, with their magnificent instrumental ensembles were established in the Shandong city of Qufu (legendary home of Confucius), in Beijing and in other urban centres.

Instrumental ensembles in common practice today are mostly of the wind-and-percussion variety, notably the processional *suona*-and-percussion bands and the ritually more significant ensembles utilizing *guan* (reed pipe), *sheng* (mouth organ), *di* (flute), *yunluo* (frame of pitched gongs) and percussion. Both types are common throughout northern China, the latter currently most famed in central Hebei province. The most significant instrumental solo tradition to emerge on the Central Plain is the 'northern school' of *zheng* zither, centred in eastern Henan and south-western Shandong. BEIJING OPERA and the other opera traditions of this are more recent in origin and related to those opera types of the north-west and other areas of central China. Narrative song is represented by varieties of *dagu* ('large drum', accompanied by large *sanxian* and drum), as well as Henan *zhuizi* and Shandong *qinshu*, which are unique to their areas. Folksong genres include *shan'ge* ('mountain songs') and the call-and-response type *tiange* ('field songs') of Henan, and the colourful Fengyang *huagu* ('flower drum') songs, which originated in Anhui province and spread into Shandong and other areas. The music culture of the Central Plain exerted considerable influence on surrounding regions, most immediately in the north-west and central interior.

(ii) The north-west and central interior. The north-west (*Xibei*), centred on present-day Shaanxi and western Shanxi provinces and extending into the more western provinces of Gansu and Ningxia, is a highland plateau surrounding the upper reaches of the Yellow river. This region, centre of political activity during the Western Zhou dynasty (*c*11th–8th centuries BCE), saw the rise of the 3rd-century BCE state of Qin, whose founder, Qin Shihuang, boldly declared himself the first emperor of China and instigated massive and effective measures of political unification. His capital was established near the city of Xi'an, an area that retained its importance for the next millennium. Present-day wind-and-percussion music, such as the ceremonial *guyue* ('drum music') of the Xi'an area and other variants, have been thought to retain some Tang (618–907CE) characteristics, though they have naturally undergone subsequent change. Like related wind-and-percussion traditions on the Central Plain, these genres are still performed in conjunction with funerals, calendrical rites and other celebrations. Among the regional opera traditions, the lively *bangzi* (which appeared in the Ming period, 1368–1644) is the most famous and influential; the style was absorbed into many local opera traditions elsewhere in China. Most distinctive of the folksong types are the high-tessitura, rhythmically flexible *xintianyou* of northern Shaanxi and nearby areas, and *yangge*, a very old type of dance-song that spread widely across northern China. Located in the central interior provinces of Hubei and Hunan (historically dominated by the state of Chu) are the ancient tomb sites of Zenghou Yi (5th century BCE) and Mawangdui (2nd century BCE), the former containing a spectacular collection of musical instruments, most likely a ritual ensemble. During subsequent centuries, as this interior region lost its political and cultural prominence, it absorbed many other traditions from the Central Plain, such as the wind-and-percussion ensembles.

Owing to constant pressure from the nomadic and warlike horsemen of the Mongolian steppe, the centre of Chinese culture shifted after the Tang period from the north-west, south-eastwards to the Jiangnan area.

(iii) Jiangnan. The fertile rice-growing region of the Yangzi river basin of central-eastern China is most commonly known as Jiangnan (literally, 'south of the



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Sichuan
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Gansu
Ningxia
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Lanzhou
Xi'an
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river'), a region centred in present-day southern Jiangsu and northern Zhejiang provinces and populated by speakers of Wu dialects. Jiangnan emerged as the dominant economic and cultural centre of China after the 12th century, engendering an enormous range of creativity by poets, artists and musicians active in such newly cosmopolitan cities as Hangzhou and Suzhou. Today, the city of Shanghai has taken over the role of cultural capital. Most distinctive of the Jiangnan vocal genres is the 'classical' opera *Kunqu*, which emerged in the 16th century and in which the *qudi* flute is the principal instrument of accompaniment. More recent opera variants include Shanghai opera (*Huju*) and Shaoxing opera (*Yueju*). Other vocal genres prevalent in southern Jiangsu include the *pingtan* narrative song, accompanied by *pipa* and *sanxian*, and various folksong types.

Predominant among the instrumental ensemble traditions is *sizhu* ('silk-and-bamboo'), a type of instrumental chamber music dominated by strings and flutes, derived during the 19th century from existing string music and local ceremonial traditions. The Jiangnan region is also the centre of two instrumental solo genres of great importance: the revered *pipa* tradition, with no fewer than four traditional 'schools' (see §IV, 4(ii)(c) below), and the more ancient *qin* tradition (see §IV, 4(ii)(a) below), emblematic of the highest of literati ideals, also represented by several 'schools'. From the 1930s the city of Shanghai became an important centre for the growth of *guoyue* ('national music'), 20th-century concert-hall music comprised of ensemble compositions, instrumental concertos and solo pieces. Musical influences from the Jiangnan region have been strong on the poorer nearby areas of Anhui and northern Jiangsu (which also absorbed influences from Shandong province) and on the Han population up-river in Sichuan province.

(iv) Sichuan basin. The vast south-western province of Sichuan was in imperial times a prosperous region. Emerging under the kingdom of Shu in the 3rd century CE, the fertile agricultural basin of eastern Sichuan was able to sustain a very large population of farming peoples from the Tang dynasty onwards, by which time there had been a sizable migration from north-west China and the Central Plain. Sichuan was also strongly influenced by the more distant region of Jiangnan. This shared influence is especially evident in the make-up of Sichuan opera (*Chuanju*), which during the Ming dynasty absorbed diverse elements of North-west opera (such as *bangzi*) and Jiangnan opera (especially *Kunqu*), together with other influences. The narrative song genre *yangqin* (named after its principal instrument of accompaniment) most likely emerged after the Ming period and is still performed in traditional teahouses. While instrumental music in Sichuan has as yet been little studied, a regional style of *qin* is preserved. Among folksong types, *shan'ge*, especially the minority-influenced antiphonal courtship songs, became popular in rural areas, and along the upper stretches of the Yangzi river, workers and boatmen sang strongly rhythmic worksongs (*haozi*).

(v) The south-east coast. The south-eastern coastal region of present-day southern Fujian and eastern Guangdong provinces, historically isolated from the rest of China by rugged mountainous terrain, is home to a complex of subcultures that are clearly less homogeneous than in other regions of China. This region is dominated by Minnan (Hokkien) and Chaozhou peoples on the coast, together with the more insular (but nevertheless highly influential) Hakka subculture of inland areas. While the Minnan and Chaozhou subcultures share many close cultural and linguistic relationships, their musical traditions appear to be based on different systems. The Minnan area is centred in southern Fujian province, the urban areas of Quanzhou and Xiamen being the largest. Since the Minnan were capable sea travellers, many migrated to TAIWAN (where they dominate the population), the Philippines, other Pacific areas and South-east Asia. Their vocal and instrumental genre *nanguan* (or *nanyue*) is distinctive for its usage of very old instrument variants (such as the southern *pipa* and *dongxiao* flute) and its melodic refinement and introspection, which some scholars have traced to Tang or Song court traditions. Among their opera traditions, the flamboyant *gezaixi* is most popular.

To the south, on the coastal plain of eastern Guangdong, lies the centre of the Chaozhou subculture. Chaozhou and Shantou are the largest urban areas, though many Chaozhou people have settled in Hong Kong and as far away as Bangkok, Singapore and Malaysia. Chaozhou opera (*Chaoju*) is still very popular throughout these areas of settlement. Chaozhou instrumental chamber music, known as *xianshi* ('string-poem'), is strikingly different from the neighbouring Minnan music in its use of distinctive instrument variants (such as the high-pitched fiddle *erxian* and 16-string *zheng*) and a different melodic repertory, shared in part with Hakka musicians. Chaozhou *da luogu* ('great gong-and-drum' music) is the best known of the ritual wind-and-percussion traditions along the south-east coast.

The Hakka (*Kejia*) subculture is centred in the mountainous Meixian district of north-eastern Guangdong province, though with a diaspora stretching across to Sichuan province and into Hong Kong, Taiwan and throughout South-east Asia. The very conservative Hakka people, having migrated south from the Central Plain in several waves over the last 1500 years, think of themselves as the preservers of the true Han spirit, exemplified by a strong sense of filial piety and other Confucian virtues. Indeed, the Hakka *zheng* tradition (see §IV, 4(ii)(b) below), which local musicians consider to be reflective of ancient Confucian ideals, maintains a social position analogous to the *qin* of the Jiangnan region (an instrument rarely played on the south-east coast). In vocal music, the Hakka maintain their own opera tradition (*hanju*) and a wealthy heritage of folksong (*shan'ge*).

(vi) Cantonese region. Finally, centring on the Pearl river delta in the far south of China is the Cantonese subculture. The Cantonese occupy most of southern Guangdong province (the cities of Guangzhou and Hong Kong containing the largest urban populations), with substantial settlements in Guangxi province, Macau, Vietnam, Singapore and the Western world. While preserving old elements of language and social behaviour, in their expressive culture the Cantonese have demonstrated over the last century a unique openness to Western ideas, especially in their lively and eclectic music. Most significant is the Cantonese opera (*Yueju*), arguably the newest of all Chinese opera traditions, which during the 1930s blended northern operatic styles with local songs (and some Western influence) in the creation of a highly syncretic form. Instrumental ensemble music (dominated by the two-stringed fiddle *gaohu* and dulcimer *yangqin*)

emerged at the same time, based on traditional local genres as well as the Jiangnan *pipa* repertory, and prompting unprecedented creativity from several dozen composers. Traditional folk and narrative songs such as *longzhou* and *nanyin* have mostly been absorbed into the opera tradition. The unique repertory of *xianshui ge* ('salt water songs'), however, is still known among the older generation of 'boat people', a subculture not well assimilated into the Cantonese mainstream.

2. Minority regions and genres. Reflecting even greater cultural diversity than the Han Chinese are China's ethnic minorities. Known as 'national minorities', more than 50 non-Han cultures live in various 'autonomous' regions, prefectures and counties at the margins of Han China; taken as a whole, they comprise roughly 6% of the total population. They will be outlined here in three geographic categories (see §IV, 5 below; *see also* Mongol music; Tibetan music; and Taiwan, §2).

(i) The north-east and Inner Mongolia (ii) The far-west (iii) The south-west and Tibet.

(i) The north-east and Inner Mongolia. The north-east, including the provinces of Liaoning, Jilin and Heilongjiang, has been subject to considerable Han migration since the 17th century and industrialization in the 20th century, but its several minority cultures retain at least some of their traditional ways. The largest groups are Manchu (over 4 million) and Korean (about 3 million). The Manchu, who ruled China during the Qing dynasty (1644–1911), have become largely assimilated, but traditions such as shamanism remain strong. The Koreans, living mostly in eastern Jilin, bordering North Korea, have also modified their traditional culture under Han influence.

In the grassland area of Inner Mongolia, south of the Chinese-Mongolian border, live more than 3 million Mongols of different ethnicities, many of whom still practise transhumant pastoralism. Because of the intertwined histories of China and Mongolia (the founder of the Yuan dynasty was Genghis Khan's grandson Khubilai, who transferred the centre of the Mongol Empire from Karakorum to today's Beijing in the 13th century), Mongols also inhabit other provinces, such as Gansu, Qinghai, Xinjiang and Yunnan. They have become renowned for their long-songs accompanied by the two-string 'horse-head' fiddle, and narrative tales accompanied by the four-string fiddle.

(ii) The far west. The far west of China, dominated by present-day Xinjiang province, is one of the largest geographic regions in China. Through its desert corridor ran the legendary Silk Road, along which Buddhist and other material culture and music were introduced into China over the last two millennia. Occupying this area today are a dozen tribal peoples with close ethno-linguistic ties to Central Asia. Largest among them are the Uighurs (about 6 million), Turkic speakers with Muslim-influenced religious practices, who today dominate the Xinjiang Uighur Autonomous Region. Smaller in numbers are the Kazakh, Kyrgyz and others. Arab and Persian musical influences have been strong here. Especially characteristic of the region's music-making are the full ensembles of Central Asian instruments, including *dutar* and *tanbur* lutes, *daf* frame drum and many others, employed in the performance of *muqam* suites (see §IV, 5(ii) below; *see also* Central Asia, §4). Living in isolated pockets throughout the area and elsewhere in China are the Hui (about 7 million), who are also Muslim in belief but otherwise closely related to the Han.

(iii) The south-west and Tibet. South-west China has at its core the mountainous provinces of Yunnan and Guizhou, though areas of southern Sichuan, western Guangxi and the vast Xizang plateau (Tibet) are often included as well. Closely related tribal peoples also live in neighbouring northern Guangdong and western Hunan provinces, and across the borders in Vietnam and other areas of South-east Asia. As a region of early kingdoms, such as Dian and Nanzhao, the south-west was known to the Han Chinese since the Tang dynasty and earlier. Today it is a region of great heterogeneity, including roughly two dozen tribal cultures speaking dialects of several broad language families. Lolo speakers (a Sino-Tibetan branch) include the Yi (about 5.5 million), Tibetans (about 5 million), Bai (about a million) and many smaller cultures of Yunnan province, most of which absorbed a variety of Han influences over the ages. Whereas Tibetan music is well documented, the Yunnan genres, such as unaccompanied courtship songs (*duige*) sung between male and female, and circle dance-songs (*dage*) accompanied by lutes, mouth organs or other instruments, are less well known.

Tai speakers, related to the Thai in Thailand, though dominated in China by the huge Zhuang population (about 13 million, mostly in Guangxi), are lowland farmers who have been exposed to strong sinicization over recent centuries. Miao-Yao speakers, notably the high-mountain dwelling Miao (about 5 million, mostly in Guizhou) and Yao (about 1·5 million), have remained more isolated from mainstream Chinese developments. One distinctive Miao genre is the *lusheng* dance, for which the large mouth organ Lusheng is used to accompany group dances associated with calendrical festivals, courtship and other functions.

3. Sources and perspectives. This section seeks to identify major trends in the study of Chinese music during the imperial and modern periods.

(i) The imperial period. Written sources for music are voluminous for the imperial period (until 1912). These include not only official writings, such as sections on music in dynastic histories, imperially commissioned encyclopedias and music treatises, but also musical references in novels, poetry and anecdotal 'notebook' literature. Some are valuable in giving alternative views to the Confucian ethic propounded in official sources. For instance, the 3rd-century musician and philosopher Ji Kang (or Xi Kang) advanced a well-articulated anti-Confucian aesthetic reflecting Daoist philosophies.

But the primary motivation for the growth of Chinese musical scholarship resides in the ancient association made between music and government theory. With the emergence of the Confucian texts (*c*3rd and 2nd centuries BCE), comprehensive theories of music philosophy and pitch systems evolved. These theories served to establish the principles of a 'refined music' (*yayue*), believed to reinforce state-sanctioned norms of behaviour and, through regulation of pitch systems, reconcile the empire with the cosmological order. So important was the effort to bring all things into harmony that, in both Zhou and early Han dynasties (before the 1st century BCE), offices of music (*yuefu*) were attached to the governments to

oversee and coordinate this activity. Thus the Confucian orientation was a powerful motivational force in early scholarship. A remarkably large number of imperial compilations from the period of Confucian classics onwards have extended sections on music, the most recent and largest being the monumental 18th-century encyclopedia *Gujin tushu jicheng*. In this source, the music section is included not within the category of 'Arts and sciences', but under 'Political economy', together with sections on the civil service examination system, court ceremonies and military administration.

While scholarship of the imperial period touches upon many aspects, it focusses primarily upon six areas:

Ethos of music. The ethos or philosophy of music (*yuelun*), an area close to the centre of Confucian orthodoxy, is the dominant theme of the earliest writers. Music (*yue*) is treated primarily as a medium to promote essential values of the Confucian state (such as moderate behaviour). While this philosophy is advanced in several of the Confucian classics, it is most cogently presented in the *Yueji* (Record of music) section of the *Liji* (Record of rites; *c*1st century BCE). This Confucian view is repeated and interpreted in works throughout the imperial period, including Chen Yang's early 12th-century music treatise *Yueshu* (nearly half of whose 200 chapters contain commentary on the Confucian classics), and in the various encyclopedic compilations and dynastic histories.

Pitch systems and modes. Scholarly interest in pitch systems and modes (*lülü*) arose from governmental attempts to establish cosmologically the root pitch (*huangzhong*, 'yellow bell') of each empire and bring the 12 chromatic pitches (*lülü*) into correspondence with the cyclic nature of the calendar. Among the earliest textual accounts to detail these theories is the *Lüshi chunqiu* (*c*239 BCE). As an essential part of this inquiry, it became known early in China that the circle of pure 5ths taken 12 times produced an interval sharper than the octave taken seven times. Initial attempts to shrink the size of the 5th and thus correct the discrepancy were made as early as the 2nd century BCE and documented in the *Huai Nanzi* (*c*120 BCE). With the publication of ZHU ZAIYU's music treatises *Lüxue xinshuo* (1584) and *Lülü jingyi* (1596), this endeavour was finally given a sophisticated formulation resulting in a type of equal temperament. The concept of 'mode' (*diao*), which in Chinese theory exists in five-note and seven-note forms, is well documented in the 3rd-century BCE dictionary *Erya* and other early sources. Summaries and interpretations of these theories of pitch and mode are found in most later treatises, including the 12th-century *Lülü xinshu* and 18th-century *Lülü zhengyi*.

Confucian ritual music. While historic documentation of Buddhist and Daoist musical traditions has been minimal (most accounts dating from the Qing dynasty), Confucian court ritual music, embodying the musical ideals of Confucian philosophy and the ancient pitch system, has been well documented over the last millennium. Coverage of all aspects of the ritual is found in most of the above-named music treatises and in encyclopedias and dynastic histories as well.

Musical instruments. Documentation of the history, construction and symbolic associations of musical instruments is so abundant in historic sources that the field of Chinese organology is treated by many scholars as a separate area of inquiry. The earliest descriptions, after citations in the *Shijing* (Classic of odes; *c*7th century BCE) appear in Confucian texts such as *Zhouli* (Rites of Zhou; *c*3rd century BCE) and *Erya* (*c*3rd century BCE), and in the dictionary *Shuowen jiezi* (CE *c*121). More comprehensive accounts of both indigenous and introduced instruments appear in the Tang-dynasty encyclopedia *Tongdian* (801), the 9th-century general music treatise *Yuefu zalu* and Chen Yang's widely quoted treatise *Yueshu* (*c*1100; see §III below).

Instrumental music. Documentation of instrumental music in imperial times focusses upon the scholars' traditions, not surprisingly. While some transcriptions of music (in *gongche* or other notation) for *di* and *xiao*, *pipa*, *zheng* and instrumental ensembles appear in Qing sources (rarely earlier), it is the *qin* zither tradition that is most thoroughly documented, with many essays and treatises dating from the 2nd century onwards, and over 200 collections of *qin* music in notation from the 6th century onwards (see §IV, 4 below).

Vocal music. Most historic documentation of vocal music focusses on songs from the *Shijing*, songs composed by the 12th-century Jiang Kui and other art songs. Although folksongs were widespread throughout China, they were ignored by imperial scholars. Coverage of opera is dominated by *Kunqu*, for which numerous treatises and notations appear from the 16th century onwards. Repertory collections for Beijing opera and some other regional traditions date mostly from the early 20th century (see §IV, 1(i) below).

(ii) The modern period. Research orientations during the 20th century shifted away from some of the areas outlined above because of the disintegration of the Confucian institution early in the century and the growth of a new social order and new political imperatives. Interest in the ethos of music (i.e. music for promotion of Confucian values) and in Confucian ritual music itself waned among scholars, especially those on the Chinese mainland, although more recently aesthetics have once again become a popular topic. Research into the ancient pitch systems and modes however, continued without interruption, in large part because this body of theory could more easily be disconnected from the Confucian institution that it formerly served. A number of useful analytical accounts have been published since the 1950s (see Bibliography).

Several research orientations gained strength from the mid-20th century onwards. Most significant is the documentation of Chinese music history, which took root in the 1930s with the publications of WANG GUANGQI and matured during and following the 1950s with the superb scholarship of YANG YINLIU and others. Yang's now standard survey of Chinese music history (1981) documents the numerous historical traditions, instruments and theories for each dynasty. With the formation of the Music Research Institute (Yinyue yanjiusuo) in Beijing, many essential research tools pertinent to Chinese music history have been assembled (see bibliography and §II below). Simultaneously, documentation of musical instruments has drawn new interest, aided by extraordinary discoveries of buried instruments and the growth of Chinese archaeology (see §III below).

Most important of the late 20th-century trends was a new interest in the systematic documentation of regional common-practice traditions, notably folksong, opera, narrative song, instrumental music and dance. Beginning in the 1980s, a massive project was organized by the

Chinese Musicians' Association and the Ministry of Culture to assemble an *Anthology of Folk Music of the Chinese Peoples* (*Zhongguo minzu minjian yinyue jicheng*) based on fieldwork and including numerous early notations and contemporary transcriptions of the music genres in common practice (see §IV Introduction below). As a result of this work, new insights are emerging into actual local practice. Study of the music of the 'national minorities' is also receiving greater attention (see §IV, 5 below).

Many useful analytic accounts of the local comon-practice traditions are found in Chinese-language journals such as *Yinyue yanjiu*, *Zhongguo yinyuexue* and those of the many regional conservatories. Most notable among Western-language journals that focus on these and other topics are the American *ACMR Reports* (journal of the Association for Chinese Music Research), *CHIME* (journal of the European Foundation for Chinese Music Research), *Chinoperl*, *Asian Music* and *Musica asiatica*. Among the best of the archives containing Chinese music materials are the Music Research Institute (Beijing), the Library of the Shanghai Conservatory of Music, the Chinese Music Archive at the University of Hong Kong, the Harvard-Yenching Library (Cambridge, MA) and the CHIME Library at the European Foundation for Chinese Music Research (Leiden).

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II. History and theory

1. General. 2. Antiquity to Warring States period (to 221 BCE). 3. Qin to Tang dynasties (221 BCE–907 CE). 4. Song to Yuan dynasties (960–1368). 5. Ming to Qing dynasties (1368–1911). 6. Since 1911.

1. GENERAL. The continuously documented history of Chinese music reflects both the vast size of the country and ethnic and cultural interactions; constant change has nevertheless been based on long traditions. For its variety and dynamism in both time and space, Huang Xiangpeng has compared Chinese music to a river, which carries in its present current rich historical material on aspects such as aesthetics, practices, repertories, song texts, instruments and musicians.

The broad view of Chinese music history is clear. Despite historical and regional variation, it is unified not only by a degree of geographical, political and cultural homogeneity but also by many distinctively Chinese pairs of *yin* and *yang* dynamics. These include 'proper' versus 'vernacular' musics; national versus regional developments; ethnically Han Chinese genres and practices versus non-Han ones; commoners' creation of repertories and styles versus the élite's appropriation and remoulding of them; and retrospective understanding and faithful transmission of inherited musics versus innovatory interpretations of them.

Nevertheless, much about Chinese music history and theory remains unclear. In addition to mysteries about structural features of historical works, there are numerous unanswered questions about aspects such as performing practices, venues and interrelationships between repertories. The filling of these lacunae depends on future research and discovery of new evidence that will overcome a relative lack of notated sources and balance the Confucian and élitist biases that permeate available sources. The prognosis is promising. Recent studies have discovered musical traditions (such as the so-called 'drum music' of Xi'an and the operas of Putian and Xianyou in Fujian) that, having resisted the forces of 20th-century

modernization and Westernization, may have preserved residues of music that disappeared centuries ago. Since the end of two millennia of imperial rule in 1911 (Table 1), and even since the revolution of 1949, while the towns have been increasingly affected by forces such as Maoism and transnational capitalism, rural areas have persisted in keeping their regional traditions.

Stimulated by studies of historical sources and living traditions, and propelled by an economy growing rapidly since the 1980s, contemporary China is heading towards uncharted music frontiers, rediscovering its musical roots and reconstructing historical repertories while creating new Chinese music. Indeed, the new ways in which China responds to the forces of the contemporary world are reminiscent of earlier periods, such as the fundamental shifts of the social and political order in the Qin-Han and Song eras, which conveniently serve as dividing points in the following sketch of Chinese music history.

2. ANTIQUITY TO THE WARRING STATES PERIOD (TO 221 BCE). From the earliest times, Chinese people sang, danced and played such instruments as bone flutes and clay vessel flutes to request rain and other survival needs from supernatural forces. By the Shang and Zhou dynasties, the Chinese court had already established traditions legitimizing imperial ancestors as military, political and moral leaders with elaborate works of song, dance and music played on stone-chimes, bell-chimes, drums and other instruments; the *Shao* and *Wu*, two much discussed musical works from Chinese antiquity, are representative. At the same time, both the élite and the common people sang and danced as a means of self-expression, influencing one another. Lü Buwei (*d* 235 BCE), for example, in his *Lüshi chunqiu* (Springs and autumns of Master Lü), describes a maid composing a song to describe her waiting for her master Yu, founder of the Xia dynasty, south of Mount Tu. This song is said to have become the earliest example of the southern folksongs that were subsequently collected by Zhou dynasty officials, rearranged and sung as the *Zhounan* and *Zhaonan* songs, 25 lyrics of which are preserved in the *Shijing* (Classic of odes). By the 5th century BCE, a diverse and sophisticated music culture was in place, laying the foundations for Chinese music theory and practices for the next two and a half millennia.

TABLE 1: Chinese dynasties and periods

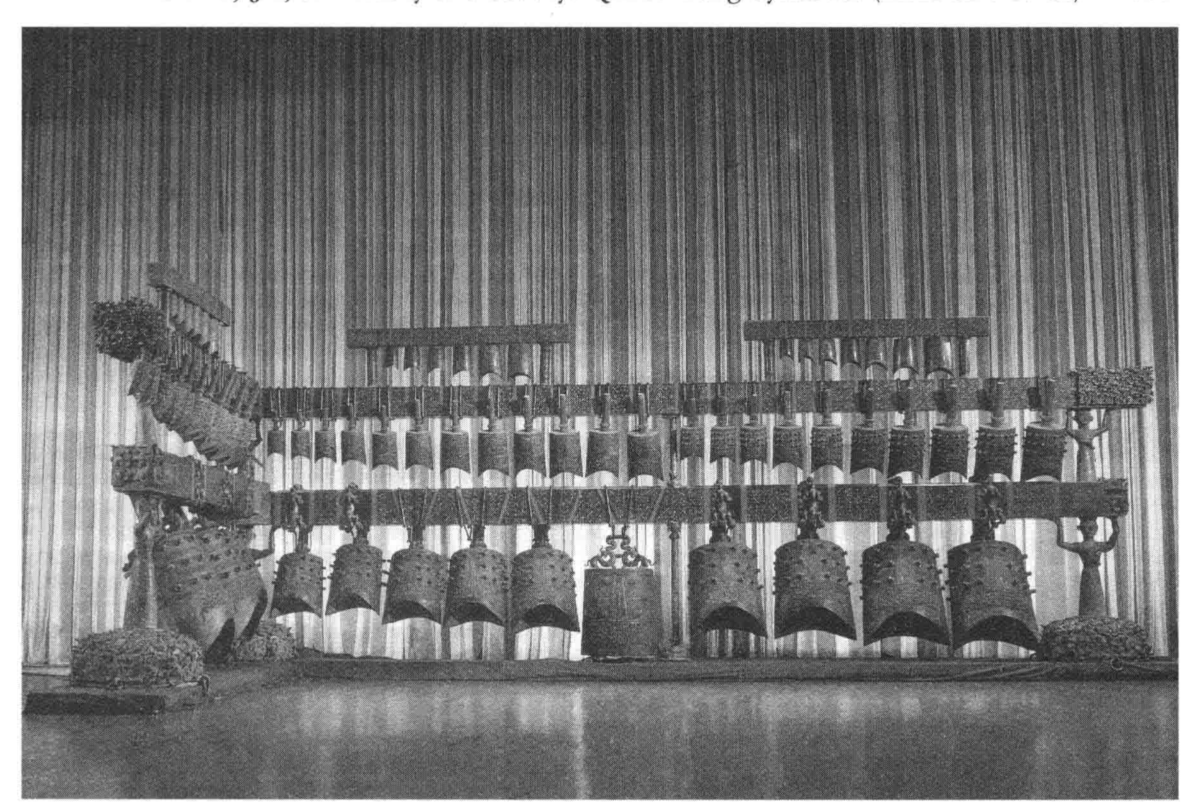
Xia dynasty	*c*2205–*c*1766 BCE
Shang dynasty	*c*1766–1122 BCE
Zhou dynasty	1122–256 BCE
Springs and Autumns period	722–481 BCE
Warring States period	403–221 BCE
Qin dynasty	221–206 BCE
Han dynasty	
Western Han	206 BCE–23 CE
Eastern Han	25 CE –220
Three Kingdoms era	220–280
Jin dynasty	
Western Jin	266–316
Eastern Jin	317–420
Northern and Southern Dynasties	420–589
Sui dynasty	581–618
Tang dynasty	618–907
Five Dynasties era	907–960
Song Dynasty	
Northern Song	960–1127
Southern Song	1127–1279
Yuan dynasty	1279–1368
Ming dynasty	1368–1644
Qing dynasty	1644–1911
Republic of China	1912–1949
People's Republic of China	1949–

A central figure in the laying of these foundations is CONFUCIUS (551–479 BCE), who taught a humanist and functional approach to music. Reasoning that music is an expression of the human heart or mind and a counterpart of ritual, Confucius promoted music as a means of governance and self-cultivation and denounced the use of music as entertainment. By praising the *Shao* as the most perfect and beautiful music, and by denouncing the 'licentious' tunes of the Zheng and Wei states as music that dissipated people's time and energy, Confucius established the paradigms of 'proper music' (*yayue*) and 'vernacular music' (*suyue*). People who aspire to become benevolent and cultivated should practise the moderate and harmonious (*he*) sounds of the former and avoid the excessive and vain sounds of the latter. By compiling the *Shijing*, Confucius bequeathed an exemplary collection of 305 song texts, diverse in content, literary structure and musical style. Studied by all Chinese students, the collection has inspired them to create many literary and musical works until the present day.

The musical diversity projected by the *Shijing* is echoed by other ancient texts: the *Jiuge* (Nine songs) of Qu Yuan (*c*340–*c*278 BCE), the patriotic poet of the Chu state, for example, vividly portrays the songs and dances of the region. Archaeological evidence substantiates these descriptions. Musical artefacts excavated from the tomb of Marquis Yi of the Zeng state (*c*433 BCE) reveal not only the gigantic scale of court music and dance but also a most advanced technology for making musical instruments, most clearly evidenced by a set of 64 bronze bell-chimes, each of whose bells can produce two pitches either a major or minor 3rd apart (fig.2). Inscribed on the bells are more than 2800 words describing theories and practices of music pitches of the time. The sophistication of the musical culture of this early regional court is clear from the variety, size and manufacture of the instruments and from the conceptual detail of the inscriptions.

The mature state of ancient Chinese music theory, as revealed by archaeological and literary evidence, may account for its lasting relevance. The *Guoyu* (Conversations from the states) and *Lüshi chunqiu*, for example, describe the 12 standard fixed pitches (*lülü*) produced through the cycles of 5ths (*sanfen sunyi*), constituting a complete octave, and the five and seven relative tones (*wusheng*, *qisheng*) that can be used to form different scales and keys. Identified by 12 bisyllabic terms (see Table 2 below; *see also* NOTATION, §II), the 12 standard fixed pitches embody the Chinese pursuit of absolute and accurate pitch standards, serving not only musical needs but also those of practical and theoretical measurements and calculations. Throughout Chinese history, Chinese courts initiated numerous changes of pitch standards: during the Northern Song dynasty, for example, no less than five extensive revisions were introduced at court.

The five and seven relative tones represent Chinese understanding of relative pitches, intervals and their use in actual musical pieces. Together, the fixed and relative pitches constitute a complex modal system (known as *gong*, *yun* or *diao*) also associated with non-musical entities. For example, the five relative tones are respectively correlated socially with king, ministers, people,



2. Set of bells (bianzhong) from the tomb of the Marquis Yi of Zeng, 433 BCE

affairs and objects, and with the colours of yellow, white, blue, red and black. The modes, which are traditionally defined by the pitch levels of the constituent notes, their assigned roles as the five or seven relative tones and as initials and finals in melodies, are employed not only by musical principles but also by cosmological considerations: music honouring Heaven, for example, should use the *jiazhong gong* mode, which can be interpreted as a set of pitches adopting the fixed pitch of *jiazhong* as the *gong* degree.

Apart from technical and structural aspects, ancient Chinese music theory also discusses topics such as the nature and functions of music. The *Yueji* (Record of music, *c*1st and 2nd centuries BCE), for example, manifests Confucian moral theories of understanding music in its social context. Studied and implemented by Confucian scholar-officials, who dominated formal learning in imperial China and controlled textual representation of it, these theories helped form a musical Confucianism that overshadowed but did not erase rival approaches. These include the assertion of Mozi (*c*468–*c*376 BCE) that music wasted human and material resources, and Laozi's claim that the greatest music had no sounds. Indeed, Daoist influence on Chinese music and music culture has remained substantial. Even the music of the *qin* zither, a genre closely affiliated with Confucian scholar-officials, includes many works with Daoist references, such as *Tianfeng huanpei* ('Heavenly Breeze and Sounds of Jade Pendants').

3. QIN TO TANG DYNASTIES (221 BCE–907 CE). Though the Qin dynasty (221–206 BCE) unified China for only 15 years, its policy of standardization and control of knowledge directly and indirectly exerted a lasting influence on Chinese culture. The first Qin emperor (Qin Shihuang), who is said to have burnt numerous books in an intellectual purge, thus destroyed much musical literature, inadvertently generating an insatiable need to reconstruct ancient music, now idealized as perfect. The Han dynasty, which overthrew the Qin, developed its distinctive musical culture within this context. Adopting Confucianism as the official ideology, the Han court (206 BCE–220 CE) implemented Confucian theories of ritual and music by instituting an elaborate system of state sacrifices and music. Following a Qin model, the Han court also established the Yuefu (Office of Music). It collected folksongs to learn about the experiences of common people, and it transformed them, musically and textually, into works that served the political as well as the expressive needs of the court. The office employed many musicians to perform a variety of music: in 7 BCE, at a time when the Han court had to downsize because of financial constraints, the office cut 441 out of a total of 829 employees. One of the directors of this office was Li Yannian (*d c*90 BCE), a musician who came from a family of entertainers and was noted for his singing and compositional skills. He once rearranged a piece brought back from Central Asia by the famous Han emissary Zhang Qian (*d* 114 BCE).

If the Yuefu symbolized Chinese courts' continual appropriation of folk music, the rise of 'drum-and-wind' music (*guchui*) at the Han court shows how musical exchanges between Han Chinese living within China proper and non-Han peoples living at its borders might lead to new genres and practices. Drum-and-wind music is said to have evolved from two sources: the music of

TABLE 2: Chinese and Western pitch names and notation systems

*Contemporary Western pitches**	*Contemporary Western solmization***	*Contemporary Chinese cipher notation***	*Traditional Chinese lülü notation**	*Jiang Kui's 12th–13th century popular notation***	*Traditional Chinese gongche notation* or ***	*Traditional Chinese names of the five/seven tones (wuyin/qiyin)***
g	sol	5	*huangzhong*	ㄙ	合	*gong*
a♭			*dalü*			
a	la	6	*taicou*	フ	四	*shang*
b♭			*jiazhong*			
b	ti	7	*guxian*	一	一	*jue*
c	doh	1	*zhonglü*	么	上	
c♯			*ruibin*	ㄥ		*bianzhi*
d	re	2	*linzhong*	人	尺	*zhi*
e♭			*yizhe*			
e	mi	3	*nanlü*	フ	工	*yu*
f	fa	4	*wuyi*			
f♯			*bianzhong*	リ	凡	*biangong*
g′	sol	5	*qing huangzhong*	六	六	*gong*
a♭′			*qing dalü*			
a′	la	6	*qing taicou*	ㄉ	五	*shang*

This chart compares five Chinese systems of pitch names/notation with their Western counterparts. All those systems which specify fixed pitches are marked with *, while those referring to relative pitches are marked with **. The correspondences among the Chinese and Western systems are theoretical and relative, as the Chinese list represents only some of the numerous arrangements of pitches/pitch names which have been theorized/realized as different scales and modes in historical and comtemporary China. Even though the traditional Chinese *lülü* system always refers to 12 fixed pitches, their actual pitch levels have changed, for musical and cosmological reasons, many times throughout Chinese history. For example, with the publication of *Lülü zhengyi* (Accurate meanings in pitches) in 1713, the Kangzi emperor introduced an official pitch system, in which the *huangzhong* approximates to the contemporary F, a pitch a minor third higher than the *huangzhong* favoured by many commoners. See also §IV, 4(i).

non-Han peoples living in the north-west of China proper, and the music Zhang Qian brought back from Central Asia. Drum-and-wind music soon became an integral part of Chinese music culture; traditionally, Han Chinese believe that once accepted and absorbed into Han culture, the ethnic musics of non-Han peoples will eventually become totally sinicized. Used in regional courts, drum-and-wind music largely accompanied military rituals and processionals; in folk form, the genre included songs and instrumental pieces performed for calendrical and life-cycle occasions, a practice still common in rural China today.

No notated Han dynasty music has survived, but musical practices and products are clearly described in many documents. The *xianghe* genre consisted not only of short, separate songs but also multi-movement suites (*daqu*), with solo and choral singing, playing of various musical instruments and dancing. Their structure is indicated by the terms *qu*, *yan* and *luan*, which have been interpreted as music played accelerando, with ornaments and as refrains and codas. Such structures were to become fundamental strategies of Chinese music composition and can still be found in many traditional genres today. These include *qin* music, a repertory of instrumental solos and accompanied songs, some of which had already emerged by the end of the Han dynasty, and music theatre, such as the *nanxi* (southern operas) of the Song dynasty, which feature suites of arias – indeed, the roots of Chinese music theatre can be traced to the Han dynasty variety plays (*baixi*) performed by actors or puppets.

After the collapse of the Han dynasty in 220 CE, China experienced four centuries of social and cultural unrest, during which a succession of dynasties rose and fell. Musically, it was a time of drastic changes and tenacious continuities. The tradition of multi-movement suites of songs, instrumental music and dance continued; further musical exchanges took place between Han and various non-Han peoples; and Confucian theorists such as Jing Fang (77–3 BCE), He Chengtian (370–447 CE) and Xun Xu (*d* 289 CE) pushed their technical and cosmological explanations of music to theoretical limits. Meanwhile Chinese music culture was transformed by the universal acceptance of Buddhism, which originated in India, and by music and musical instruments imported from Central

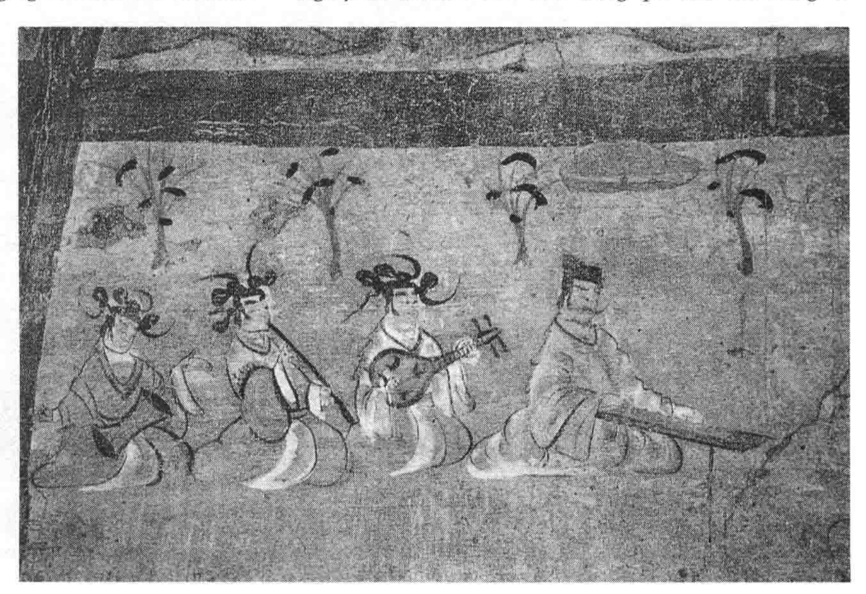
and West Asia. By the time of the Northern and Southern dynasties 420–589 CE), Buddhism had totally merged with indigenous ways of life. As demonstrated by numerous documents, paintings and sculptures, Buddhism introduced new genres and practices, notably a form of vocal liturgy (*fanbei*) that featured melismatic melodies for multi-syllabic words that specify no linguistic tones – Chinese words are monosyllabic and tone-specific. Buddhism also transformed musical practices by appropriating indigenous tunes and venues to chant sutras, perform rituals and teach religious doctrine.

As this musical and cultural transformation unfolded, China embraced instruments imported from various cultures located in the west of China proper (fig.3). Four of these later became important components of the entertainment music of the Sui (581–618) and Tang (618–907) courts and are prominently featured in visual representations of the genre: the bent-neck *pipa* (*quxiang pipa*), a pear-shaped lute with four strings and four frets, which originated in Persia; the *bili*, a short, double-reed pipe with eight finger-holes brought to China proper by musicians from what is now Kuqa in Xinjiang province; the *konghou*, a vertical harp, perhaps also from Persia; and the *jiegu*, an hourglass drum. The acceptance of these imported instruments generated not only new repertories and performing practices but also new music theories. The *pipa*, for example, carried with it a theory of musical modes that subsequently led to the Sui and Tang theory of 84 musical modes.

Against this backdrop of imported music and musical instruments, indigenous traditions continued to develop both at court and among the general populace. By the Jin dynasty (266–420 CE), the Han multi-movement suites had evolved into a music called *Qingshang yue*. Considered to represent Han Chinese music, it stood in contrast to repertories that were wholly or partially imported. These repertories eventually led to the rise of the entertainment music performed at the Sui and Tang courts. Like the *Qingshang yue*, *qin* music was also maturing into a creative and sophisticated tradition of instrumental music. Ji Kang's *Qin fu* (Essay on *qin* music) describes performing techniques such as double-stops and ornamental notes. Challenging orthodox Confucian aesthetics that music should not be used to indulge visual and auditory senses, such techniques represented attempts to manipulate sounds as creative expressions, not mechanical reflections of human emotions or mental states. Theoretical underpinning for these departures can be found in Ji Kang's argument that musical sounds have no inherent sadness or happiness.

After four centuries of social and cultural turbulence, China enjoyed peace and prosperity in the early part of the Tang dynasty, and Chinese music achieved a high point that has had few parallels. Almost 600 folk and popular song texts are still preserved in anthologies. New genres also evolved from folk and religious contexts. Buddhist monks played a significant role in the early development of the 'transformation text' (*bianwen*), a narrative genre, a branch of which tells Buddhist stories; it foreshadowed the blossoming of narrative singing in the Song and subsequent dynasties. During the Tang, theatrical dances such as the 'adjutant plays' (*canjun xi*) and the 'stepping and singing woman' (*tayao niang*) became popular. The former is a comical dance ridiculing disgraced officials, while the latter features a drunkard and his complaining wife; they are often seen as prototypes of Chinese opera. At the same time, literati produced numerous *shi* poems that could be sung as art songs; traces of the singing style of Tang poetry can still be found today in the *qin* songs.

Written to express diverse emotions and to celebrate various social occasions and interactions, many Tang *shi* poems are also informative historical records, describing musicians, musical activities and practices. The *Pipa xing* (Pipa journey) of the great Tang poet Bai Juyi (772–846) vividly describes a female musician playing the *pipa*, evoking the artistic sophistication of Tang music. Similarly, a poem by Li Ye, a Tang courtesan, projects vivid images of *qin* music, with metaphors of sharp cliffs and gushing streams, echoing the complex performing techniques described by Zhao Yeli (563–639) and other professional performers of the time, and showing that music brought together people of different social status. Such a flourishing of *qin* music also demanded well-made instruments. *Qin* made by the Lei family of Sichuan were highly acclaimed. The few Tang *qin* still surviving in



3. Ensemble accompanying a dance performance, from the Liangzhou area on the Silk Road, with (left to right) hourglass drum, end-blown flute, plucked lute and plucked zither; from a mural in Jiuquan, Gansu province, c400CE

leading museums, such as the Shōsōin in Nara (Japan) and the Palace Museum in Beijing, reveal both organological and decorative mastery; besides their role as musical instruments, *qin* were also valued by the élite as *objets d'art*.

As one of the most powerful governments in Chinese history, monopolizing tremendous human and material resources, the Tang court created several musical institutions. The Dayueshu (Office of Grand Music) and Guchuishu (Office of Drum-and-Wind Music) oversaw elaborate systems of state sacrificial music and military music. Documented in the *Kaiyuan li* (Rites of the Kaiyuan period) of 732 and other sources, the Tang system of state sacrificial music was so exhaustive that it became a model for subsequent dynasties.

Achievements in ritual music, however, paled beside those in entertainment music. In the mid-7th century the Tang court featured ten kinds of ethnic banquet music (*yanyue*): indigenous Chinese music, music that combined Chinese and non-Chinese elements, and musics from Bukhara, Cambodia, India, Kashgar, Korea, Kuqa, Samarkand and Turfan. Moreover, through the Jiaofang (Office of Entertainment Music) and the Liyuan (Pear Garden), the Tang court trained numerous musicians, many of whom were female, to perform a variety of songs, instrumental music and dances (fig.4). Dance was a prominent component of Tang entertainment music; many Tang pieces are labelled as dances, such as the celebrated 'twirling dance' (*huxuan wu*). Only the best of the trained musicians would be allowed to perform for the emperor after passing many levels of musical examinations.

Music flourished under the reign of the great artistic patron Xuanzong (712–56), and the Kaiyuan period (713–41) of his reign is traditionally considered one of the golden ages of Chinese arts. A repertory of 14 large-scale works emerged and was classified as sitting and standing music (*libuji*, *zuobuji*). A refined genre called *faqu* thrived, incorporating Buddhist and Daoist elements into multi-movement suites; Xuanzong actually participated in the teaching and performance of it. In 754, Xuanzong issued an edict to sinicize titles of musical works that included foreign elements. For example, the title *Boluomen*, clearly of Indian Buddhist origin, was changed to *Nishang yuyi qu* ('Music of the Rainbow Feather Dress'), a title that subsequently became a metaphor for exquisite music. Though only a fragment of this piece has been preserved in notation, early literary sources describe it as an extensive work exemplifying the tripartite structure of the Tang dynasty suite (*daqu*). It began with six movements of instrumental music in free rhythm (*sanxu*), continued with 18 movements of lyrical songs and dances accompanied by instrumental music (*zhongxu*), and concluded with 12 movements of gradually accelerating music and dances.

In later periods Xuanzong was well remembered for his musical patronage. His Liyuan academy has become a symbol of music, professional musicians and their



4. Female ensemble for court banquet music (yanyue) duing the reign of the Tang emperor Xuanzong (reigned 712–56) with (upper group, left to right) lute, angular harp, long zither, stone-chime, mouth organ, hourglass drum and transverse flute, and (lower group, left to right) lute, long zither, angular harp, stone-chime, mouth organ, hourglass drum, transverse flute, vertical flute and clapper; detail from silk handscroll, Song dynasty (960–1279) (Art Institute of Chicago)

institutions, and numerous stories and dramas have been written and performed to describe his love for the imperial concubine Yang Guifei and their music. The day Yang was invested, *Nishang yuyi qu* was performed inside the palace.

Tang dynasty music culture is copiously described in Chinese sources. Apart from official records such as the *Yueshu yaolu* (Essential records of music documents), a treatise of music theory compiled during the reign of Empress Wu (684–704), and the 'Old' (945) and 'New' (1061) official histories of the Tang, many informal sources of the time describe musicians and their careers. A Kaiyuan period document, the *Jiaofang ji* (Record of the Office of Entertainment Music), for instance, describes Cao Miaoda and Duan Shanben as master *pipa* players of the time, and Li Guinian as a virtuoso of the *bili* pipe and *jiegu* drum. Similarly, the *Yuefu zalu* (Miscellaneous records of the Office of Music), compiled at the end of the Tang dynasty, reports competitions between *pipa* masters such as Kang Kunlun and Duan Shanben, revealing how audiences knew leading performers and championed their talents. Such descriptions also show the contacts between folk and élite musicians, contexts and repertories. Thus Tang entertainment music (*yanyue*), described in most early sources as courtly, was not unknown among common people. Court musicians who were commoners before being drafted into court service, and who later retired back to ordinary life, must have stimulated exchanges between court and populace. Individual musicians naturally contributed to the spread of Tang entertainment music. A story about Yongxin, a female singer, is revealing: even after she was drafted into court service, people remembered her, and once the emperor Xuanzong had to ask her to sing to appease a boisterous audience of commoners at a festive event.

Further evidence of the appeal of Tang entertainment music is its export to Japan. There, it led to the rise of *gagaku* (*see* JAPAN, §V), a tradition of court music and dance that still lives on in Japan today, providing a precious means for scholars to probe the mysteries of Tang entertainment music. For example, through his pioneering studies, Hayashi Kenzō established musical relationships between *gagaku* and Tang music; similarly, by transcribing notated music preserved in medieval Japanese sources, LAURENCE PICKEN and his colleagues have produced anthologies of 'Music from the Tang Court'.

The only substantial and verifiable notated source of Tang music to have survived in China itself is a set of 25 pieces from 933 discovered at Dunhuang. These have been much studied, both in China (by scholars such as YE DONG, Chen Yingshi and He Changlin) and in Japan and the West; though the transcriptions are still controversial, the source has stimulated the study of Tang music and dance. Tang performing practice and modal theory have become major topics for scholarly debates, while 'reconstructed' and 'imitation' Tang music and dance have become widely known through performances and audio and video recordings and have influenced new compositions.

4. SONG TO YUAN DYNASTIES (960–1368). Chinese music culture followed a path that was open and international in nature during the Tang, but it changed direction during the Song dynasty (960–1279); as new forces emerged, China turned inwards. Non-Han empires arose along China's northern and western borders; neo-Confucianism and new civil values were propounded; a powerful and privileged class of scholar-officials emerged; and commoners in urban centres gained economic empowerment. The result of the change in direction, however, was a selectively retrospective and creative music culture, with an intensifying conflict between 'proper' and 'vernacular' music. It is to this period that the direct roots of traditional Chinese music today can be traced.

Indicative of the retrospective elements in Song music culture are state sacrificial music and formal discourses on 'proper' music. For example, the *Zhongxing lishu* (a compilation of ritual and music of the Southern Song) of the 1180s shows that state sacrificial music of the time emulated ancient models. The ritual pieces notated in the document follow prescriptions for musical modes listed in the ancient text of the *Zhouli*; its melodies were sung in a syllabic style, reflecting scholar-officials' interpretations of ancient music as having been sung syllabically. From Chen Yang's *Yueshu* of 1104, a musical encyclopedia that comprehensively collates ancient texts about music, it is also clear that music discourse had become dependent on classical descriptions and historical models. Even the great neo-Confucianist Zhu Xi (1130–1200) cited historical sources to illustrate his doubts about whether the syllabic style of singing was an authentic feature of ancient music: in his *Yili jingchuan tongjie* (General survey of ritual) he presented the notated music of Zhao Yanshu's 12 ritual songs, attributed to the Kaiyuan period (713–41) of the Tang dynasty.

This interest in ancient music and dependency on historical data were instrumental in widening the gap between theory and practice. A case in point is the solution devised by Cai Yuanding (1135–98) for the problem of 'going without return' (*wang' er bufan*), a theory clearly explicated in his *Lülü xinshu* (New treatise of music theory). The pitches produced with the traditional circle of 5ths method contradict the technical and cosmological understanding that the 12 standard pitches (*lülü*) are equidistant and cyclical, and that they would form complete octaves and scales that allow unrestricted transpositions; to resolve the contradiction, Cai proposed the use of six supplementary notes, but they never found their way into actual music-making.

Many innovations also reveal the creative aspect of Song dynasty music culture. Rooted in the *shi* poetry of the literati and in more popular songs, a new wave of *ci* lyrics and compositional techniques appeared. Repeated use of pre-existing melodies and established textual structure led to innovatory ways of creating variety. To generate rhythmic interest, for example, additional words could be inserted into a pre-existing textual and melodic phrase, such as one with seven words, entailing rhythmic and melodic changes. Alternatively, the number of words in standardized phrases might be decreased; to delete or fill the vacated space, the melody could either be truncated or some of its notes lengthened. More drastic transformations were also possible: melodic phrases from different songs could be arbitrarily assembled to make new songs, while complete tunes could be recast into different music modes. These variational and compositional techniques were probably rooted in the tradition of multi-movement suites. Unlike their Tang predecessors with 30 or more

movements, Song dynasty suites became more compact, most having no more than ten movements.

Ci poetry is so inherently musical that one of its greatest authors is also one of the few documented composers in Chinese music history. JIANG KUI (1155–1221) did not have a career as a scholar-official, although in 1197 he submitted to the court a proposal for 'proper music'. Supported by friends and patrons, Jiang created *ci* songs such as *Yangzhou man* (Song of Yangzhou), popular ever since its creation. Besides authoring poetic texts, Jiang also composed and notated the melodies of his lyrics, which are valuable evidence for Song dynasty music. The notation Jiang used is a forerunner of the *gongche* notation that began to appear in many notated sources by at least the 17th century and is still used by many traditional musicians today. Reflecting its probable origin in tablatures for wind instruments, Jiang used 18 symbols precisely indicating pitches, and other signs to suggest rhythm; the version of *gongche* notation that later became common uses nine characters to specify pitches and three symbols to mark cyclical structure of beats and rhythmic divisions. Table 2 compares five Chinese systems of pitch names/notation with their Western counterparts.

In addition to *ci* songs, Song dynasty Chinese also sang a variety of art songs, including the *changzhuan*, sung to the accompaniment of drum, flute and clappers. This genre is significant because it displays Song attempts to organize individual songs into extended structures: typically a *changzhuan* includes a prelude, a modally unified sequence of several songs (or an alternation between two individual songs) and a coda. It foreshadows a basic structural principle of Chinese music (*qupai ti*): by arranging a number of labelled and pre-existent tunes into modally and structurally unified sequences, they can be used as building blocks to create very extensive works, such as a music drama of more than 50 scenes. The individual and pre-existent tunes are called labelled melodies (*qupai*), whose melodic, rhythmic, rhyme, phrasal and other structure can be adapted to match different texts and expressive needs.

With the establishment of entertainment quarters in urban centres, Song China saw the rise of a whole class of music masters, most of whom were professionals vying to create various genres to satisfy the expressive and entertainment demands of an increasingly affluent urban class. One such genre that deeply affected subsequent musical history is narrative singing (see §IV, 1(ii) below), in which one or two performers tell long stories, often over a series of performances, by singing and speaking in the first and third persons. One major form in the Song dynasty was the *zhugongdiao* ('medley'), the creation of which was attributed to a professional entertainer called Kong Sanchuan (*fl* 1080s). Mature samples of the genre could be structurally very extensive: the *Xixiangji zhugongdiao* ('Medley of the Romance of the West Chamber'), attributed to Dong Jieyuan (*fl* 1190s), for example, employs 14 different musical modes and more than 150 labelled melodies.

Mature samples of narrative singing can easily become theatrical; if musicians of narrative singing put on make-up and wear costumes, sing, recite, dance and act on stage and in the first person, the result is understood as music theatre or opera (*xi*, *ju*, *xiju*). Song dynasty China had several forms of musical theatre, including the *zaju* (variety plays) and *nanxi* (southern opera), which developed in northern and southern China respectively. Whereas little is known about the *zaju*, the rise of *nanxi* is better documented. It first appeared in Wenzhou, Hangzhou and other coastal cities of central-eastern China and then spread nationally. Its music, which involved vocal solos and duets, ensemble singing as well as instrumental playing, originated from folksong and is thus noted for a flexibility and creativity that are not harnessed by theoretical prescriptions. The *Zhangxie zhuangyuan* ('Zhangxie, First Imperial Candidate'), one of the three earliest known samples of *nanxi*, shows its maturity. Actors took specified male and female roles, venues included stages with promotional signs, and audiences often paid admission fees.

Song dynasty China also made significant advances in instruments and instrumental music. A free-reed mouth organ (*sheng*) was developed with 19 pipes, tuned to allow octave doublings and modal transpositions; marking a range of two octaves and a 3rd, the pipes played 12 regular pitches (*zhengsheng*) that constituted a central and complete octave, three low pitches (*zhuosheng*) chosen from the octave below and four clear pitches (*qingsheng*) from the octave above. Though the 19-pipe *sheng* did not become popular, it reminds us not only of the organological innovations of the time but also of the general importance of the *sheng* in later history: as the only traditional Chinese instrument that can produce sustained sounds of more than one pitch, it is still indispensable in many traditional ensembles today.

Another revealing case is the *xiqin*, a two-string fiddle of the Xi people of northern China that became widely used by commoners in the Song dynasty. As described and illustrated in Chen Yang's *Yueshu*, the *xiqin*, which was played not with a bow but with a thin strip of bamboo, is a rather distant prototype of the two-string fiddles in use today, but the enduring tradition of using two-string fiddles to accompany narrative singing and opera may be traced to the Song dynasty.

While folk instruments and music developed, *qin* music was favoured by professionals and élite amateurs. Zhu Changwen's *Qinshi* (*Qin* history) of 1084 records some of the distinctive *qin* schools (*pai*) then being founded, with genealogies of teachers and disciples. Apart from composing and performing, the musicians promoted their schools and aesthetics by producing anthologies of *qin* tablatures. For instance, Yang Zuan's *Zixiadong pu* [*Qin* score of Purple Cloud Cave], an influential collection of 468 melodies, established Yang's 'Zhe school' as a leader in Song dynasty *qin* music; though the collection is now lost, traces of its contents and influences can still be found in Ming sources. The rise of *qin* schools, with their genealogies and notated anthologies, illustrates the importance of master-pupil transmission in schools with distinctive musical and aesthetic styles and in communities held together by geographical and social bonds.

Song dynasty music culture was so tailored to the needs of the populace that its course of development survived the powerful, non-Han impact of the brief Mongol Yuan dynasty (1279–1368). Nevertheless, the Yuan too left a permanent mark on Chinese literature and music theatre. Many Han literati and artists who, voluntarily or involuntarily, did not serve the Mongolian court poured their creative energy into the new drama (*zaju*) of the time. Indeed, the surviving repertory of over 150 Yuan dramas shows musical as much as literary mastery. Each

of the four acts in a typical drama, such as *Dou'e yuan* ('Injustice Done to Dou'e'), is a sequence of arias unified by a common mode and structure and sung by either a male or female performer accompanied by flute, drums, clappers and other instruments. As described in Zi An's *Changlun* (Treatise on singing), Yuan drama arias, called *beiqu* (northern arias), used 17 modes, each of which was said to have distinctive musical and expressive qualities. For example, arias in the *xianlü gong* mode were considered pure, fresh, continuous and far-reaching, while those of the *nanlü gong* modes were described as emotive and melancholic. What these poetic and emotive descriptions meant in musical terms remains to be examined, but they attest to Yuan people's concern for musical and dramatic expression.

Yuan drama arias were also sung with a sophisticated vocal technique, as Zi An's descriptions again show. Judging from notated samples preserved in Qing dynasty sources, melodies from Yuan drama featured heptatonic scales, energetic rhythm and melodic contours that are generally compatible with the rise and fall of linguistic tones in Mandarin, the official language of contemporary China, not unrelated to what was spoken in Yuan China. Judging from historical evidence and titles of the arias, the pre-existent labelled melodies came from a variety of sources, including Tang and Song suites, *ci* lyrics and *changzhuan*. Yuan drama marked a momentous advance in the expressive culture of China, and it still remains an integral part of literary and musical China.

While Yuan drama dominated the music culture of its time, it was only one of many old and new types of music practised then (fig.5). The Yuan court, for example, performed not only orthodox state sacrificial music but also elaborate banquet music that included non-Han songs and dances such as the *Weiwuer* preserved in the *Da Ming jili* (Collected ceremonials of the Great Ming) of 1370. Non-Han influences were also heard outside the



5. Daoist ensemble with di transverse flute, yunluo frame of gongs, sheng mouth organ, paiban clappers and yaogu hourglass drum, from a mural in the Yongle gong temple, Shanxi province, 1358 CE

Mongolian court. The famous *pipa* piece *Haiqing na tian'e* ('Eagle Captures the Swan') was created in Yuan China; a vivid portrayal of falconry, the piece was widely performed at the time and still remains in the repertory today. Folk traditions of songs, narrative singing, instrumental music and dances were often interrelated. For example, *Huolang'er* ('Peddler's Ditty'), a type of folksong originating from peddlers' musical calls, became a form of narrative singing and a type of Yuan drama melody noted for its melodic variations.

5. Ming to Qing dynasties (1368–1911). When the Ming dynasty (1368–1644) came to power, China was once again ruled by Han Chinese, and indigenous culture regained centre stage. The creativity of Ming musicians was again based on tradition. As demonstrated by the *Taichang xukao* (Expanded monograph of the Court of State Sacrifices), Ming state sacrificial music of the 1530s employed orthodox elements, such as the use of bell-chimes, but used pentatonic and flowing vocal melodies that reflect mid- and late-Ming preferences. In the same way, though Lü Nan (1479–1542), Zhu Zaiyu (1536–1610) and other theorist-composers followed Song dynasty models of composing antiquarian melodies to sing lyrics from the *Shijing*, their melodies reflected their creativity and aesthetic ideals.

A monument to the change and continuity between Ming and earlier times is Zhu Zaiyu's late 16th-century *Yuelü quanshu* (Collected works of music theory). While this encyclopedia presents what is probably the earliest theory of 12 tempered pitches in world history, it also preserves Zhu's critique of the theoretical works of many leading Song and Ming predecessors, including Cai Yuanding, Li Wenli (*jinshi* degree 1480) and Li Wencha (*fl* 1540s). Another seminal Ming work is the 1425 *qin* score *Shenqi mipu* (Wondrous and secret notation) by Zhu Quan; a notated anthology of 64 *qin* pieces, it not only preserves music from the Song dynasty and earlier but also demonstrates Ming *qin* musicianship and scholarship. Besides notated music, many Ming *qin* anthologies include descriptive programme notes on individual works, detailed instructions for performance techniques and penetrating discussions on historical and theoretical issues. Yan Cheng's (1547–1625) *Songxian guan qinpu* (*Qin* score of the Pines and Silk Studio), for example, preserves the repertory of the Yushan school, promoting an aesthetic pursuit of music that is 'clear, subtle, light and broad' (*qing*, *wei*, *dan*, *yuan*), and revealing artistic tensions between the instrumental and vocal branches of the genre.

That Ming music culture was not a simple continuation of inherited music is most evident in its music theatre. This form blossomed with the rise of *chuanqi* drama, a genre that grew out of *nanxi* but generated new regional vocal styles, known as *qiang* or *shengqiang* and traditionally classified as *nanqu* (southern arias). By the middle of the Ming dynasty, four major regional styles had appeared: *Haiyan qiang*, *Yiyang qiang*, *Yuyao qiang* and *Kunqiang*. *Kunqiang* (or *Kunqu*) originated in the Kunshan area of Jiangsu and is noted for its florid and slow melodies that perfectly match lyrics enunciated in the Wu dialect. As a lyrical style of singing that was often performed with elegant dances, *Kunqiang* was popular among the élite and was performed wherever they lived. It was a major factor in the development of *chuanqi*, many late Ming examples of which were performed as

Kunqiang operas. *Wanshaji* ('Washing Silk') by Liang Zhenyu (1519–*c*1591) and *Mudan ting* ('Peony Pavilion') by Tang Xianzu (1550–1616), for example, were both musical and literary milestones. As reported by Wang Qide (*d* 1623), a Ming scholar and critic of music theatre, the success of *Wanshaji* made performers and audiences ignore the old northern arias. Similarly, the *Yiyang qiang* style first appeared during the Yuan dynasty in the Yiyang area of Jiangxi. Its robust style features solo singing punctuated by choral refrains and loud percussion accompaniment. As it spread all over China, *Yiyang qiang* acquired different local characters, generating many regional genres by the mid- and late Qing, including what is now known as Beijing Opera.

While operatic and professional music flourished in Ming China, trends were also evident in folk and popular songs. Shen Defu (1578–1642) reported that around the turn of the 17th century the urban ditties *Dazaogan* and *Guazhi'er* were so popular that they were sung by all, regardless of gender, age, social status and geographical location. As clear from the song texts collected and edited by Feng Menglong (1574–1646), late Ming folk and popular songs are emotive and candid; some are even bawdy. Such songs challenged Confucian notions of 'proper' music and of using music as a means of governance and self-cultivation, though at the same time reflecting the Confucian theory that music is a sincere expression of hearts and minds. Indeed, this is one reason why the Ming élite collected commoners' songs and emulated them as authentic (*zhen*) expressions, comparing them to the regional airs (*guofeng*) preserved in the *Shijing* of antiquity.

While late Ming songs display increasingly populist sentiments and urban settings, fictional sources such as the *Jinping mei* (Golden lotus), a late Ming novel, portray China, notably the Jiangnan (lower Yangtze) area, as a society of lavish lifestyles in which music was a constant part of daily life. It was performed inside rich households by familial, often female, musicians, many of whom were highly gifted. Outside familial quarters, many professionals, from itinerant operatic troupes to individual courtesans, also performed a large variety of music (fig.6). This blooming of music culture was temporarily interrupted by the turbulent events during the transition from Ming to Qing but soon recovered during the peaceful and prosperous times of the early Qing.

The Qing rulers (1644–1911) were Manchurians, but far from marginalizing Han culture they appropriated and promoted it alongside their own. As a result, Chinese music continued to develop along a course that had been set since the Song dynasty, while collecting distinctively Qing characteristics. Like its predecessors, the Qing court performed Confucian state sacrificial music, sang songs from the *Shijing* and instituted elaborate programmes of banquet music. Similarly, the élite continued its love of *Kunqu* operas, *qin* music and other 'refined' genres, while the common people continued to produce folk and popular songs, narrating stories with a fixed sequence of melodies (fig.7), and celebrating ritual as well as daily activities with music of gongs, wind instruments and drums.

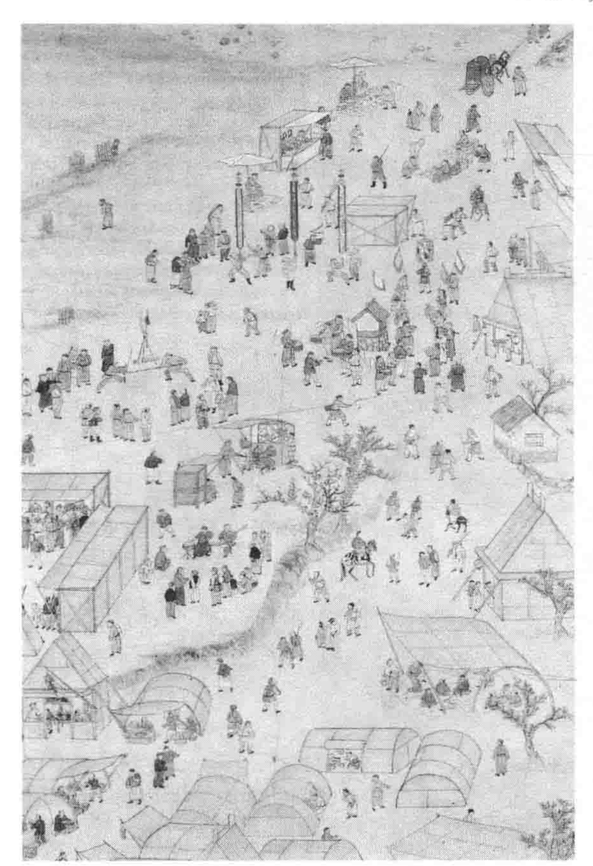
What separates the musical worlds of Ming and Qing China is neither a marked shift of genres nor a fundamental change in aesthetics, but modifications in repertories, styles and structures. For instance, during the Qing, the



6. Early Qing dynasty (c1700) painting illustrating chapter 63 of the novel Jinping mei. A dramatic performance for a wealthy household is accompanied by an ensemble of tiqin bowed fiddle, sanxian lute, sheng mouth organ, di transverse flute and yunluo frame of gongs

Kunqiang and *Yiyang qiang* styles competed to dominate music theatre. With the tremendous success of *Changsheng dian* ('Palace of Eternal Youth') by Hong Sheng (1645–1704) and *Daohuashan* ('Peach Flower Fan') by Kong Shangren (1648–1718), *Kunqiang* dominated the literary and musical world of the early Qing. Nevertheless, by the mid-Qing, *Kunqiang* was deemed too refined by the general audience, and a variety of regional operatic styles emerged to claim leadership. Yangzhou, a city famous for its entertainment quarters, became a site where refined and vernacular musics competed for audiences' attention. Nevertheless, it was in the capital, Beijing, that artistic prominence could be definitively established: no genre could become nationally successful without the patronage of the court and the scholar-officials. Beijing opera originated in the local theatre of Anhui province, an indirect descendant of *Yiyang qiang*; a prototype of the genre reached Beijing in 1790, featuring a form known as *banqiang ti*, music that is constructed with a limited number of melodies and rhythmic procedures that are set to lyrics of fixed phrase structure and diverse verbal meanings. Beijing opera soon evolved into a sophisticated performance art and dominated music theatre: the *banqiang ti* form appeals with its straightforward music intelligibility, in which a maximum of expressiveness is achieved with a minimum of musical material.

What also separates Ming and Qing is the amount of notated music they have bequeathed to posterity. Musical notation was known and used in Ming China; documents



7. Detail from 'The Pilgrimage to Miaofengshan' (Miaofengshan jinxiang tu) Qing dynasty, showing folk narrative singing for the temple fair on the mountain, with singer accompanying himself on drum and clappers, with sanxian lute player

such as the *Wenlin jubao wanquan xinluo* (Comprehensive collection of scattered treasures for scholars) of 1600 leaves no doubt that the late Ming used *gongche* notation, the predominant form found in Qing sources. Little Ming notation has been preserved, however. The wealth of Qing notation is easily explained by factors such as its temporal proximity with contemporary China, the Qing tradition of empirical scholarship, imperial efforts to collect and organize many different types of documents and knowledge, and changing perceptions of musical works. After the mid-Qing, notation also seems to have begun to assume a more significant role in the transmission of music, especially that of the upper classes; much of commoners' music was transmitted orally until recent decades.

Given the tenacious continuity found in the histories of many genres of traditional Chinese music, and given that most historical scores were produced by musicians who performed the music they notated, Qing notated sources evidently involve much more than music of their own times. Indeed, most seem to include traces of pre-Qing music that is otherwise lost, preserving genres that had been orally transmitted long before the Qing. Most extensive of such scores is the *Jiugong dacheng nanbeici gongpu* (Comprehensive anthology of texts and notation of Southern and Northern arias in nine modes) of 1746, a gigantic collection in 81 fascicles. Preserving the notated music of 2094 labelled melodies and their variants from numerous operas, it is now the largest single source of operatic arias once sung in Yuan, Ming and Qing China (fig.8*a*). The *Taigu quanzong* (Arias from ancient times) of 1749 preserves not only operatic music of the early Qing but also *pipa* arias from the late Ming. Ye Tang's 1792 collection of *Kunqu* arias, the *Nashuying qupu*, preserves the melodies he composed for singing many Ming and Qing dramatic texts, including the four 'dream' operas of Tang Xianzu, one of the most influential playwrights in Chinese history. Ye Tang's collection is also valuable because his compositions and style of singing *Kunqu* arias have been indirectly but continuously transmitted to the present; the *Kunqu* music of YU ZHENFEI, one of the most respected singer-actors of 20th-century China, can trace its lineage to Ye Tang's music. Xie Yuanhuai's *Cuijin cipu* (Notated register of *ci* songs) of 1847 represents Qing scholar-musicians' historical understanding of *ci* music of Song dynasty China and attempts to reconstruct and perform it.

As to instrumental scores, Rong Zhai's unique *Xiansuo beikao* of 1814 notates the heterophonic music of a string ensemble. Rong Zhai confirmed that his score notates traditional music that he learnt orally, affirming that music notated often predates the time when the notation is produced. Hua Qiuping's *pipa* score of 1818 includes a repertory of 58 pieces, some of which, such as the *Shimian maifu* ('Ambush from All Sides') and *Yue'er gao* ('The Moon on High'), had long been traditional favourites and remain so today. The maturity of the notation used in the anthology attests to the historical roots of the music and its transmission.

As the Qing dynasty collapsed in 1911, two millennia of imperial rule came to an end. Nevertheless, the traditions bequeathed from imperial times did not cease. Many operatic and instrumental genres flourished with new aesthetics and innovatory practices, while some more conservative genres such as ritual music and the *qin* were authentically maintained by intellectual and regional communities. Even state sacrificial music survived: Confucian ceremonial music, which originated as ritual music performed during state sacrifices honouring Confucius, a tradition that began soon after the philosopher's death in 479 BCE, is now performed during public worship of Confucius in Taipei, Qufu and other Chinese communities inside and outside mainland China.

6. SINCE 1911. The history of music in 20th-century China is inseparable from broader national and intercultural trends. While many traditional performance styles have been sustained, others have been adapted or completely reformed. Some ancient genres have been reconstructed from historical records, and certain entirely new Chinese genres have been created. Modern China has also become a fertile site for the composition, performance and reception of musical styles from the West and Japan. In urban centres particularly, a substantial spectrum of foreign musical theory and practice has been adopted, from equal temperament and staff notation to choral singing, symphonic concerts, rock music and *kala-OK* (karaoke). Stimulated by the advent of new institutions and technologies, most obviously sound broadcasting, and impinged upon by broader social and political developments, there has been a reformation of the ways in which music – including older traditional forms – is envisaged by large segments of Chinese society. Nonetheless, cultural exchange has not been a one-way

(a)

(b)

8. Vocal and instrumental gongche notations: (a) from Jiugong dacheng nanbeici gongpu (1746), a vast manual containing lyrics and gongche notation for 4466 arias; the text occupies the main vertical columns (read top to bottom, from left to right), with gongche notation in smaller characters to the right; (b) pieces from the Shifan gu instrumental ensemble repertory, from the Juntian miaoyue score of 1781; circles to right of main columns denote beats

process: certain styles of Chinese music have acquired an international reputation during this period.

A brief chronological outline of the main political events of this period will orientate the musical discussion that follows. In 1911, the Manchu Qing dynasty was overthrown by an alliance of Chinese reformists. The Republic of China was established one year later, although large parts of the nation were controlled by warlords and foreign powers. The Nationalist Party, led by Jiang Jieshi (Chiang Kai-shek), partially reunified the country by the early 1930s, repressing the nascent Communist party, but the country was torn apart by the 'War of Resistance' to invasion from Japan (1937–45). After the defeat of Japan, the Communists, whose support had grown significantly in rural China, were victorious in a civil war against the Nationalists; while Mao Zedong proclaimed the founding of the People's Republic of China in 1949, the Nationalists perpetuated the Republic of China on the island of Taiwan. In the 1950s agricultural production was collectivized into a large-scale commune system, and in the cities, industries and shops were nationalized.



9. 'Brother and Sister Clear Wasteland', a new yangge drama performed for a mass audience by the Luyi Propaganda Troupe in Yan'an, 1943

Much musical change in 20th-century China results from the encounter of Chinese society with facets of Western political, economic and cultural life. Late 19th-century Chinese reformers saw the greater military and economic might of foreign nations as a result of their modern patterns of culture, and sought to replicate such patterns in China. The political revolution culminating in the overthrow of the Qing dynasty was thus paralleled – at least in urban society – by a simultaneous but longer-lasting movement for cultural reform (later called the May Fourth Movement) summed up in the slogan 'Chinese essence, Western means'. Music reformers took part in this cultural movement, attempting to reinvent existing traditions along Western-influenced lines.

Western music itself had been introduced to China by musicians employed to add pomp to early Western diplomatic, religious and military expeditions. During the 17th and 18th centuries, for instance, Jesuit priests used music to interest the Qing emperors in European culture and ideas. However, it was only in the second half of the 19th century that significant impact occurred. A new wave of missionaries imported Western instruments and encouraged collective singing, uncommon in Chinese religious practices, as a means of instructing converts. The Christian-influenced rebel Hong Xiuquan (1814–68) borrowed hymn tunes (including 'Old Hundred') and the idea of cementing group identity through communal singing when founding the Taiping Heavenly Kingdom (1851). Missionaries also produced and disseminated hymn books using a form of cipher notation (*jianpu*) based on the system of Emile J.M. Chevé. This notation remains widely used today.

Military and educational reformers also adopted Western-style mass singing. Illiterate army recruits memorized regulations through singing, and school curricula from the early years of the 20th century provided for the performance of new songs. Songs were also composed by activists in many of China's new social and political movements. Singing mobilized mass boycotts of imported goods and broadcast news of foreign encroachments upon Chinese sovereignty. The creators of these songs were often foreign-trained intellectuals, such as the linguist Zhao Yuanren (Yuen Ren Chao, 1892–1982) and musicologist-composer Huang Zi (1904–38). Important composers of political songs include XIAN XINGHAI and NIE ER, who contributed numerous songs to Communist efforts to overthrow the Republic of China. Some basic aspects of later Communist cultural policy were formulated during the war against Japan from the Communist headquarters at Yan'an in Shaanxi province, where new works such as *yangge* operas (fig.9) and folksong were adapted from traditional models to reflect the political struggle. More often new diatonic or pentatonic melodies were composed, along with harmonic accompaniments written for piano, accordion or other instruments. The composition and performance of these songs continued throughout the 20th century, although it reached a peak during the Cultural Revolution and subsequently declined in importance.

The import of Western entertainment technology to Chinese cities in the 1920s was also significant. For example, a new genre of film song was created, with singing stars drawing on jazz, among other foreign styles, in the 1930s. The introduction of radio stimulated the spread of the new genre of Cantonese ensemble music.

A third strand of Western-influenced musical activity was the establishment in China of a network of teacher training colleges, music conservatories, research institutes and university departments. Initiated during the 1920s, the curriculum at these institutions today includes Chinese

traditional instruments (*erhu*, *pipa* etc.) and instruction in Chinese musical history. However, students of Western-style art music remain in the majority, and courses on Chinese music have been closely modelled on Western methods. Those who studied indigenous traditions tended to combine a broadly nationalist outlook with a progressive attitude towards existing Chinese musical traditions, their intent being to develop a new musical language from the synthesis of Western and Chinese ingredients, the former providing a 'scientific' and 'modern' basis and the latter national colour and identity. Beijing-based music scholar LIU TIANHUA, for instance, composed a series of ten solos for the two-string fiddle *erhu*, which typify this aesthetic (ex.1). Indeed, the very idea of treating the *erhu* as a solo recital instrument was itself a new one. Liu's solos combine traditional Chinese elements, such as descriptive titles, with Western ingredients, including aspects of violin technique and equal temperament. From the start, they were disseminated in fixed form in notation, and the performer was expected to perform this music as written, not develop a personal realization, as in traditional music. Gradually, this performance aesthetic was applied to older traditional pieces also. The establishment of the conservatory system thus led not only to the rise of new musical styles in China but also to transformations of performing practice and expectations.

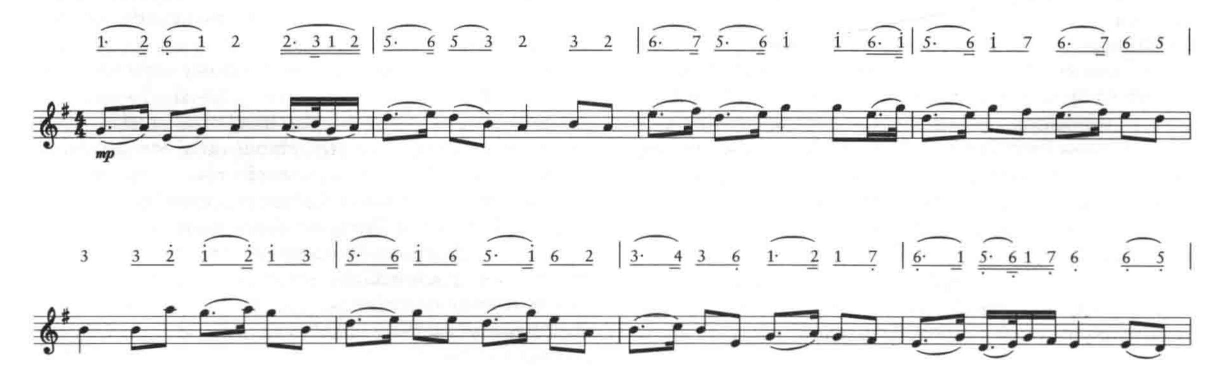
The music composed and performed by the new conservatory-based musicians falls into two broad categories: music for Western instruments, and Western-style voices and that for Chinese instruments and voices (commonly called *guoyue*, 'national music'). Some crossover pieces also exist. The former category includes many pieces in nationalistic and social realist styles, testimony to the profound impact of Russian and then Soviet teachers on several generations of Chinese composers. These pieces rely mostly on indigenous folk-tune melodies (or original imitations of these) and the conventions of the late-romantic tonal system. In some, pentatonic note-sets are used as a harmonic basis. Intended to appeal widely to Chinese listeners, almost every mainland Chinese composition written between 1949 and about 1980 has a socialist programme or theme. A typical example is DING SHANDE'S 'Long March' symphony (1959–62), commemorating the Communist army's journey in 1934–5 from Jiangxi province to a new headquarters at Yan'an. Music for Chinese instruments and voices includes solos such as those of Liu Tianhua, harmonized arrangements of folk pieces and many new compositions for ensembles and orchestras of redesigned Chinese instruments. In the main, these pieces share the programmatic nature, sectional structure and musical language of those for Western instruments.

In parallel to the growth of the education network after 1949, numerous state-supported professional performance ensembles (from symphony orchestras to song-and-dance troupes) were established, and large factories were set up in principal cities to produce reformed and standardized musical instruments, in some cases developing Western style SATB families for use in the new orchestra of Chinese instruments. Pre-existing ensembles, such as privately run traditional opera troupes, were nationalized and sent forth to educate the people at large. These troupes were expanded, gaining full-time resident composers, directors, script-writers and other support personnel. Extemporization on the part of singers was discouraged, with scripts now requiring the approval of a Communist Party official prior to their performance. The performers of one local tradition were also encouraged to learn from those of another (many opera troupes adopted percussion music based on that of Beijing opera, for instance). Accordingly, the 1950s and early 1960s can be viewed as an innovatory period in Chinese cultural life (fig.10).

The music conservatories and many urban professional performance units were closed down during the Cultural Revolution, and much of their repertory, whether for Western or Chinese instruments, was banned. Nonetheless, some composition and performance was allowed at this time, including the combination of Western instruments and Beijing opera singing first assayed in 1968 with an arrangement of songs from the revolutionary model opera *Hongdeng ji* ('The Red Lantern') by pianist Yin Chengzong (*b* 1941) (ex.2). This was one of the few so-called 'model operas' (*yangbanxi*) passed for performance by the cultural authorities. These operas have been criticized for reducing drama to a moralistic triumph of good over evil, yet the music was regarded by many as very well crafted. Furthermore, in recent years there has been a resurgence of enthusiasm for several of these compositions.

In the meantime, prospective music students were dispersed across the Chinese interior. Hitherto mainly exposed to conservatory-mediated representations of national music, young composers such as TAN DUN (*b*

Ex.1 A passage from Liu Tianhua's solo for *erhu, 'Bingzhong yin'* ('Groaning in Sickness'), in parallel cipher and staff notations.
Note: in cipher notation '1' represents *do*, '2' *re*, etc.; '0' symbolizes a rest. The key of the piece is identified at the top of the score. Higher and lower octave notes are shown by a dot above or below the note, one dot per octave displacement.
Rhythmic subdivisions are similar to those in staff notation, while sustained notes are shown by a dash (–) for each additional beat.





10. Professional troupe in Beijing, 1961, with (left to right) suona (shawm), sanxian (three-string lute), yangqin (dulcimer), two yueqin (moon lutes), large yunluo (frame of pitched gongs), da gu (barrel drum) and xing'er (cymbals)
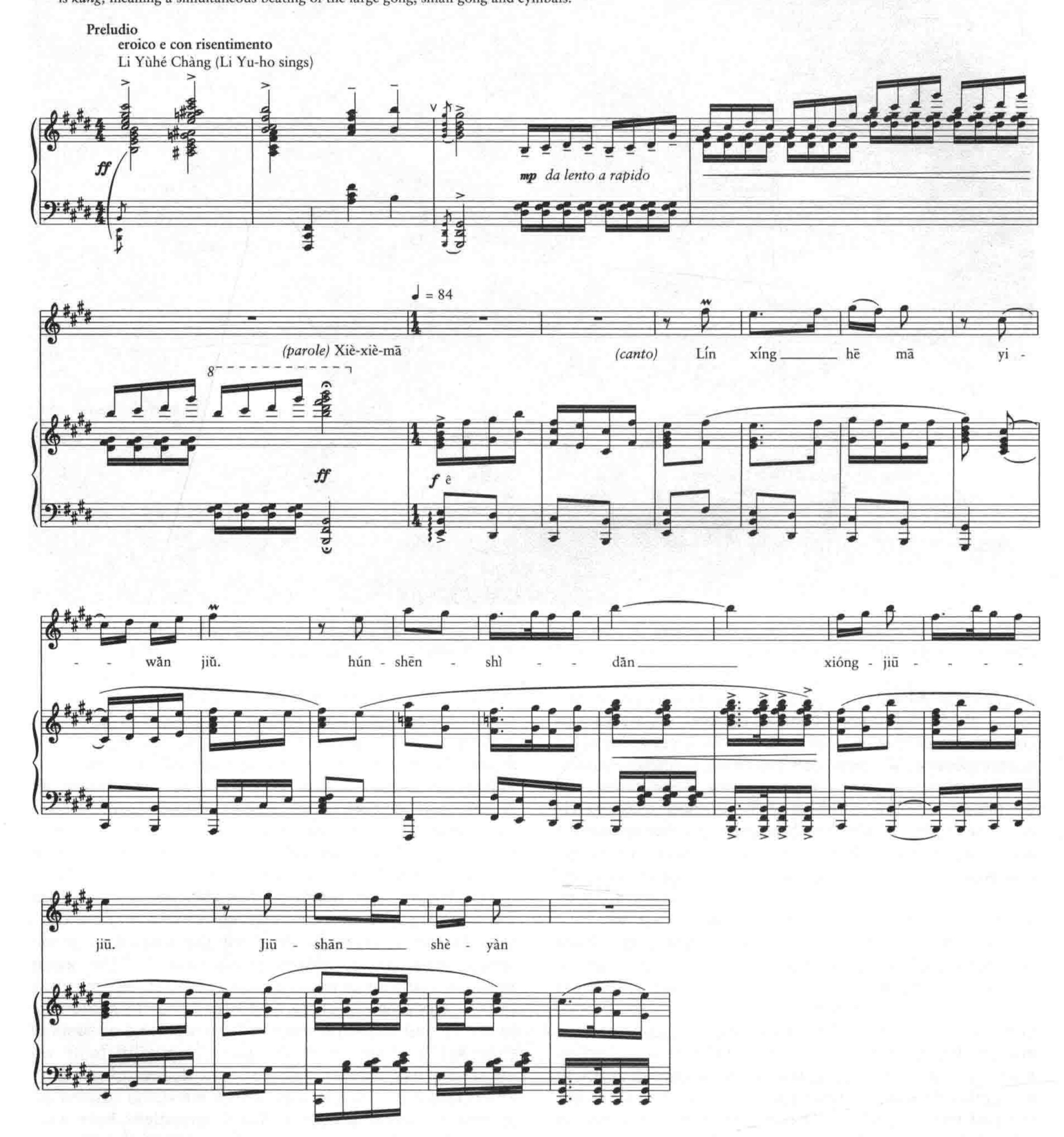
1957) returned to the cities in the late 1970s with a real sense of the vibrancy of rural musical styles. In the conservatories they now encountered a diverse range of contemporary Western compositions, which political liberalization was finally allowing into China. Several of the most successful members of the Chinese avant garde are now resident abroad, but even middle-generation composers within China have moved away from the composition of programmatic nationalist pieces to combine techniques from Chinese folk and historical traditions and the whole range of 20th-century Western styles.

Since about 1980, foreign popular music has been broadcast within China, and recordings sold in music shops. Hong Kong and Taiwanese pop have been most successful, although Beijing also has a small rock scene (see §IV, 6(ii) below). The national media industries have also produced immense amounts of light music, which is disseminated on radio and television. Although political and cultural freedom of expression have increased during the past two decades, the freezing of many government subsidies since the 1980s has hit the large state-supported ensembles and educational institutions particularly hard, and many have had to make redundancies. Many other staff have resigned as inflation erodes their earnings and economic development allows greater financial rewards to be reaped in the commercial sector. The general retreat of politicians from cultural matters has meant that most musicians have lost the important social position they held from the 1950s.

In the countryside, where the majority of the Chinese population still resides, the picture is somewhat different (see also §IV below). In some areas, older traditions were maintained throughout much of the 20th century, and elsewhere traditions stamped out (or introduced) by the political leadership have reasserted themselves (or disappeared) once the political tide has turned – even in the Cultural Revolution, some villages ignored governmental cultural dictates. Radio and television broadcasts and, as in previous centuries, occasional visits by professional urban ensembles may supplement the musical lives of the peasantry without much influencing the music they choose to make themselves.

Rural traditions, however, have not remained static. For instance, partial mechanization in some agricultural regions has reduced the need for the singing of work songs, while some village bands now include cover versions of the latest pop songs together with older music in their wedding repertory. Old rituals may be shortened in the face of social pressure to limit wedding or funeral expenses, and the gradually increasing availability of electricity has offered villagers new forms of musical entertainment – people may watch television instead of joining a musical group. Political campaigns have also had a decided impact. Early Communist movements against village landlords not only redistributed land but also destroyed the social class who organized and sponsored many rural cultural events. Likewise, campaigns against religious bodies caused the up of certain traditional performance groups and, until recently, curtailed opportunities for the performance of musics – temple fairs, it should be noted, formed the focus of a wide variety of musical events, including secular instrumental and operatic music performed to entertain both mortals and gods. More recently, the opening of China to the tourist trade has provided new contexts for musical performance, a case in point being the Naxi minority's *dongjing* ensemble

Ex.2 *Hunshenshidan xiongjiujiu* ('I am filled with courage and strength') from *The Red Lantern* (China Pictorial Supplement, Beijing, 1968). The Chinese characters above the second bar in the second line stand for the metrical pattern *xipi erliu* used in Beijing opera. The symbol directly following *forte* is *kang*, meaning a simultaneous beating of the large gong, small gong and cymbals.



music from Yunnan province (see §IV, 5(i) below). Here, an old ritual form of music, once performed partly to assert cultural unity with the majority Han Chinese, has now become an activity aimed at tourists and marked by ethnic difference, secularism and commercial gain.

Our picture of musical life in 20th-century China is still more detailed for the cities than for the villages. It is easier to document the impact of rural styles on urban music, for example the rise in the 1980s of 'Northwest wind' (*xibei feng*)-style rock music, than *vice versa*. Nonetheless, political liberalization since 1980 has allowed growing numbers of Chinese and foreign scholars to carry out research into local musical traditions, and improved relations with the outside world have permitted a greater number of Chinese musicians to perform abroad. We now have at least some sense of the musical lives of ordinary Chinese people.

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III. Musical instruments

This section surveys the development of Chinese instruments. Those in common practice today, whose history is briefly introduced here, are further discussed in separate entries. For instruments of China's ethnic minorities see §IV, 5 below.

1. Ancient instruments: the archaeological finds. 2. *Bayin* instruments. 3. Common-practice instruments.

1. ANCIENT INSTRUMENTS: THE ARCHAEOLOGICAL FINDS. When ancient Chinese rulers died, part of their estate was routinely buried with them, including ritual vessels, weapons, musical instruments and sometimes even servants and dancers. Within the last few decades, numerous tombs in north and central China have been found yielding treasure troves of instruments – clay flutes, stone chimes and bronze bells in particular, but also instruments made from more perishable materials, such as zithers with silk strings and flutes of bamboo. The oldest instruments found to date are flutes made from bird or animal bones, with two or three finger-holes, unearthed at various sites across north China and dating to between about 6000 and 5000 BCE. The most remarkable specimens of these bone flutes, the 'Jiahu flutes' (named after the Henan village where they were discovered), have unnotched blowing ends and between five and eight carefully spaced and meticulously drilled finger-holes. Appearing in Shanxi province (and other) sites dating to *c*4000 BCE and later are numerous irregular clay vessel flutes (later known as XUN), ball-shaped, egg-shaped and fish-shaped, each with one or two finger-holes. Most of these are kept at the Shanxi and Gansu Provincial Museums. Stone chimes (later known as QING), chipped from limestone or other resonant rock, date from about 2000 BCE.

The most significant finds of Shang instruments (*c*16th–11th centuries BCE) have been unearthed in northern Henan province, especially at sites near the town of Anyang. The following instruments, most dating to about the 12th century BCE, reflect a very conscious attention to form, design and acoustics: (a) *xun*, small globular flutes of baked clay, with three finger-holes in front plus two thumb-holes, some decorated with the highly stylized mythical animal face (*taotie*) typical of the period; (b) *qing*, stone chimes made from highly polished

slabs in various shapes, both single and in sets of three, some carved with beautifully stylized motifs of tigers and fish; (c) *nao*, bronze bells, short and broad in profile, designed to be hand-held and struck with beaters (*see* ZHONG); (d) the ancient Shang bronze barrel drum (*tong gu*, not to be confused with the large gong of the same name still played by ethnic minorities, for which *see* BRONZE DRUM), made entirely of bronze and resting horizontally on four legs, with a raised saddle-shaped decoration on top; its two heads (about 39 cm in diameter) are also of bronze. These musical instruments (and others), which were in ritual usage during the Shang dynasty, are cited in the ancient oracle bone inscriptions. They are held at the Chinese Historical Museum and the Palace Museum in Beijing, and at other museums in north China. (For a thorough English-language examination of Shang instruments, see Tong, 1983.)

Instruments uncovered from several Zhou sites (*c*11th century BCE–256 BCE) are of even greater abundance and diversity. Most significant are those found in the tomb of the Marquis Yi of the Zeng state (Zenghou Yi), Hubei province, a site in central China dating to about 433 BCE. Found together with ritual vessels, weapons, gold, jade and lacquer-ware (about 7000 artefacts in all) was a magnificent ensemble of well-preserved musical instruments, including (a) the visually stunning set of 65 bells (*bianzhong*) arranged on an ornate, three-tiered frame and reflecting different suspension methods and construction types (*see* ZHONG); (b) the complementary set of 32 L-shaped stone chimes (*bianqing*), arranged on a two-tiered frame (*see* QING); (c) a ten-string QIN zither with a short soundboard; (d) a five-string zither (possibly a *zhu*) with a long, narrow soundboard; (e) twelve 25-string *se* zithers with broad soundboard; (f) two transverse flutes of the *chi* type, lacquered black with red designs; (g) two panpipes (*paixiao*), each with 13 tubes of bamboo, lacquered black and arranged in 'single-wing' form (*see* PANPIPE); (h) six mouth organs (SHENG or *he*), with varying numbers of bamboo pipes inserted into wind-chests of gourd, all lacquered black; (i) a large wooden barrel drum (*jian' gu*) mounted on a thick vertical pole held upright in an ornate bronze base; (j) three small barrel drums of different types. These instruments are housed at the Hubei Provincial Museum in Wuhan.

Other instruments unearthed from sites in central China include a surprisingly early *zhang* zither with positions for 13 strips (*c*6th century BCE) and many relatively thin drums now known as *niujiao gu* ('bird-frame drum', *c*5th century BCE), each suspended by cords between two carved wooden figures of large birds (probably egrets) standing on the backs of crouching tigers.

Among Han sites (206 BCE–220 CE) containing musical instruments, most significant is the tomb of Mawangdui in Hunan province, dating to the 2nd century BCE. Unearthed from tombs 1 and 3 are instruments similar to the earlier finds but including several important discoveries: (a) two 25-string *se* zithers, each with four top-mounted string-holding pegs (similar to the Zenghou Yi *se*) and, remarkably, with silk strings and bridges intact; (b) one seven-string *qin* zither, similar in shape to the older Zenghou Yi *qin* but with a longer soundboard and the now-standard seven strings; (c) one *zhu* zither, with very narrow soundboard and positions for five strings; (d) two long *yu* mouth organs, one consisting of 23 pipes mounted in a wooden windchest, with many of its metal reeds intact; (e) one set of 12 bamboo pitchpipes (*yulü*), tuned chromatically within a one-octave range; (f) two transverse flutes of the *chi* type, with finger-holes on one side rather than on the top. These instruments are held by the Hunan Provincial Museum in Changsha.

2. 'BAYIN' INSTRUMENTS. The *bayin* ('eight tone') system was devised by Zhou court scholars in an attempt to classify the musical instruments of the period. While most instruments were mentioned in the *Shijing* (Classic of poetry, *c*7th century BCE), the eight-tone system was most clearly articulated in the *Zhouli* (Rites of Zhou, *c*3rd century BCE). Eight distinct resonating media and/or materials used in construction are identified: metal, stone, earth, skin, silk, wood, gourd and bamboo. The system is based on the ancient lexigraphic practice of classifying language and material culture according to meaning-suggestive radicals (e.g. 'earth', 'bamboo'), thus forming word categories. But the prime motivation behind the eight-part system was to establish a system of cosmological correspondences between these important ritual instruments and the eight trigrams (*bagua*), eight compass points and other meaningful eight-part systems. Today, the *bayin* instruments are usually housed at the larger Confucion shrines, notably in Beijing, Qufu and Taipei, where they are occasionally employed in ritual ceremones.

Metal (Jin). Bronze casting, one of the great technological achievements of the Shang and Zhou dynasties, was employed especially for construction of ritual implements such as vessels and bells. The most ancient bell types, the *nao*, *zheng*, *duo* and *chun*, have declined in usage over the centuries and are now found in museums only. Since the Zhou dynasty, the two most common surviving bell types have been the *zhong* and *bo*, both struck externally. The *zhong*, in its most common form, has a leaf-shaped cross-section and concave mouth, with an elongated handle and a small ring at its base for suspension; the *bo* has a flat mouth and is suspended by an elaborate loop-shaped hanger on its crown (*see* ZHONG).

Stone (Shi). Historically, stone was thought to be symbolic of longevity and stability, which helps explain its usage in ancestral rituals. Only one instrument type is found in this category, the QING stone chime, an L-shaped lithophone constructed of resonant limestone or jade, each tuned to a specific pitch.

Earth (Tu). Use of clay in instrument construction is suggestive of the significance of earth (*di*) as a generative force, complementary to the cosmological dominance of heaven (*tian*). While the *Shijing* cites the existence of a musical bowl made of clay (*fou*), it is the XUN globular flute, an egg-shaped clay flute with between five and eight finger-holes distributed in various patterns, that best exemplifies this category.

Skin (Ge). The skin category is comprised entirely of drums, the historic significance of which is found in the signalling nature of the drums themselves. More than 20 drum types are cited in the *Zhouli*, *Liji* and other ancient texts, of which the *jian gu*, *jin gu*, *tao gu* and *bofu* have shown the most enduring legacy. All have barrel-shaped shells of wood, their two open ends covered with animal skin tacked around the circumference. Most significant is the elaborately decorated *jian gu* ('mounted drum'), a large drum mounted horizontally on a post and covered with a richly ornamented canopy. The *jin gu* ('Jin [kingdom] drum') is the largest drum in the Chinese instrumentarium (over 1 metre in diameter), resting

vertically in a frame. Both are struck with wooden beaters. More unusual is the twirling drum *tao gu*, a small drum mounted on a long round handle, with two short, beaded cords attached to the side of the shell. It is sounded by rotating the handle, causing the beads to strike the two drum heads alternately. The *bofu* (literally 'strike-slap') is a drum of moderate size, resting horizontally on a low rectangular frame and struck with the hands.

Silk (Si). Use of silk in the construction of instruments is unique to China. The *Liji* suggests that silk strings represent 'purity' (*lian*) and 'determination' (*zhi*), an indication of the high value assigned to string instruments. By the time of the late Zhou dynasty, four zither types were differentiated: *qin*, *se*, *zheng* and *zhu*. The seven-string QIN is the most venerated of instruments among Chinese scholars (see also §IV, 4(ii)(a) below). It differs from the other zithers in its irregular shape, absence of bridges and multitude of symbolic associations with Confucian cosmology and ideology. The *se* is a larger zither, with rectangular soundbox and 25 (or more) strings, each with a movable bridge. Metaphorically associated with the *qin* in ancient literature, its usage today is confined to the Confucian ritual. Related to the *se* (possibly derived from it), the ZHENG is a medium-sized zither, with 16 (or more) strings and movable bridges (see also §IV, 4(ii)(b) below). Unlike the *se*, this zither has won popular acceptance as both a solo and small ensemble instrument. The *zhu*, a small zither with narrow soundboard and five strings, was reportedly struck with bamboo beaters. This zither is mentioned in ancient texts and old specimens have been found, but it has long been obsolete.

Wood (Mu). The classic texts describe several ancient and very unusual wooden idiophones in this category, of which the *zhu* and *yu* are predominant. The *zhu* idiophone (not to be confused with the *zhu* zither) is shaped like a wooden box, open at the top, with four outward sloping sides and (on later instruments) a round hole in the wall of one side; it is struck on the inside with a beater. Commentary in the *Shijing* notes that the *zhu* is like 'a lacquered grain container', suggesting possible historic usage in agricultural rites. The *yu* idiophone is essentially a carved wooden image of a crouching tiger, with a row of ridges along its back. In performance, a switch of wood or bamboo is drawn across the ridges, producing a rasping sound. The symbolic implications of this act are powerful, though never explicated in the ancient texts. The tiger, lord of all Chinese animals, symbolized many qualities, such as courage and military prowess. Common-practice sayings recognize the importance of subjugating tigers and remaining alert to danger. While some *zhu* and *yu* survive from the recent Qing dynasty, no ancient specimens have been unearthed.

Gourd (Pao). This category is unusual in that its primary instrument, the *sheng* mouth organ, bears closer affinities to 'bamboo' than to 'gourd' (owing in part to the significant presence of the 'bamboo' radical in its character). It is so classified, however, because gourd was formerly used in the construction of windchests. The *sheng* is comprised of bamboo pipes inserted into a windchest, with a blowpipe on one side; attached to the bottoms of the pipes are free-beating reeds. Several historically related mouth organs include the SHENG, *he*, *yu* and *chao*, most bearing strong symbolic associations with the mythic phoenix.

Bamboo (Zhu). Chinese scholars and poets have assigned deep cultural significance to the use of bamboo in the construction of flute-type instruments. Bamboo's naturally hollow interior was thought to be symbolic of the Confucian values of humility and modesty; its hardiness in winter was symbolic of human endurance and longevity. Various associations with the legendary dragon and poenix are commonly found as well. Over a dozen flute names appear in Zhou texts, though most of these are size variants (and related instruments) for three basic types: transverse flutes, vertical flutes and panpipes. The names of these flutes, however, have undergone confusing changes over the last 2000 years. The *chi* is a transverse flute of several different styles, constructed from a bamboo variety of relatively large internal diameter (about 3 cm). Scholars now believe that the name *chi* is etymologically related to the name DI (the more recent transverse flute) and that the two flute types themselves may be related. The vertical flute (formerly known as *di*, now as XIAO) is constructed with a notch at the blowing end (to facilitate tone production) and five frontal finger-holes plus one thumb-hole. The Chinese *paixiao* PANPIPE is constructed of graded bamboo pipes, bound in one rank with horizontal bracing strips. Historically known by the name *xiao*, it has been called *paixiao* only within the last millennium.

3. COMMON-PRACTICE INSTRUMENTS. Musical instruments in popular usage today emerged, for the most part, soon after the end of the Zhou dynasty. With the founding of the Han dynasty (206 BCE–220 CE), continuing through to the eclectic Tang (618–907) and beyond, numerous ideas and artefacts from India and Central Asia were introduced into China with the flow of Buddhism. Imported instruments arrived in several waves. Among the first to be introduced were the *pipa* lute, *konghou* harp, *di* transverse flute, *bili* reedpipe, *tongjiao* metal horn, *tongbo* small cymbals and *xiyao gu* hourglass drum. These instruments are well described in the *Tongdian* (801), *Yueshu* (*c*1100) and other sources, and are pictured in artwork left in the earlier Dunhuang and Yungang caves (and others) from the 4th century CE onwards, and again in the important Wang Jian reliefs of the early 10th century. (For a comprehensive English-language review of instruments pictured at Dunhuang, see Zheng, 1993.)

The principal repository of instruments surviving from this period is the Shōsōin in Nara, Japan, where numerous specimens of Tang lutes, harps, zithers, flutes and other instruments are preserved (see Hayashi, 1967). Tang and post-Tang instruments surviving in China are kept in various provincial museums. The most comprehensive collection of instruments dated from the late imperial period is housed at the Music Research Institute in Beijing.

The following is a summary of only the most significant common-practice Han Chinese instruments. For instruments of the many ethnic minorities, see §IV, 5 below.

(i) Early plucked string instruments. The indigenous plucked string instruments most probably were all zithers, used primarily in ritual performances. The *zheng* (see §2 above), however, appears to have been a common-practice instrument from the beginning. It has retained its popularity in and out of the court to the present day.

Most important among the new string instruments to emerge during the Han period are the PIPA and *ruan* lutes and related variants (*see* YUEQIN).

The *pipa* lute is well documented from the Han dynasty onwards. Widely believed to have been introduced from India or Central Asia, its name may be a transliteration of the Sanskrit term *vina* or other Central Asian lute name. *Pipa* was initially a generic name for different varieties of plucked lutes: the bent-necked *pipa* with pear-shaped body and four strings; the straight-necked *pipa* with slightly smaller pear-shaped body and five strings (*wuxian*); and the straight-necked lute with round body and four strings (*ruanxian*). Within a few centuries of its appearance, the bent-necked *pipa* (which at that time was held in a horizontal position and plucked with a large plectrum) came to dominate the other varieties and became fashionable in court entertainment ensembles. It was readily embraced by musicians during the Tang and Song periods and has continued its popularity to the present day (see §IV, 4(ii)(c) below), remaining one of the indispensable instruments employed in 'silk-and-bamboo' ensembles.

The *ruanxian*, with large, round resonating chamber and long, fretted neck, also emerged during the Han period, though most likely on Chinese soil. While the *ruanxian* (or *ruan*) itself declined in common-practice music performance (rthough revised for 20th-century concert-hall music), its two derived variants, *yueqin* and *qinqin*, became more prevalent within the recent centuries. The short-necked YUEQIN ('moon lute') is used primarily in Beijing Opera accompaniment. The *qinqin* ('Qin [kingdom] lute'), with its long neck and distinctively scalloped soundbox, is used in both Cantonese and Chaozhou music.

Other historic lutes related to the *pipa* include the *hulei* and *liuye qin*. The *hulei* (literally 'sudden thunder'), a small *pipa*-shaped lute with only two strings and snake-skin-covered sound chamber, was documented during the Tang dynasty. Although large and small specimens survive from this period, the instrument is no longer employed in Han Chinese music. The *liuye qin* ('willow leaf' *qin*, or simply *liuqin*), a *pipa* miniature with (usually) three strings, is also believed to have emerged during the Tang. It is still employed in local opera traditions of eastern China and in concert-hall ensembles.

Finally, several types of harps, known in China as *konghou*, are mentioned in the literature of the 2nd century BCE onwards. Introduced from India or possibly West Asia, harps are described in Chinese sources as being of three sub-types: 'vertical' *konghou* (with lower string-holding arm at right angle to the body), 'phoenix head' *konghou* (with a single long, arching body) and 'horizontal' *konghou* (zither-like in shape, with frets). The 'vertical' *konghou*, which became the most common variant, is clearly described in the *Tongdian* (801) and other literature and is pictured in the artwork of these periods. An essential element of court entertainment ensembles during the Sui and Tang dynasties, the *konghou* declined in popularity after the Tang and it eventually disappeared.

(ii) Wind instruments. While most wind instruments employed in ancient ritual contexts retained their exclusive status as court instruments (i.e. the *bayin* instruments), the XIAO vertical flute and SHENG mouth organ were also accepted into common-practice music-making. Both are still used in ensemble music, the *xiao* mostly in southern ensembles and with *qin*, the *sheng* in northern ensembles. Principal among the new wind instruments to emerge during the Han period are transverse flutes, reedpipes and horns.

The DI transverse flute, initially known as *hengdi* and by other names, is believed to have been introduced early in the Han period (although it may have been related to the ancient *chi*). Initially employed in military ensembles and court entertainment ensembles, by the 16th century a new variant of *di* (with an extra hole to be covered by a vibrating membrane) became a lead instrument in *Kunqu* classical opera and other entertainment genres. By the 20th century, it had also become an important solo instrument within the context of the concert hall.

Double-reed instruments are of two types. The *bili* reedpipe (with large double reed) is thought to be of Central Asian origin. Emerging soon after the Han period, the reedpipe became important in court entertainment ensembles of the Sui and Tang. Subsequently known by the names GUAN or *guanzi*, the instrument is today used mainly in ensembles of north China with the *sheng* mouth organ and percussion. The SUONA shawm type (with small double reed) is one of many worldwide adaptations of related Arab or Persian instruments (e.g. *zurna*). It is performed in outdoor processional ensembles throughout China.

Traditional horns are of several types. Long, valveless, metal horns (*tongjiao*) made from copper (or an alloy), with broad-rimmed cup mouthpieces and straight or curved bells, are depicted in Han reliefs (along with drums) as military instruments. Probably introduced from India or Persia, they are described in the *Tongdian* (801) and *Yueshu* (*c*1100) as being like water buffalo horns of metal. Actual animal horns (*niujiaohao*) with cup mouth-pieces are rare today, although they are played occasionally by Daoist or other priests. Straight and curved metal horns, known as *laba*, *haotong* and other local names, are still used in outdoor village ceremonies. The very long straight horns used in Tibetan Buddhist ensembles are related instruments.

Another horn type is the conch (*hailuo*) or 'Buddhist shell' (*faluo*), a shell in which a blow-hole has been cut at or near the small spiral tip (forming a cup mouthpiece). Historically known as *bei* ('shell'), the shell horn is well documented in Tang art and literature as being part of court ensembles. It is still used today in Tibetan Buddhist ensembles and some Han Chinese ritual ensembles.

(iii) Drums. The oldest drums documented in China had barrel-shaped shells, with drumheads tacked to the shell at both ends. Drums introduced from India and/or Central Asia to the Sui and Tang courts (7th to early 10th centuries) were mostly hourglass- or tubular-shaped, with laced drumheads, notably the *xiyao gu* ('narrow-waist drum', or *yao gu*) and *jie gu* ('Jie [tribe] drum'). Most have clear affinities with Indian instruments. While some of these drum types were passed on to Japan and Korea during this period of cultural contact, their importance in Han Chinese ensembles diminished after the Tang, and they eventually disappeared in China, with the exception of some preservations among ethnic minorities.

Drums employed in the accompaniment of opera, narrative singing and instrumental ensembles mostly appeared after the Tang period, including *shu gu* ('narrative drum'), a flat wooden drum about 30 cm in diameter, suspended in a three-legged stand, which is used to

accompany northern *dagu* narrative singing; *dian gu* ('point drum'), a smaller drum with a thick wooden shell tapered towards the outer perimeter, used in *Kunqu* and *sizhu* in central-eastern China; *danpi gu* ('single-skin drum') or *ban gu*, a frame constructed of thick wedges of hardwood glued together in a circle about 25 cm in diameter, covered on the top end only with pighide or cowhide and wrapped with a metal band, used in opera accompaniment; *tang gu* ('hall drum') and other large barrel drums, of variable size, suspended in a stand, widely used in opera and instrumental music. Flat drums are usually struck with one or two slender sticks of wood or bamboo; the larger barrel drums are struck with thicker beaters.

Numerous other types of drum are found in China, including those employed in dance accompaniment such as *bajiao gu* ('octagonal drum'), *shi gu* ('lion drum') and *yao gu* ('waist drum', not to be confused with the historic *xiyao gu*). Employed in 20th-century concert-hall ensembles are new variants such as *pai gu* ('row drums'), *bian da gu* ('flat large drum') and *huapen gu* ('flowerpot drum').

(iv) Clappers and woodblocks. Clappers and woodblocks are primarily time-marking instruments. The oldest type of clapper in contemporary usage, the *paiban* (or *ban*), is constructed of five or six strips of resonant hardwood, bound together with a connecting cord through their top ends. In performance, this instrument is held in both hands and 'clapped' together on regular beats. Mentioned in the *Tongdian* (801) and *Yueshu* (*c*1100), and pictured in 10th century art, the multi-strip *paiban* is still employed in *nanguan* (*nanyin*) music in Fujian. A later variant is the three-strip *paiban*, employed in Beijing opera and other northern genres. This clapper is held in the left hand only (suspended over the thumb), leaving the right hand free to strike a small drum (*ban gu*) in alternation.

Woodblocks of several types have emerged over recent centuries. The *muyu* ('wooden fish'), described in the Ming dynasty *Sancai tuhui* (1619), is one of the oldest. It is most commonly constructed of mulberry or camphor wood, with a hollow interior resonating chamber, the exterior elaborately carved in a rounded abstraction of a fish (although some older *muyu* are in fact fish-shaped). The *muyu* is struck with a beater in accompaniment of Buddhist chant. The woodblock known as *nanbangzi* ('southern *bangzi*'), essentially a *muyu* in rectangular form, similarly has a lateral slit on one side and an internal resonating cavity. It is struck with a thin beater in accompaniment of Cantonese opera (in place of the older *ban gu* drum) and other genres. Cantonese musicians identify several sizes, named *gok* (large), *duk* (medium) and *dik* (small), in imitation of their different tonal effects. *Bangzi*, on the other hand, are concussion sticks, similar to Western claves though of unequal lengths and shapes. They are struck together in accompaniment of the northern *bangzi* opera. Among the many other local variants of clappers and woodblocks, an especially distinctive instrument is the *sibao* employed in *nanguan* music, four short strips of bamboo which are held (two in each hand) and shaken. Other clappers, woodblocks and metal idiophones known to Moule during the early 20th century are examined in his study of 1908 (pp.12ff).

(v) Small bells and cymbals. Small bells (*ling*) and cymbals (*bo*), while morphologically different idiophones, are not always clearly differentiated in historic Chinese sources or by artists in cave reliefs. Pairs of small bells, variously known by the onomatopoeic names *pengling*, *xing*, *shuangling*, *lingbo* etc., are described in Tang literature and depicted in cave art of the 5th and 6th centuries. Resembling Indian bells, these small, hand-held, clapperless bells (about 5 or 6 cm in diameter) are hemispheric in shape, made of a brass alloy and attached together with a cord through holes in their crowns. Their pitches are tuned, but exact pitches vary from one pair to another. In performance, they are struck together to punctuate Buddhist chant and occasionally instrumental ensemble music. A related bell is the *yinqing* (or *xingzi*), a single hemispheric bell mounted on a wooden handle and struck with a thin metal beater.

A larger type of bell is a resonating bowl of hammered bronze, which rests on a cushion and is struck with a padded beater. Commonly known today as *zuoqing* ('seated' *qing*) or simply *qing* (not to be confused with the ancient stone chime of the same name), this very resonant bell has been used in Buddhist temples to accompany chant since the Tang dynasty. The largest bell found in Buddhist temples is the clapperless *zhong*, round in cross-section and flat or scalloped at the bottom, suspended under the eaves of temples and struck to mark periods of worship.

Another idiophone which (unlike the *zuoqing*) *was* closely related to the stone chime is the *fangxiang* ('square [resonant] sound'), a Sui-Tang substitution for the ancient *qing*, constructed in sets of 16 rectangular iron bars of varying thickness, suspended in frames. Used primarily in the court 'banquet music' of the period, *fangxiang* idiophones disappeared after the Tang.

Pairs of small cymbals (*bo*), historically known as *tongbo* ('copper [alloy] cymbals'), are described in pre-Tang literature and depicted in earlier cave art. Probably introduced from West or Central Asia, small CYMBALS were regularly employed in court ensembles during the Tang dynasty. Cymbals in use today are of various sizes and shapes, including medium-sized *jingbo* ('capital cymbals', used in Beijing opera), and the large ritual cymbals *nao* and *bo*. *Jingbo* and related cymbals are generally between 15 and 20 cm in diameter, with a large raised central bulb through which a strip of cloth or cord is tied for holding. Most cymbals today are employed in opera and ceremonial ensembles.

(vi) Gongs. Gongs (*luo*) differ from bells and cymbals in that their area of greatest resonance is at their centres, not at their rims. Chinese gongs are made from 'resonant bronze' (*xiangtong*, an alloy of copper and tin), hammered into various dish-shaped or basin-shaped structures, with shoulders turned back at about 90 degrees. Gong-type instruments may have originated in what is now south-central China, a region heavily populated by non-Han tribal peoples, and in northern areas of South-east Asia. A bronze gong unearthed in Guangxi province, dating to the Han dynasty, measures approximately 32 cm in diameter, with a large, flat, central striking area, rounded shoulders and three metal rings around its edge for suspension. The so-called 'bronze drums', which are actually gong types, appeared several hundred years earlier (*see* BRONZE DRUM, §2). Gong types 'like large copper plates' (known as *zheng gu*) are described in the *Tongdian* of 801, and possibly related gongs (*guchui zheng*) are pictured in the treatise *Yueshu* (*c*1100). The

Japanese *shoko* (Chin. *zheng gu*) used in *gagaku*, with narrow shoulders at 90 degrees, through which cords are inserted for suspension in a frame, may be a survival from this period. Other gongs are pictured and described in Chinese sources, such as the knobbed gong called *tong gu* in the 1713 treatise *Lülü zhengyi*.

Chinese gongs today exist in a very wide variety. Small, basin-shaped gongs suspended in frames, struck with thin unpadded beaters, include *xiangzhan* ('resonating cup'), a small, flat gong resting in a basket (about 6 cm in diameter), employed in *nanguan* of Fujian province; *zhengluo*, a slightly larger gong (about 10 cm in diameter) suspended by three cords in an individual frame; YUNLUO ('cloud gongs'), a set of ten or more similar sized pitched gongs common in northern China. Knobbed gongs are larger (about 25–45 cm in diameter), with a raised boss at the centre and sharply turned-back shoulders. They are suspended by two cords in standing frames, hung from poles (when used in processions) or hand-held, and struck with padded beaters. Most commonly found in south-central China, especially among minority peoples, and in south-eastern China and Taiwan, notably among the Chaozhou people, knobbed gongs bear local onomatopoeic names such as *gongluo* or *mangluo*.

Gongs used in the operatic traditions of north and central-eastern China are different in that their surface shapes are convex, with a flattened central striking area and relatively narrow shoulders. Their most distinctive acoustical feature is that their pitches change after being struck. For large gongs (about 30 cm in diameter), known as *daluo* ('large gong') and other local names, the pitch descends; for small gongs (about 22 cm in diameter), known as *xiaoluo* ('small gong') and other names, the pitch ascends. Such gongs are employed in ensembles accompanying northern opera and other instrumental ensembles. They are also used in southern China, together with very large basin-shaped gongs with flat surfaces and wide shoulders, such as the Chaozhou *shenbo* (literally 'deep slope', about 60–80 cm in diameter) and the smaller *douluo* ('container gong').

(vii) Later string instruments. Beginning with the Song dynasty (960–1279), changes in Chinese taste associated with neo-Confucianism forced many 'foreign' instruments out of fashion. While the *konghou*, *wuxian* and *xiyaogu* appear less frequently in period paintings, the *hengdi*, *bili* and *pipa* are regularly pictured in ensembles, often together with *zheng*, *xiao*, *sheng* and *paiban*. Most significant and widespread of the instruments imported during the late Tang and early Song periods are the bowed two-string fiddles.

HUQIN (literally 'barbarian *qin*') is the term applied to the broad family of bowed instruments. All have a thin, round, fretless neck mounted in a relatively small resonating chamber of varying shapes, with (usually) two strings between which the hair of the bow passes. Historic *huqin* types include the post-Tang *xiqin* (activated by a thin strip of bamboo), the later *mawei huqin* (activated with a horsehair bow), and the *tiqin* ('hand-held' *qin*) of about the 17th century. Among the dozens of more recent *huqin* varieties still played in regional opera and instrumental ensembles are *erxian*, *erhu*, *gaohu* and *banhu*.

Another instrument imported into China after the Tang dynasty was the SANXIAN, a lute with long, fretless neck and snakeskin-covered resonator. The *sanxian* (literally 'three string'), most likely an adaptation of some other three string lute of Central Asia (such as *setar*), was first mentioned in Chinese sources during the Mongol-dominated Yuan dynasty (1279–1368), though some scholars believe it was in common usage before this. It is still employed in the accompaniment of the narrative arts and other genres throughout China. Distantly related is the *huobusi*, one of several historic transliterations for the Central Asian lute *qobuz*, an instrument not well documented until the Yuan period. A specimen preserved in Beijing from about the 15th century has a long neck, narrow sound chamber covered with snakeskin, and four strings – very similar to instruments still played among the Naxi people of Yunnan and non-Han peoples of Xinjiang. (For a useful English-language review of this and other Tang and Song string instruments, see Picken, 1965, pp.82–9.)

One of the last of the string instruments to be introduced before the 20th century was the YANGQIN ('foreign *qin*'), a trapezoidal dulcimer with seven or more courses of metal strings, struck with two slender beaters. An adaptation of the Persian *santur*, the *yangqin* was introduced into south China during the late Ming dynasty (1368–1644), ultimately becoming widely accepted into Chinese ensemble music, both north and south.

(viii) 20th-century developments. During the first half of the 20th century, many Euro-American jazz and popular instruments were introduced into the coastal cities of Shanghai and Hong Kong, such as banjo, double bass, violin, xylophone, saxophone and piano. Some instruments, notably the banjo and C-melody saxophone, were accepted into the Cantonese tradition; others enjoyed only short-term popularity. But the Euro-American influence was far greater in terms of construction ideals. During the 1950s, the new state-operated instrument factories, with the aim of projecting a progressive worldview and prosperous national image, implemented numerous 'reforms': instrument volumes were increased, equal temperament adopted (making modulation to distant keys possible), and many instruments were constructed in families (soprano, alto, tenor, bass). Some of these experiments, such as the *jiajian sheng* ('keyed [soprano] *sheng*'), tenor *suona*, and *daruan* ('large *ruan*'), now maintain essential roles in contemporary concert-hall ensembles. However, traditionally constructed instruments remain in common use for regional genres.

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IV. Living traditions

Although Chinese scholars have studied living regional traditions since the 1940s and earlier, with much research in the 1950s, wider awareness of the riches of folk music in China has come only since the dismantling of the Maoist commune system in the 1980s. This period saw not only the revival of many forms of traditional culture but also an intensification of collection and research. The main stimulus for this work was the vast project *Zhongguo minzu minjian yinyue jicheng* (Anthology of Folk Music of the Chinese Peoples), a series including volumes for every province on opera, narrative singing, folksong, instrumental music and dance. Largely based on fieldwork in the early 1980s, volumes began to appear in the late 1980s. For all its flaws, the series, consisting largely of transcriptions into cipher notation, with brief documentation of history and social background of genres, is an indispensable starting-point for fieldwork.

Also useful is the *Zhongguo yinyue nianjian* (Chinese music yearbook), which lists Chinese research on different genres. Major archives include the Music Research Institute of the Chinese Academy of Arts, Beijing, and the CHIME Foundation, Leiden. Regional performance troupes for opera, narrative singing and instrumental music may also preserve valuable unpublished documentary and recorded material.

Traditional genres adapted with difficulty to communist power and were virtually silenced in the 1960s and 70s during the Cultural Revolution. After the dismantling of Maoism in the late 70s, traditions revived. At the same time, many genres that had hitherto resisted political pressure were subject to the new influence of modern popular culture. Nonetheless, traditions have proved more resilient in rural areas than in the towns.

§§1–4 below discuss Han Chinese genres, §5 'minority' traditions, and §6 Western-influenced styles.

1. Musical drama and narrative. 2. Folksong and dance. 3. Religious music. 4. Instrumental music. 5. Minority traditions. 6. Western-influenced styles.

1. MUSICAL DRAMA AND NARRATIVE. Vocal dramatic music has dominated Chinese taste since at least the Yuan dynasty (1279–1368). As song adds dramatic elements, incorporating speech and recitation with extended narrative content, costume and instrumental accompaniment, the Chinese classification moves from folksong to narrative singing and opera.

Chinese research on regional genres was extensive in the 1950s and has thrived again since around 1980. Apart from the major work of the *Anthology of Folk Music*, journals include *Zhongguo xiju* (formerly *Xiju bao*), *Quyi* and many others published in Beijing or in regional centres, and in the West, *Asian Theatre Journal* and *CHINOPERL Papers*. Many more recordings of regional opera than of narrative-singing are available in China, most collections being held privately by research institutes and performing troupes. Archives include the Xiqu yanjiusuo and Quyi yanjiusuo in Beijing; provincial conservatories and troupes also often have research departments.

(i) Opera (ii) Narrative.

(i) Opera.

(a) History and styles. The Chinese *xi*, *xiqu* or *xiju*, variously rendered in English as opera, drama or theatre,

denotes a multi-media performance in which a dramatic story is enacted in costume and make-up, a synthesis of speech, song, dance, acting and acrobatics. Stage props are sparse, and action is highly stylized (fig.11).

A major dictionary of Chinese regional opera, published in 1995, lists and explains the history, features and music of 335 different styles, including Beijing opera. These vary according to music, instrumentation and the dialect or language of the librettos. Apart from the operas of ethnic 'minorities', especially Tibetan opera, the stories tend to be consistent from one place to another, though some are particular to one region. Some styles are popular in large areas of the country, others in single provinces, and most in still smaller districts. Whereas in the West an opera is generally identifiable by its composer, in China it is known by its region of origin.

Chinese sung drama originated during the 12th century under the Southern Song dynasty (1127–1279), but the regional operas performed today developed mainly during the Ming and Qing dynasties (1368–1911). The largest in scale among the styles belong to several main 'systems' of opera, notably *gaoqiang*, *Kunqu*, *bangzi qiang* and *pihuang*.

The great majority of regional opera styles were for the masses; the educated élite looked down on these plays. The oldest of the surviving systems of popular opera is *gaoqiang*, also known as *Yiyang qiang* after its place of origin, Yiyang in Jiangxi province. Characteristics include fast metres and the use of a small chorus, which in some cases entirely replaces wind and string instruments. Major examples are Sichuan opera (*Chuanju*) and Chaozhou opera (*Chaoju*), both of which still use the small chorus.

The more sophisticated style of *Kunqu* evolved in the Suzhou area of east-central China during the 16th century. It influenced the later development of Beijing opera but was losing popularity by the 20th century. It is an aristocratic style characterized by a slow and regular 4/4 rhythm with much melisma, accompanied by *di* transverse flute and *sanxian* three-string lute.

A third system common in northern China is clapper opera (*bangzi qiang*), which was originally accompanied by a date-wood clapper. All clapper opera styles use string instruments, especially a two-string bowed fiddle (*see* HUQIN). Like the *Yiyang qiang*, their librettos are based mainly on colloquial language. Major examples of this system are the operas of Shaanxi (*Qinqiang*) and Shanxi (*Jinju*).

The fourth main system is *pihuang*, a combination of *erhuang* and *xipi*, modes with their different affects. The main example of this system is BEIJING OPERA; another is Cantonese opera (*Yueju*), with its mellifluous and slightly sensuous tonalities; the saxophone and other Western instruments were introduced into this opera in the first half of the 20th century.

Apart from styles belonging to these four systems, there is a plethora of small-scale folk regional styles. Their plays have small casts, with very few instruments accompanying the singers and simple and repetitious melodies. The stories are comic, many revolving around a flirtatious couple and clearly designed for entertainment. Both imperial and modern authorities frequently castigated the operas as lewd, with frequent bans and edicts against them. A major example of a style that began as folk theatre but expanded in scale after becoming urbanized early in the 20th century is Shaoxing opera (*Yueju*, written differently from the characters for Cantonese opera). The music is softer, more lyrical and less percussive than that heard in most of China's main regional styles, although of course the orchestra includes percussion.

Apart from its function as entertainment, opera is also part of folk ritual in many parts of China. Buddhist plays using a regional style in their musical accompaniment were incorporated into these rituals. Plays such as *Mulian jiumu* ('Mulian Saves his Mother'), about the virtuous Mulian who seeks, finds and saves his sinful mother from hell, became extremely popular, forming the basis of religious rituals. David Johnson has suggested that the main reason for the close connection of ritual and opera is because both were scripted performances in a culture where doctrine was always of slighter significance than behaviour.



11. A scene in The Story of the White Snake (Baishe zhuan) in the Hubei Opera (Hanju) style, Wuhan, 1998



12. Traditional characters in Chinese opera: (left to right) old man (secondary character), old woman, young heroine and scholar lover: drawings from Zhuibaiqiu, i (1908)

Standard role types are *sheng* (male), *dan* (female), *jing* (painted face, male) and *chou* (clown) (fig.12). Although Shaoxing opera began the practice of all-female casts in the first half of the 20th century, until the mid-20th century most actors were male, including those who performed female roles; thereafter the tradition of males playing female roles largely died out. Actors were very low in class, despite the extraordinary skills their art demanded, and enjoyed no protection at all under the law. Even the performers of *Kunqu* were low in status and included the slaves of the aristocracy.

Musically, Chinese regional operas have been classified as 'metrical melody' (*banqiang*) and 'labelled melody' (*qupai*) forms. In the former, skeletal musical phrases (often in pairs) are varied and elaborated to fit the text, metre etc. In the latter, by contrast, the unit of variation is the 'labelled melody', a large repertory of pre-existing tunes, to which the text is adapted or composed. The styles belonging to the clapper opera and *pihuang* systems follow the first pattern, while the great majority of other styles accord with the second.

The instrumental accompaniment is often divided into 'civil' and 'martial' arenas (*wenchang*, *wuchang*). Apart from bowed and plucked fiddles and flute, a shawm plays overtures and codas and marks the entrance of imposing characters such as emperors or generals. The percussion section is led by a drum-master playing a high-pitched 'single-skin' drum (*danpi gu*) and clappers, with punctuation from gongs and cymbals.

(b) Opera under Mao. The policy of the Chinese Communist Party (CCP) on regional drama has moved through different phases. Before the Cultural Revolution (1966–76), regional theatre was encouraged as a popular art form loved by the masses. The government invested money in establishing professional troupes that would maintain and enhance the various regional forms. It set up and paid for training schools to foster a new generation of performers. It persuaded 'old artists' to use their talents to reconstruct arts that were dying out and to work in the training schools. The social status of actors of the regional opera was even lower than in Beijing opera, and the CCP tried to improve their position, lionizing such stars as the *Kunqu* actor Yu Zhenfei, the Shaoxing opera actress Yuan Xuefen (*b* 1922) and the Cantonese opera performer Ma Shizeng (1900–64). In the 1950s, the CCP also undertook extensive reforms of the regional theatre in order to eliminate politically untoward content that could be construed as anti-socialist. At the same time folk opera troupes, though also affected by reform, showed themselves remarkably resistant to modernized styles of music or content. At all times, they have preferred their own traditions.

A new form of traditional opera was inherited from the northern Shaanxi zones that the CCP had held in the 1930s and 40s. Called 'newly arranged historical drama' (*xinbian lishi xi*), this form had several characteristics. The music was composed especially for each new play but followed the style of the original traditional regional opera, with only inessential changes such as increasing the size of the accompanying orchestra. Scenery was made more spectacular and complicated than in any traditional regional opera. Librettos were especially written to suit the music of the regional opera style and for a story set in the dynastic period. Instead of short episodic scenes, such as characterize traditional opera, the newly arranged plays feature dramatic tension, rising to a climax and dénouement. The themes had to accord with socialist demands and express what CCP Chairman Mao Zedong (1893–1976) described as 'the democratic essence' of the Chinese people. So operas about rebels against the feudal society or women asserting their right to play a part in public life were especially favoured.

The Cultural Revolution saw the banning of all traditional regional operas. Even the most politically correct of the 'newly arranged historical dramas' were banned. The most rigid censorship replaced them with adaptations of the model Beijing operas favoured by Mao's wife Jiang Qing. Actors associated with the traditional theatre found themselves harassed, humiliated and persecuted.

Early in 1978, following a major political turnabout in Chinese politics, the new power-holder Deng Xiaoping (1904–97) effected a change in policy on regional theatre. An avid supporter and lover of Sichuan opera, he had seen at that time a private performance of some traditional

items in the provincial capital Chengdu. With Deng's explicit approval, Sichuan opera became the first of the major regional styles to reintroduce traditional plays.

(c) The revival. Since 1978, two trends have been obvious. The state-subsidized regional theatre troupes at first revived significantly but then fell off. According to figures in the annual State Statistical Yearbook, the total number of state-subsidized troupes of all regional opera styles in 1986 was 2013, giving 397,000 performances of which 286,000 were in the countryside. By 1997, these figures had fallen, respectively, to 1472, 254,000, and 195,000. Audiences had fallen by about a quarter. Government subsidies had about halved over the same period and although performance takings had nearly trebled, this was because of much higher ticket or entrance prices, at least in part through performances for tourists. Some of the surviving troupes exist more in name than reality. Although many items performed belong to the category 'newly arranged historical drama', the majority are on traditional themes, with very few indeed on modern or contemporary topics.

The second trend is the revival of regional opera that is entirely independent of the state financially and often purely folk (*minjian*). These types of opera can be performed by amateur folk troupes. There are also professionals who make part of their living from their performances, working as ordinary peasants or at some other job for some of the year, and in opera for some of it. Entry into these troupes, even the folk companies, can be quite competitive, members being trained in their arts. Those in the countryside perform only on special occasions, such as at festivals or for a wedding or funeral. They do not usually perform in a theatre but in a covered enclosure built specially for the purpose or in the open air, often opposite a temple. The audience may pay for tea or tip the singers by throwing them money during the performance, but there is seldom a system of entrance payment. Sometimes if a regional opera company cannot make money in its own home, it will simply uproot and go elsewhere for a spell in the hope of finding better remuneration. The operas that such troupes perform are mainly classical, with traditional singing style and few accompanying musicians (fig.13).

One striking revival is that of ritual opera performed by lay clergy as part of an extended funeral or other ceremony. In southern Fujian province there are several ancient styles of regional opera, including the opera of Putian and Xianyou (*Pu-Xian xi*). Operas about Mulian are again performed as part of funeral and other rituals in this style, mainly by Buddhist priests. In some areas Daoist funeral ceremonies include ritual opera.

Another common form of regional opera found in various styles is known as *nuo* (fig.14). The name means 'to cleanse or exorcize', suggesting a strong ritual emphasis. Indeed, *nuo* is usually performed either at the spring festival to welcome the (lunar) new year, or at the autumn harvest festival to pray for a good harvest. However, provided they can pay, anybody can request a performance to alleviate a disaster such as drought, infertility or illness, to accompany a funeral or other special occasion or, increasingly in the 1990s, just for entertainment. *Nuo* opera is very ancient; like many ritual traditions thought to have died out under the People's Republic, it re-emerged as a living tradition during the



13. Qinqiang opera, Baozixiang, Minxian, Gansu province, June 1997

1980s, attracting considerable interest both in China and abroad.

Nuo opera has been studied in Shanxi, Anhui and Guizhou. In Guizhou, a province with many minority nationalities, it is found among both the dominant Han and eight of the minority nationalities of the region – Miao, Yao, Yi, Bouyei, Dong, Shui, Gelao and Yao. One distinctive feature of all *nuo* styles is the use of masks, although not all *nuo* performances include masked characters. The masks vary enormously from region to region and even within a particular style. Masks are not usual in Chinese opera, the infinitely varied patterns of the painted face appearing to make them unnecessary. Some scholars have suggested a link between the *nuo* styles and Tibetan opera, which also uses masks. The music of the *nuo* styles is generally similar to other regional opera and folksong of its particular area in melody, instrumentation and rhythm. Although a few of the stories deal with topics such as the origin of the people among whom they are popular, the majority are traditional love stories, military tales of the 3rd-century Three Kingdoms period etc., rather similar to most other regional operas.

The actors of the *nuo* operas are members of the community, mostly male, and serve to reinforce community spirit. There are also folk amateur troupes that will perform on demand at a price. An informant stated in 1990 that the total number of troupes was very substantial, with at least one in every county in Guizhou and three or more in many. Scornful of the professional



14. A performance of a traditional regional nuo drama on an old stage in a former mansion in Fenghuang, western Hunan, 1992

troupes, he added that the folk troupes provided much the best opera to be found in Guizhou province. The actors and administrators are mostly peasants and are thus mainly active during the slack agricultural seasons. The usual site for a *nuo* opera is in any large space in the open air, but they can also be found in formal theatres.

A province especially noted for its traditional theatre is Sichuan. The main style, known as Sichuan opera (*Chuanju*), combines musical elements from the main systems noted above with local melodies and instrumentation. Of these elements the most prominent, termed *gaoqiang*, derives from the *Yiyang qiang* system; the vocal texture has an identifiable high-pitched quality, with accompaniment restricted to a very small chorus and percussion instruments.

From 1982 there was a major officially sponsored movement aimed at 'reviving Sichuan opera' (*zhenxing Chuanju*), with the number of state troupes reaching about 100. By the mid-1990s this number had fallen to 80, of which nearly half were inactive, existing in name only. There are still formal schools for Sichuan opera, notably the Sichuan Provincial Opera School in the capital Chengdu, which is very active. Although audiences in the cities are mainly small and fairly to very old, there is still a following in the villages, including among the young. Many villages still have their own folk troupes, with ordinary people able to sing Sichuan opera. They perform not only on the major festivals but on any special occasion, such as a wedding, or during the slack agricultural season.

Two other features of the Sichuan opera scene are worth noting. One is that this style has produced the writer who has created what are perhaps the most interesting – and certainly most controversial – new operas in China since the 1980s: Wei Minglun (*b* 1941). His most noted opera is *Pan Jinlian* (1986), described as 'a Sichuan opera of the absurd'. It takes the form of a contemporary trial, presided over by a female judge. The title character is a woman traditionally castigated as evil, being noted for debauchery and for murdering one of her husbands. The judge's verdict is that blame rests not with Pan herself but with Chinese patriarchal society and its oppression of women.

The second feature concerns the revival of the Mulian dramas, which was part of the movement to 'revive Sichuan opera'. Although very ancient in Sichuan (the first documented performance being in 829), the Sichuan opera Mulian dramas were moribund by the late 1950s and were totally suppressed during the Cultural Revolution. However, a revived performance took place in the first five days of September 1993, with the focus on the temple stage of the Fuleshan park in Mianyang, not far north-east of Chengdu. The significance of the dates is, first, the length of the performances and, second, that they corresponded, in the traditional way, with the Avalambana Festival on the 15th day of the seventh lunar month, marking the Buddha's advice to Mulian to offer food, incense and paper money to rescue his mother from hell. The performance adopted a highly traditional style, including the religious ritual so central in the past. The distinction between performers and audiences was blurred, with action both on the stage and among the audience and inside and outside the temple.

Puppetry (*kuilei*) is another ancient art form that contributed to and benefited from the thriving urban culture of the Song dynasty. Although puppetry exists all over the country, regions famous for this art are eastern Hebei, Shaanxi and southern Fujian. In general, the music, dialect and themes of puppet styles accord with those of the local human opera. Under the CCP, professional troupes have been set up to foster puppetry. However, folk performers still operate in many regions and, at least in the countryside, it is they who provide their art's main contact with ordinary people. Puppetry also has a ritual background, often being associated with Daoism.

There are several surviving forms, as opposed to musical styles, of puppetry, including marionettes, string puppets and cloth puppets. The marionettes are about a metre high and manipulated from behind with three rods attached to the head and hands. String puppets are about two-thirds the size of the marionettes and are controlled from above with strings. The much smaller cloth puppets are manipulated by inserting the fingers. The marionette theatre of southern Fujian still preserves full versions of the Mulian story, which can be performed in association with religious rituals. Other than the fact that marionettes replace people on stage, these performances are musically similar to counterpart regional opera styles; for example, the marionette version of the Mulian story as performed in Putian, central Fujian coast, is the same musically and in other ways as that of the Pu-Xian opera.

(ii) Narrative. The Chinese narrative arts, known as *quyi* or *shuochang*, comprise a body of orally performed genres in which linguistic communication and musical delivery are complementary. Compared to Chinese operatic forms, the narrative arts use simpler costuming, props and instrumentation. Attention is focussed primarily on a single performer's ability to assume all the roles of the various characters in the story, including that of narrator. As a transportable, cost-effective form of entertainment that has appealed to a broad cross-section of patrons, the narrative arts have served several important traditional functions: as a communication technology for illiterate patrons, as an outlet for veiled social protest and as a source of aesthetic pleasure for the connoisseur who delights in the beauty of the marriage between text and tune.

(a) Stories. The narrative arts are commonly believed to have descended from the Tang dynasty (618–907) *bianwen* ('transformation texts'), which were Buddhist-inspired stories performed by professional storytellers who sometimes used large paintings to illustrate various points of the text. This multi-media form attracted large audiences from a number of social strata and became a popular form of entertainment during the Tang period.

Bianwen was prohibited by governmental decree at the beginning of the Song dynasty (960–1279), but secular narratives continued to gain in popularity. Stories told by professional storytellers in urban commercial centres were often written down in the vernacular of the day in storytellers' scripts, which also served as source materials for other narrative performers.

The interrelationship between oral and literary traditions was particularly evident in the prose fiction from the Ming (1368–1644) and Qing (1644–1911) periods. Examples such as *Shuihu zhuan* ('Water Margin') and *Honglou meng* ('Story of the Stone') were not only written episodically, as if each chapter were being told as part of an instalment within a longer saga, but these and other novels have also provided a wealth of source materials for orally performed stories up to the present

day. The stories that have been 'borrowed' from novels are often favourite episodes that lend themselves particularly well to being told orally: episodes with a lot of action, emotional turmoil or descriptive interest.

In addition to borrowing stories from prose fiction, the narrative arts have traditionally used other sources for stories as well, such as current topical themes or romanticized historical subjects. Stories may be tragic, comedic, satirical or descriptive, and different genres tend to specialize in a particular type of story and feature a particular kind of 'literary' style that corresponds to its characteristic delivery style.

(b) Delivery styles. In addition to their value as entertaining stories, Chinese narrative forms exhibit the greatest variety of delivery styles of any performed narrative in the world. The approximately 150 types of modern narrative genres have been divided into the following four categories: *pinghua* (spoken storytelling); *xiangsheng* (comic routines); *kuaiban* (clappertales); and *guqu* (sung genres). *Guqu* is by far the largest category, representing over 100 of the 150 genres.

The sung genres have been grouped generally into eight broad categories according to regional variation, instrumentation, musical form and choreographic features. *Guci* are genres from north China that feature the accompaniment of drum, clapper and stringed instruments; *tanci* are from central China and feature plucked lute accompaniment; *shidiao xiaoqu* feature popular tunes that are used as models for writing new texts; *daoqing* are accompanied by percussion instruments; *paiziqu* are similar to *shidiao xiaoqu* but use more than one melody per piece; *qinshu* feature the struck dulcimer *yangqin*; *zouchang* are dance narratives; and *zaqu* are miscellaneous vocal genres (fig.15).

In addition to their variety in musical form, instrumentation and performance style, the sung genres also differ broadly in length, featuring either extended tales or the shorter vocal narrative. The extended tales are told by a performer in two-hour instalments over a period of several months as continuous entertainment for both rural and urban audiences. The shorter, vocal narrative, sung in its entirety in about 20 minutes, has become the preferred length in modern urban China. Extended tales may still be heard in rural settings, however.

(c) Musical settings. Despite differences in the length of a performance, accompaniment or delivery style, one of the most striking characteristics of all sung genres is the careful way in which stories are set to music. Because these are narrative genres, communicating the story is of paramount importance. The setting of lyrics to music is a process in which the textual message must penetrate the musical treatment, and performers often say that they must 'first convey text, then sing the tune' (*xian nianzi hou changqiang*). The two basic ways in which melodic and linguistic parameters are balanced are the text-setting processes known as *banqiang* and *qupai* forms. Although each of these processes includes a number of variants, the following discussion introduces each system in simplest terms.

Banqiang form is a system for setting texts in which the music functions as a subsidiary element to the text. This is accomplished by means of recurrent melodic and rhythmic formulae used at appropriate points in the text. In other words, the melodic formulae in a *banqiang* genre emerge differently in each line according to the tonal and rhythmic requirements of the text and the aesthetic preferences of the singer. At the same time, however, the musical rendition of every textual line preserves the essential pitch structure, characteristic melodic movements and cadential patterns of the system. Consequently, no two pieces composed according to the same *banqiang* will sound alike to the uninitiated listener, since different texts demand individual settings; only the seasoned connoisseur can discern and fully appreciate the way in which the *banqiang* form is used. This process of setting texts is flexible and is used to accommodate virtually any text written according to the basic literary conventions of the genre.

The qupai genres are more melody-centred. Drawing from a repertory of pre-existing tunes, the creator of a piece using the *qupai*text-setting process selects one or more tunes as models for composing new texts. These models, known as *qupai* ('labelled melodies') or *paizi* ('standards'), then become part of the standard repertory of a genre, and despite some changes over the years, they often retain their original names. The most popular tunes that are also the most easily adaptable for setting new lyrics have been selectively retained by performers, and



15. Lianyungang paiziqu, a form of narrative singing found in northern Jiangsu province

new texts are written according to rules implied by the original, prototypical text in a process referred to as *tianci* or 'filling in the lyrics'. Pieces written to the same *qupai* will sound similar musically, even though there will be slight variations from piece to piece in the form of different grace notes added to textual syllables with a different tonemic contour than the corresponding syllables of the prototypical text.

(d) Current centres and prospects. Two urban areas have emerged as particularly important regional centres because of the local emphasis placed on narrative performance: Tianjin in the north and Suzhou in central China. As the centre for the performance of northern styles, the city of Tianjin boasts some of the finest performers in north China, the regional training school for all northern genres and one of the largest troupes of professional narrative performers in the country.

Genres are performed in either standard Beijing Mandarin or in local Tianjin dialect. Because of the close relationship between language and music, the dialects used determine the way the melodies are rendered. The primary instruments of choice in Tianjin are the *sanxian* (three-string plucked banjo), *sihu* (four-string bowed fiddle) and *pipa* (four-string plucked lute). Narrative genres performed in Tianjin are generally representative of the performance traditions in Beijing, Jilin, Shandong and other areas in north China where narrative-singing flourishes.

As the centre for performance styles in central China, the *pingtan* traditions that flourish in the Shanghai-Suzhou area are also locally and nationally recognized for their musical and artistic beauty. The major distinctions between this and narrative traditions in other areas are the following: the use of local dialect, which determines not only the semantic intelligibility of the genres to local people but also the nature of the melodic rendition, since melody must conform to the idiosyncracies of the dialect; a different instrumentarium, which features the *pipa* and a smaller *sanxian* as the main accompanying instruments; and *banqiang* and *qupai* forms peculiar to the region. On one level there are popular stories derived from sources that are beloved throughout China. In addition, however, there are also stories of local interest. As with similarities and differences in cuisine throughout China, local areas share certain general musical preferences for the telling of stories to musical accompaniment with other areas in China, and yet each region displays certain unique characteristics with regard to dialect, its melodic accommodation, accompaniment and popular stories. (*See also* JIANG YUEQUAN, XU LIXIAN and ZHANG JIANTING.)

Despite the revival since the 1980s, narrative traditions have suffered, especially in urban areas, first under the extreme period of socialism in the Cultural Revolution, and then as advances in modern telecommunications challenged the narrative arts as a communication technology and as a source for inexpensive entertainment. The state of the narrative arts in rural China is still little known, although the narrative volumes of the *Anthology of Folk Music* (see §IV Introduction above) now offer several leads. Some genres that have attracted the attention of Chinese scholars include *erren tai*, *erren zhuan* and *Yulin xiaoqu* in northern China, *kuaishu* in Shandong and *wenchang* in Guangxi; Sichuan also has several styles.

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2. Folksong and dance.

(i) Folksong (ii) Dance.

(i) Folksong. People throughout rural Chinese society participate in folksinging. There is evidence of traditionally distinct repertories for peasants, cowherds, fishermen, women doing indoor work, itinerant beggars, pedlars, house-builders and numerous other groups. The spread of literacy in China has deeply influenced folksong repertories. Booklets of lyrics circulated among literate folksingers in the 19th century, and the constant interplay between oral and written forms appears to have roots going back to the late 16th century or earlier. In the 20th century, folksinging waned in many areas, owing to industrialization, changing agricultural patterns and political censorship.
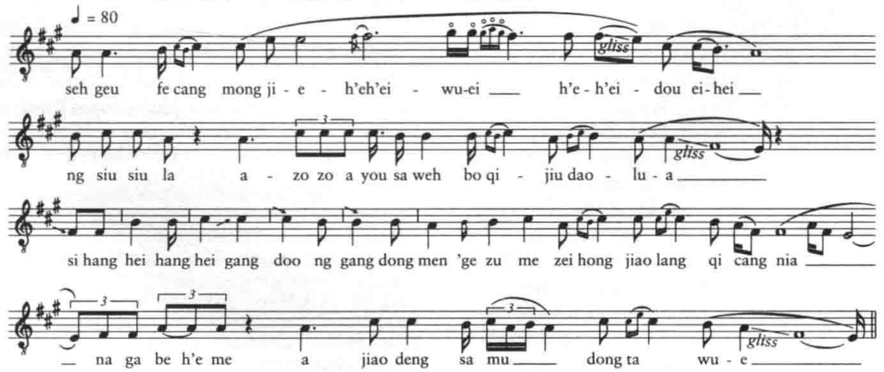
There is an abundance of local genres and local terms for folksongs. Chinese folksong theorists tend to distinguish three major categories: *haozi*, *xiaodiao* and *shan'ge*. *Haozi* ('cries') is a fairly general word for rhythmic working cries, often sung in antiphonal form by two groups of singers, or by a lead singer and a chorus. These cries support repetitive physical movements during work.

Xiaodiao ('lesser tunes') are described as lyrical, mellifluous songs (usually solo songs) in a regular rhythm, often sung indoors in a soft voice and accompanied by instruments like *erhu* (bowed fiddle) and clappers or other small percussion instruments. Some *xiaodiao* have a musical refrain. Some scholars view *xiaodiao* mainly as an urban genre, and some describe it as a (professional) artists' genre, a type of music suited for stage production or for adaptation by instrumental ensembles. Others associate it primarily with popular festivals, notably in the New Year period. More likely, *xiaodiao* is a generic term for a number of functionally and artistically different genres. To a lesser extent, this may also be true for songs of the third category, *shan'ge*.

Shan'ge ('mountain songs') are generally defined as improvised songs in free rhythm, sung loudly during work outdoors (specifically during the work of weeding and harvesting). *Shan'ge* are more explicitly associated with peasant life than the other two genres. A typical *shan'ge* may include a loud and piercing falsetto passage, as in ex.3, in which the singer boasts he has so many songs in his belly that he could make the whole lake overflow by singing them. The dividing lines between *shan'ge*, *xiaodiao* and other generic folksong terms should not be drawn too sharply. Numerous intermediate forms occur, and many genres are not covered by the theoretical division in three major genres. Local terms used by folksingers deserve more attention and lead to a more differentiated picture of song genres and performance contexts (Schimmelpenninck, 1997).

Solo songs are the most common type of folksongs in China, but homophonic part-singing, with various performers singing a solo part in turn, is also quite common. The most familiar genre of this kind is *duige* (dialogue songs). More complicated song forms involve three to eight (or even more) singers who sing in alternation and may partly overlap one another. True polyphony (in the sense of simultaneous parts with elaborate chordal effects)

Ex.3 Verse of a *shan'ge* sung by Zhao Yongming, Luxu, southern Jiangsu, 1988



Ex.4 Fragment of a funeral lament, Shaxi zhen, 1992



is rare, except in minority areas (Fan Zuyin, 1994). Most outdoor songs sung during work in the fields are unaccompanied, although exceptions occur, such as the many varieties of 'gong-and-drum weeding songs' (collectively known as *haocao luogu*) of Hubei province.

Most folksingers in China apply the middle and high ranges of their voices. Falsetto parts may be sung by both men and women. Solo songs and *duige* are usually stanzaic, with stanzas of two or four lines of text, linked in performance with an equal number of melodic phrases. But many alternative structures exist. The music of bridal laments and funeral songs is often a one-phrase melody ending in a sob (ex.4). Folksongs in regular rhythm usually have either two- or four-beat patterns, though three-beat structures and other patterns may also be found. Most melodies rely essentially on an anhemitonic pentatonic framework, in which semitones may occur as 'passing notes'. The tonal make-up of a regional folktune repertory usually depends more on overall melodic contours and shared formulae of progression and cadence than on any specific mode.

Little is known about folksong traditions in the past. Some ancient text collections, such as the *Shijing* (Classic of odes) of the Zhou dynasty (1122–256 BCE), the Tang period (618–907) manuscripts from Dunhuang, and Guo Maoqian's *Yuefu shiji* of the 12th century include what are believed to be folksong texts. But no written music for these repertories has survived, and the original performance traditions of the songs remain a matter for conjecture. Feng Menglong's *Shan'ge*, an anthology of mainly erotic folksongs from early 17th-century Jiangsu, is of interest because many of the texts resemble lyrics sung in southern Jiangsu today. Some early musical notations of Chinese folksongs have survived from the 19th century (Yang Yinliu, 1981, pp.749–811).

Modern textual studies of folksong were initiated in the early 1920s, partly inspired by previous folklore movements in Russia and in the West and partly by a search for new cultural and social values. Musicological study of folksongs was introduced on a small scale in the 1930s. The first substantial collection of folk melodies took place in the 1940s and 50s, mainly for political purposes; tunes were borrowed to set propaganda texts to music. However, some substantial fieldwork was also made in the 1950s in regions such as Hunan and north-western Shanxi. In-depth ethnomusicological research started in the early 1980s, with the appearance of numerous articles in music journals and the publication of the first folksong volumes of the *Anthology of Folk Music* (see §IV, Introduction above). Song Daneng (1979) and Jiang Mingdun (1982) wrote the first extensive monographs on Chinese folksong. Recently Chinese scholars have paid much attention to the existence of so-called 'colour areas', referring to important stylistic differences between the folksongs of various regions within China (Miao Jing and Qiao Jianzhong, 1987). Most sound recordings of rural folksongs date from the period since 1978. Commercial recordings of folksongs in China are usually modern arrangements sung by radio and TV artists.

(ii) Dance. Dance traditions in China are numerous, and many dances are related to specific musical, theatrical or religious repertories. There is dancing in rural areas purely for amusement, for example in combination with drumming or accompanied by folksongs (as in the traditionally popular *yangge*, 'rice-planting songs'). During the New Year festival, a vast variety of dances are performed with the help of attributes such as lanterns, paper boats or stilts. Buddhist and Daoist practices and numerous local religious cults and exorcist rites, such as the *nuo* theatre of southern China (see §1(i) above), all have their own dance traditions. In *nuo* performances the dancers wear masks. Lion dances (*shiwu*) and dragon dances (*longwu*) are known all over China and, like many other types of dances with masks, are believed to originate in exorcist practices and old totemistic beliefs. In contemporary contexts, lion and dragon dances are often danced primarily for amusement. 'Flower drum' (*huagu*) and 'tea-picking' (*caicha*) dances have evolved in similar fashion in central and southern China.

The steps and movements of many folkdances are relatively free and improvised, except in staged and choreographed performances that frequently incorporate elements of Western ballet and modern dance. Both men and women participate in the dancing. Dancers often use small props such as fans, sticks, swords and shields. In their movements, performers may try to convey the images of phoenix, crane, butterfly or other animals that symbolize notions such as longevity or loyalty in traditional Chinese culture. Unlike most folkdances, dance genres incorporated in the martial arts or in traditional theatre often require a high degree of technical skill and many years of training, and can only be witnessed in stage performances by (semi-)professional dancers.

The dance volumes of the *Anthology of Folk Music* provide information about regional genres and performance contexts and include detailed descriptions and illustrations of dance-steps, dance formations, costumes and musical instruments used.

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3. Religious music.

(i) Introduction (ii) Rituals and venues (iii) Music (iv) Current research.

(i) Introduction. The definition of religious music of the Han Chinese is still somewhat ambiguous. The vocal liturgy of Buddhist and Daoist temples is discussed below, but a more complete discussion of music for folk ritual and ceremonial should also include para-liturgical melodic instrumental music and the substantial ritual components of opera, folksong and narrative-singing, as well as the kinetic aspects of ritual. The music of other religious practitioners, including Christian communities and folk shamans, also requires further study.

Buddhist and Daoist liturgy has a history of nearly 2000 years and is still widely practised in China today. Large, official 'institutional' temples, in towns and on the great religious mountains, transmit orthodox versions and have been the main focus of research; but since Chinese religion had a long history of vernacularization even before the 20th century, current research also often extends wisely to 'diffused' observances among lay ritual specialists in rural areas, whose practice may be derived from the temples. Strict traditions in the major temples, both Buddhist and Daoist, recognize only vocal liturgy and ritual percussion. The texts are written, but the music is largely orally transmitted.

Buddhism was introduced from India in the early years of the first millennium (*see also* Buddhist music). Contact with Indian monks was frequent until the Tang dynasty (618–907); early Indian influence on vocal liturgy and gradual sinicization have been posited. Buddhist vocal liturgy is known as *fanbei*. Daoist liturgy developed in competition with the new religion. The Tang dynasty was the often-cited 'golden age' of religion, but much of the liturgy practised today is based on texts revised in the Ming dynasty (1368–1644), and the mutual influence between Buddhism and Daoism goes back long before then. Han Chinese ritual traditions have also been considerably influenced by Tibeto-Mongolian Tantric Buddhism. Many rituals, such as the Releasing Flaming Mouth (*Fang Yankou*) ceremony, and melodies such as hymns and incantations are shared by Buddhists and Daoists, and the two often co-exist, indeed compete, within a region. *Zhengyi* folk Daoists are now more common than priests of the *Quanzhen* monastic sect.

Despite the impoverishment of religious practice through the 20th century, and especially during the Cultural Revolution, a substantial revival has occurred since the 1980s. Both temple and folk traditions are perhaps more lively in southern China; Buddhist and Daoist music-ritual in Taiwan (*see* Taiwan, §3) and elsewhere in South-east Asia are also related. But mainland groups now maintain a lesser part of the repertory that was performed before the 1940s, as social demand has been constricted.

(ii) Rituals and venues. Morning and evening services are the basic duties of the temples. The practice of more complex and lengthy calendrical or occasional rituals has been simplified in many temples since the 1940s, although ritual manuals such as the Buddhist *Chanmen risong* are still standard. Apart from calendrical rituals, funerary services (*pudu*, *daochang* etc.) are most commonly observed, often including Water-and-Land (*shuilu*) and Releasing Flaming Mouth rituals. The lengthy Daoist Offering (*jiao*) ritual is performed in some areas for the peace of the community.

Of the major Buddhist temples today, the Tianning si in Changzhou has been most influential in modern times. Others include the Tiantong si in Ningbo, the Luohan si in Chongqing, the Kaiyuan si in Chaozhou and the Guanghua si in Putian. Northern liturgy is less well known, but Beijing still has major temples (the Guangji si, Guanghua si and Fayuan si), and the Wutaishan mountain temple complex remains an important centre for both Han and Tibeto-Mongolian practice. In recent centuries the southern influence on northern temples has been substantial. The vocal liturgy of all the major religious mountains, including Emeishan, Putuoshan, Jiuhuashan, Tiantaishan and Huangshan, deserves study.

For Daoism, the vocal liturgy of the Baiyun guan temple in Beijing is more authentic than its instrumental music. Temple and folk practice are lively in Zhejiang, Fujian and Shandong (Taishan, Laoshan). Studies have been made of the music of the Wudangshan, Qingchengshan, Longhushan, Taiqing gong (Shenyang) and Qingyang gong (Chengdu) temples. Around Shanghai, areas such as Maoshan, Changshu and Suzhou (Xuanmiao guan) have major traditions.

(iii) Music. Various forms of recitation as well as singing are employed in both Buddhist and Daoist vocal liturgy. Sung genres include hymns (*zan*), as well as some incantations (Sanskrit *dhāraṇī*; Chinese *zhou*) and sung poems (Sanskrit *gāthā*; Chinese *ji*). The liturgy includes both solo and choral sections, and melisma is common. While many transcriptions have been made, melodic analysis of these still substantial repertories is much to be desired (for some preliminary clues see Hu Yao, 1986); comparison with Western, and indeed other Eastern, liturgical chants is suggested.



16. Buddhist priests of the Longhua si temple, Shanghai, 1998, showing faqi ritual percussion including drum and bell, qing bowl, yinqing bowl on stick and muyu woodblock, while priests perform mudra hand gestures.

The ritual percussion section (*faqi*) consists of large drum and bell, small cymbals, 'wooden fish' woodblock (*muyu*), metal bowl (*qing*), small bowl on stick (*yinqing*), gong in frame (*dangzi*) and often large *nao* and *bo* cymbals (fig.16). These instruments accompany the vocal liturgy and punctuate it with independent interludes.

(iv) Current research. Some major temples now have training academies for ritual and music, part of a long tradition seeking to standardize liturgy nationally, although regional traditions have remained distinctive.

The coverage of religious music in the *Anthology of Folk Music* is unsatisfactory: traditions are covered in passing and often divided between the volumes on folksong and instrumental music. However, the project has stimulated much research and debate, often published in the journals of regional conservatories such as *Huangzhong* and *Yinyue tansuo*. The ritual opera projects of C.K. Wang (Xinzhu, Taiwan), for example the series *Minsu quyi congshu*, are also relevant. For Daoist music, the Wuhan Conservatory has led research; see also volumes from the major project led by Tsao Pen-yeh (Chinese University, Hong Kong). For Buddhist music, Tian Qing has been prominent in publishing articles and recordings. For fuller bibliographies, see Tsao and Shi, 1992, Tian Qing, 1994, Gan Shaocheng, 1995, Jones, 1995, pp.14–32, and *Zhongguo yinyue nianjian* annually.

Many audio and video recordings, not yet widely available, have been made and may be sought in conservatories, music research institutes and temples in China. Many commercial recordings purporting to represent Buddhist or Daoist meditational music use urban professional arrangements.

See also BUDDHIST MUSIC.

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4. Instrumental music. Han Chinese instrumental music is traditionally played mainly in ensemble. Although some genres may feature a leading instrument such as a *di* or shawm, 'solo' or concerto-type pieces are largely a product of the 20th-century urban repertory (see §IV, 6 (i) below). Major exceptions are the three plucked instruments, *qin*, *zheng* and *pipa*.

(i) Ensemble traditions (ii) Solo traditions.

(i) Ensemble traditions. Living folk traditions of instrumental music among rural Han Chinese are largely for ensemble. Many groups perform for ceremonial occasions, including weddings, funerals and gods' days; the Chinese New Year is the most lively period for folk arts. Amateur ensembles also perform for self-cultivation, mainly along the south-eastern coast.

Though mostly now practised in folk contexts, many of these genres may be considered 'classical' traditions, on the basis of both their articulated theory and notation (often derived from imperial courtly, literati and temple genres) and their local prestige. While some scholars have attempted to trace links with the Tang dynasty (618–907), and aspects of 'ancient music' doubtless survive in individual genres, these traditions have continued to adapt, incorporating instruments and repertory, and they belong largely to the period since the Ming dynasty, from the 14th century. Despite a certain impoverishment of old contextual repertories under the secularizing movements of the 20th century, instrumental traditions survive over a wide area of rural China today.

Chinese scholars, led by Yang Yinliu, have studied these genres since the 1950s, interrupted only by the Cultural Revolution. Local studies are important, such as Li Shigen's work on the ceremonial music of Xi'an. Since 1979, the vast national *Anthology of Folk Music* project (see §IV Introduction above), though consisting largely of transcriptions, has been a major stimulus to fieldwork and is a valuable starting-point to discover regional riches. Southern coastal genres display a more natural continuum between folk and urban styles and until recently have been the object of more research and recordings; northern and inland genres are more isolated. Apart from the genres introduced below, others (such as groups in Sichuan and Hunan, and Han ensembles in Yunnan) may soon become more accessible through the *Anthology*.

The focus below is mainly on rural ceremonial and entertainment ensembles. Instrumental ensembles accompany vocal and dramatic music, including opera and narrative-singing, in which they may also play independent instrumental pieces as overtures or at transitional points. Percussion ensembles, sometimes with shawms, also accompany dance genres such as *yangge* and *huagu*. But it is the ceremonial and entertainment genres that have been considered the basis of folk instrumental traditions.

Modern Chinese sources often distinguish *chuida* ('blowing-and-beating') and *sizhu* ('silk-and-bamboo') ensembles, said to belong mainly to north and south respectively. Some further distinguish *guchui* ('drumming-and-blowing') and *chuida*. *Guchui* has been applied mainly to northern wind-and-percussion ensembles, led mainly by shawm or double-reed pipe *guan*; *chuida* generally denotes a larger instrumentation including strings, with a large and important percussion section, found mainly in the south. Silk-and-bamboo denotes chamber ensembles using plucked and bowed strings as well as aerophones such as flutes, rather than double reeds. But such a simple classification cannot encompass local conditions. More marginal parts of the modern Chinese classification are *luogu* (gong-and-drum) percussion ensembles and *xiansuo* string ensembles; the latter tends to overlap with silk-and-bamboo.

Chordophones are by now rare in northern instrumental music, but they are still important as accompaniment to vocal-dramatic genres. String chamber ensembles are found in Shandong and Henan; other genres such as *erren tai* and the 'lesser melodies' of Yulin in northern Shaanxi mainly accompany narrative-singing. Solo traditions, both literati and folk, for *pipa* plucked lute and *zheng* plucked zither still survive in some parts of northern China. The repertory performed by Manchu and Mongol literati around Beijing in the Qing dynasty before 1911, known as *xiansuo shisan tao* ('13 suites for strings'), now survives mainly in the *Xiansuo beikao* score of 1814.

The most common type of instrumental ensemble in China is the shawm (*suona*)-and-percussion band. These bands are often called *guyue ban* 'drum music band' or *gufang* 'drum household', the musicians *chuigushou* 'blowers-and-drummers'. In northern China, *sheng-guan* ritual ensembles led by *sheng* (free-reed mouth organ) and *guanzi* (double-reed pipe) are also common; such ritual associations may go by the name *hui* (often *xianghui* 'incense association'). Amateur entertainment groups are often called *she*, 'society'. Folk names commonly used to denote instrumental ensembles over much of rural China include *shifan*, 'multiple variations', and *bayin*, 'eight tones', terms with a long historical pedigree. The term *tuan* ('troupe') generally denotes an officially supported urban ensemble performing modernized arrangements for the concert stage.

(a) Social background. Musicians of most ensembles are male. Many shawm bands consist of members of the same family. Ritual specialists, too, are often related, with hereditary transmission the norm. The musicians of shawm bands have traditionally been of low social status and still are today; they may be blind. Shawm bands play outside the gateway of the house or temple, while the more prestigious *sheng-guan* ensemble occupies the central space at the ritual arena.

Shawm bands are hired to perform. Ritual specialists are also generally paid, but some groups, such as the music associations in Hebei province or the ritual groups around Xi'an, are strictly amateur, performing mainly within and on behalf of the village, as a religious or social duty. Some south-eastern amateur ensembles perform as a social pastime.

The aesthetics of southern entertainment ensembles often derive from refined Confucian literati culture and *Kunqu* vocal-dramatic music. The ethos of northern and inland ceremonial groups is quite remote from this world. *Sheng-guan* music inhabits a world of religious devotion, appealing to the gods for assistance in survival. The ethos of shawm bands is highly macho, and it is a matter of

pride that many shawm players breathe their last while playing. Although village shawm players perform with virtuosity for some parts of their repertory, the affected stage-gestures of urban professionals remain quite foreign to traditional music-making.

Both ritual and entertainment musicians often sit around a table to perform; the music is for the gods, or for their own self-cultivation, rather than for any mortal audience. They are often versatile at most of the instruments, both melodic and percussion, and may play different instruments during the course of a performance.

Much folk ensemble music throughout China is performed in conjunction with three main types of ritual, all of which may require instrumental music: (a) calendrical (birthdays of gods, temple fairs, New Year, the 'Ghost festival' in the 7th moon etc.); (b) life-cycle, especially weddings and funerals, the latter retaining more of their traditional observances; (c) occasional (exorcism, rain-prayers, the blessing of a new house or the opening of a new shop etc.). All of these persist today, despite the intensification of campaigns against 'feudal superstition' from imperial times and since the founding of the People's Republic in 1949. The Cultural Revolution was a severe blow, but with the greater economic freedoms of the 1980s, traditional customs have revived significantly in many areas.

Instrumental music in ritual is one part of a complex whole: vocal liturgy is important, and opera may also be performed. Vocal liturgy is accompanied by the ritual percussion. Melodic instrumental music is para-liturgical, accompanying ritual but lacking specific ritual content; it is more closely related to local folk traditions. Melodic instruments sometimes also accompany the melodies of vocal liturgy.

The more exalted traditions of both Buddhism and Daoism reject melodic instruments in theory, taking the view that vocal liturgy should be accompanied only by the ritual percussion. But in practice, melodic instrumental music has long been a part of village, and even temple, ritual in both northern and southern China. Folk Daoists of the *Zhengyi* sect, living among people, are important practitioners of instrumental music in Chinese society; some of the most outstanding musicians of modern times, such as AN LAIXU in Xi'an, or ZHU QINFU in Wuxi, have been Daoists.

(b) Shawm-and-percussion bands. The shawm-and-percussion band is the most popular form of instrumental music in China (fig.17). Northern genres have been most studied by Chinese scholars, but shawm bands are found throughout the country. The neutral term 'shawm' is adopted here since *suona* is little used by folk musicians; a common folk term is *laba* ('horn'). The word SUONA, common in historical sources, is used mainly by urban educated people. As the name suggests, the instrument spread from Central Asia by around the 15th century. Its use soon expanded from the Chinese court and armies to opera and folk ceremonial. The shawm has a conical bore, a small reed (not lipped) with pirouette and a loose-fitting brass bell; it has seven finger-holes and one thumb-hole. Shawm players often make their own instruments.

The north-east (the provinces of Liaoning, Jilin and Heilongjiang, as well as eastern Hebei) has a remarkable funerary style for large shawms, including solemn and lengthy *hanchui* suites. Shandong, notably the south-west around Heze, is famed for a more popular and rather



17. Shawm band outside gate of funeral home, Yanggao, Shanxi, 1991

mellifluous style, much influenced by the local operas, mixing the styles of shawm band and *sheng-guan*; many pieces are variants of the two standards *Kaimen* and *Dadi jiao*. In Shanxi and northern Shaanxi, the shawm style is harsh and macho: a taste may be gained from Chen Kaige's 1984 film *Yellow Earth*. Shawm bands commonly perform for ceremonial throughout southern China.

Percussion ensembles without melodic instruments are also common in north and south. In the north, drum ensembles accompanying *yangge* dance in Shaanxi and elsewhere, and other ritual percussion ensembles such as the Dharma-drumming associations (*Fagu hui*) of the Tianjin area, may comprise several dozen musicians. Melodic genres with substantial independent percussion components include the ceremonial ensembles of Xi'an, Chaozhou and *shifan* of southern Jiangsu.

Shawms are often a supplement to the pure percussion ensemble. The percussion generally consists of a double-headed barrel drum, small cymbals and gong and/or knobbed gong. A woodblock (*bangzi*) may be added in fast sections. A long natural trumpet (called by names such as *hao*) may 'open the way' on procession. There are usually two shawms in a band. Large shawms are used for funerals, small shawms (sometimes called *haidi*) for weddings. In recent years small shawms have become more popular than the large shawms used for solemn funerary suites.

(c) Sheng-guan ensembles. The *sheng-guan* ensemble spread from temples and courts, along with ritual and vocal liturgy, to folk ritual specialists, absorbing folk influence in differing degrees. This instrumentation, and its core repertory, can also be traced to around the 14th century. *Sheng-guan* ensembles, again performing for ceremonial, are found mainly in the north. Although they revived in the 1980s, the *sheng-guan* ensembles are surviving less well than the shawm bands.

The classic *sheng-guan* ensembles derive from northern Buddhist and Daoist temples, such as those of Beijing (notably the Zhihua si Buddhist temple), Tianjin, Wutaishan, Xi'an and Qianshan. But since melodic instrumental music is now rare in temples, *sheng-guan* music survives best in folk ritual ensembles. In Hebei province just south of Beijing, music associations (*Yinyue hui*) serving village ritual are related to the temple music of imperial Beijing and Tianjin. Just further south in Hebei, the 'songs-for winds' (*chuige*) style (traditionally known as 'southern

music', *nanyue*) has added large *guan*, small shawm and other instruments to the basic instrumentation since at least the 1920s. This style was adopted ephemerally by cadres in the 1950s, around the time of collectivization and the Great Leap Forward, but the traditional style persists today in many areas of Hebei.

In Shanxi, *sheng-guan* music is often played by folk Daoists. Apart from the Buddhist temples of Wutaishan, whose instrumental music is in decline, the 'eight great suites' of the Dongye region at the foot of the mountain are well known and still performed for folk ceremonial. In Shaanxi, the ceremonial music of Xi'an (commonly known as *Xi'an guyue*, Xi'an 'drum music' or 'ancient music') often uses an expanded percussion section lead by four different types of drum (of which the *zuogu* drum is rare in China for being played with its face vertical); as the *guan* double-reed pipe has become less common, the *di* flute often leads. There are folk Buddhist and Daoist ritual *sheng-guan* ensembles throughout Shaanxi province. There are also traces of *sheng-guan* music in temples much further south, such as Wudangshan and Fuzhou.

The melodic instruments are often considered 'civil', the percussion 'martial'. The classic temple instrumentation consists of pairs of the four types of melodic instrument, but folk groups are often large and more flexible, using many *sheng*. The instruments include GUAN, SHENG, DI, YUNLUO and percussion. *Guan*, a small, slender, cylindrical pipe with large double reed has seven finger-holes and one thumb-hole. Large and small *guan* sometimes play in the same ensemble. Some pieces use a 'double *guan*', two pipes joined together, played simultaneously by the same player. *Guan* are usually locally made. *Sheng*, a free-reed mouth organ, generally with ten to 14 sounding reeds, is often bought from urban shops. *Di*, or *mei*, a transverse flute with kazoo membrane, is now becoming rarer. *Yunluo* is a frame of pitched gongs, traditionally ten, arranged in three rows of three with one on top. They are difficult to replace when damaged, and some areas now have frames of only two or three gongs. They are traditionally considered a member of the melodic section. Percussion instruments include a large barrel drum (or, for procession, smaller 'hand-drum'), small cymbals, gong-in-frame (*dangzi*); *nao* and *bo*, two pairs of large cymbals, playing in hocket; and other ritual percussion (bowl, bell, *muyu* woodblock etc.). A conch may also be blown during ritual.

(d) Southern Jiangsu ensembles. While urban silk-and-bamboo is accessible in places such as Shanghai, Nanjing and Hangzhou, there are also many fine rural traditions in eastern central China. The classic silk-and-bamboo ensemble, derived from the *Kunqu* vocal accompaniment, is based on drum (or woodblock) and clappers, *di* flute and plucked lute *sanxian*. Fretted plucked lute *pipa* and bowed lute *erhu* are thought to have been added more recently. Urban silk-and-bamboo has further incorporated a struck dulcimer *yangqin* since early in the 20th century. Other instruments may include plucked lutes such as *qinqin* and *ruan*, as well as end-blown flute (*xiao*) and free-reed mouth organ (*sheng*). A simple percussion accompaniment is provided by small drum or woodblock and clappers.

Such music derives from rural ceremonial ensembles and *tangming* groups performing for Daoist ritual and *Kunqu* vocal dramatic music. These groups often add a substantial percussion section to the silk-and-bamboo melodic section. Southern Jiangsu also has two celebrated styles called *shifan gu* and *shifan luogu*, both played mainly by folk ritual specialists. The former plays 'classic' labelled melodies (see fig.8(b) above) interspersed by solo sections, while in the latter, vocally derived melodies compete on unequal terms with a percussion ensemble of which the instruments (drums, gongs and cymbals) alternate, playing recurring patterns in additive rhythms. Two types of drum are used, the *tang gu* large barrel drum and the small 'single-skin' drum *danpi gu*. Such music may still be found in the Suzhou-Wuxi, Changshu and Yixing areas.

Just to the south-east in Zhejiang province, percussion ensembles are also renowned, again often performed by folk Daoists. Pitched gongs become more common as one goes further south. Such groups often have separate melodic repertories for shawms and for silk-and-bamboo instruments.
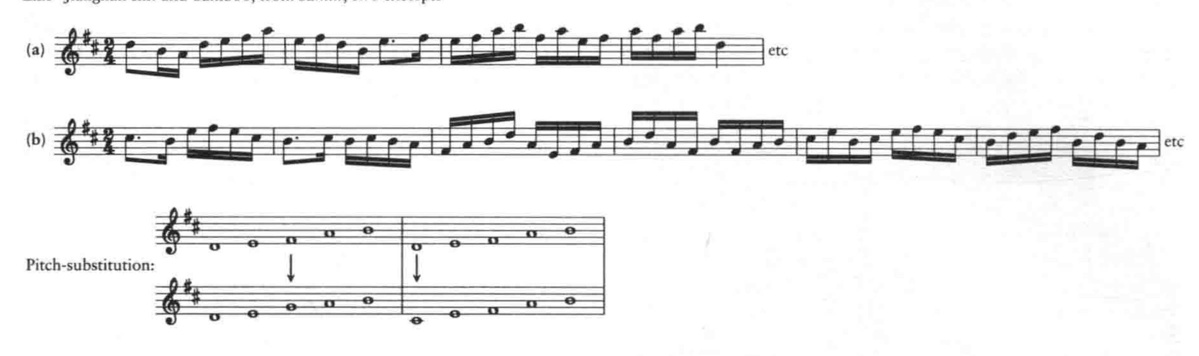
(e) Fujian and Guangdong ensembles. Nanguan (or *nanyin*), distinctive to southern Fujian, Taiwan (*see* TAIWAN, §3) and other Hokkien communities in South-east Asia, is largely a vocal genre, in which a singer marking the main beats with clappers is accompanied by four melodic instruments: *pipa* fretted plucked lute, *dongxiao* end-blown flute, *erxian* bowed lute and *sanxian* plucked lute. There are some suites for the instrumental ensemble alone, and a transverse flute or small shawm may lead an augmented ensemble with a distinctive percussion section. Elsewhere in Fujian, other mainly vocal ceremonial genres often incorporate instrumental music (fig.18), including the mixed ensemble called *shiyin*or *shiban*, the *shiyin bayue* of Putian, and shawm bands.

In Guangdong, the most renowned genres are in the eastern area of Chaozhou-Shantou and the Hakka region of Meixian and Dabu inland. Amateur string ensembles (sometimes known as *xianshi yue*) are led by the high-pitched bowed lute *erxian*. Bass bowed lutes (*dahu*, *pahu* etc.) have been introduced to some ensembles during the 20th century. The plucked zither *zheng* (whose strings have individual tuning bridges) is also used in smaller-scale chamber music. There are large-scale processional gong-and-drum ensembles, which may use melodic instruments such as flutes and plucked lutes. Distinctive percussion instruments are the large gongs *suluo*, *douluo* and the deep-rimmed *shenbo*, and the knobbed gong *qinzi*.



18. Procession for goddess Mazu showing large and small bowed fiddles and plucked lutes, Quanzhou, Fujian, 1990

Ex.5 Jiangnan silk-and-bamboo, from *Sanliu*, two excerpts



The style known as 'Cantonese music', as developed in Guangzhou, Hong Kong and Shanghai since the early 20th century, marks the transition to new urban music but has its roots in the rural ceremonial ensembles of the Pearl river delta. Under the colonial influence of Western jazz, dance-hall music and the silent movie industry, composer-performers such as LÜ WENCHENG created a lively hybrid of Chinese and Western music in the 1920s and 30s. Although it was stultified by institutionalization by the 1950s and has long lost its popularity to newer styles of pop music, aspects of its style were taken over by urban professional troupes, and it remains a popular commercial image of Chinese instrumental music.

(f) Musical principles. A basic device is the interplay of melody and percussion. Indeed, musicians are often versatile on many melodic and percussion instruments. Melodies are based on anhemitonic pentatonic scales, with the fourth and seventh degrees used as passing notes or as part of a temporary new pentatonic scale a 5th above or below the main tonic. In the second excerpt of ex.5*b*, ambiguity is explored between a *la* mode on B and a *re* mode on B. Metres are dominantly duple, although some percussion music uses additive metre, and irregular phrase-lengths and cadences 'crossing the beat' create rhythmic variety.

Core repertories consist of 'labelled melodies' (*qupai*) or 'standards' (*pai*), many dating back to the vocal 'Northern and Southern arias' of the Yuan and Ming dynasties (1279–1644) and often having spread by way of opera. There is a finite number of titles for these tune families. They are rarely programmatic, except in literati solo string traditions: the titles function more like jazz standards. Different repertories are traditionally performed according to ceremonial context, with strict sequences.
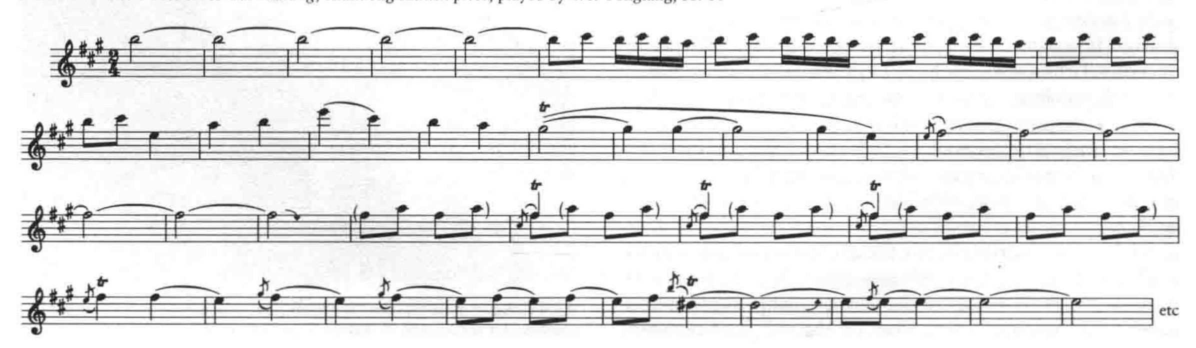
Since the 19th century, popular melodies from local folksong and opera have entered some local repertories: four-square question-and-answer phrases are often a characteristic of such pieces. Semi-improvised ostinato phrases stressing pivotal notes, sometimes called 'tassels' (*suizi*), are often used towards the fast climax of a long suite (ex.6).

Many genres distinguish sitting and processional music (*zuoyue*, *xingyue*), contexts respectively for 'large pieces' (*daqu*, or suites, *tao*) and 'small pieces' (*xiaoqu*). Sitting music, performed at the ritual arena, consists of long suites, sequences of many labelled melodies, often with percussion interludes. A gradual accelerando is made throughout a sequence. A slow free-tempo prelude leads into the 'body' of the suite, which contains one or more slow pieces, often long. As the tempo accelerates, suites often climax with a sequence of fast pieces. Processional pieces are generally short, fast and popular.
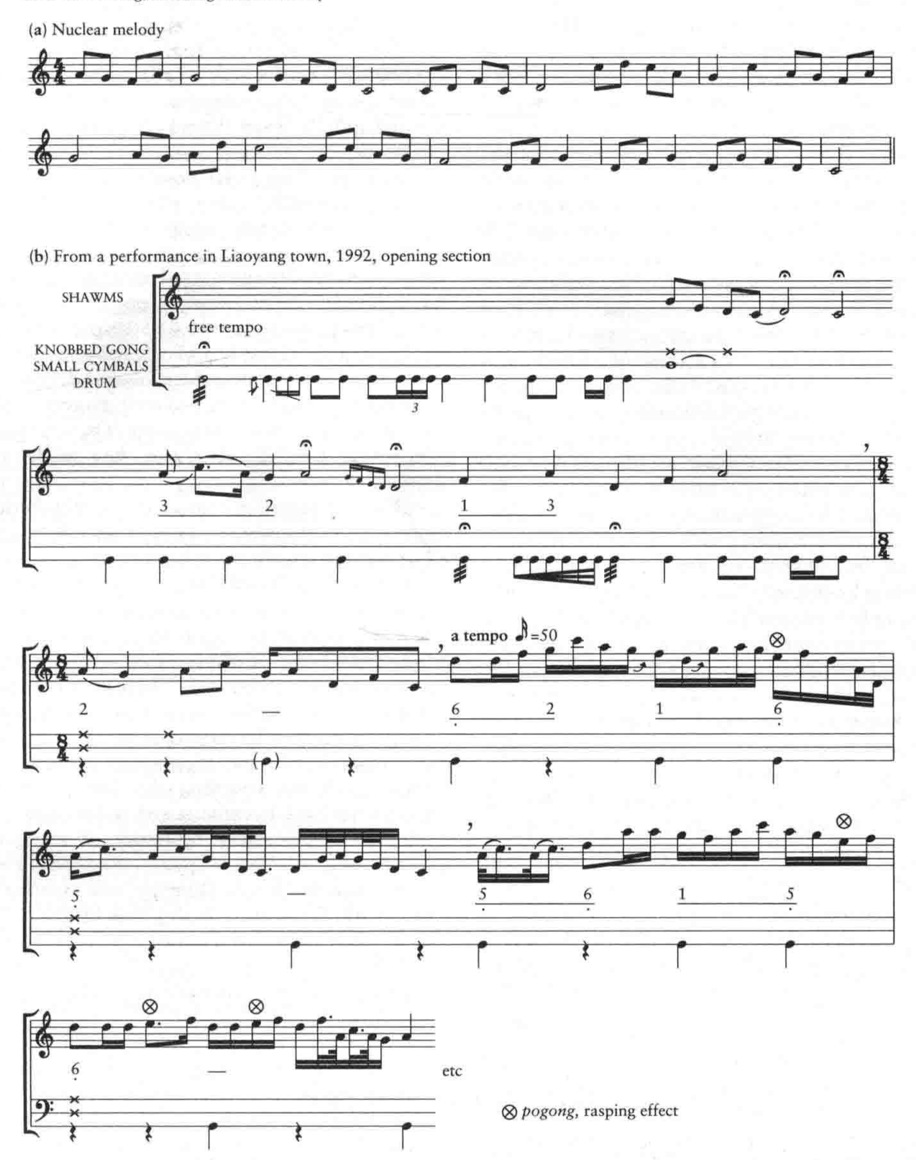
Several types of variation are commonly employed. Simple technical decoration of the nuclear notes of the score is common in northern wind bands. Metrical augmentation or diminution of a basic melody is sometimes used, similar to 'metrical melody' (*banqiang*) operatic form. North-eastern shawm players may decorate a simple ground most ornately (ex.7). The ground (sometimes called 'mother piece', *muqu*) may also be performed in successive metrically augmented versions, beginning with the slowest and most ornate. This is common in music for strings, especially in the south-east: the melody *Lao liuban* (*Baban*) is most often used (ex.8). More often, however, wind-and-percussion music in both north and south uses 'labelled melody' (*qupai*) form, sequences of independent melodies, generally linked by percussion interludes.

Another variation technique to create new pieces is pitch substitution, which is important in some shawm

Ex.6 From 'tassel' section of *Bai huatang*, Shandong shawm piece, played by Wei Yongtang, *c*1980



Ex.7 *Batiao long*, Liaoning shawm melody



music, notably in the north-east, where it is called 'borrowing notes' (*jie zi*). A basic level of pitch-substitution creates the feeling of temporary modulation within a piece (see ex.5 above). More extensively, a whole new piece may be created by substituting one or more notes throughout the original melody, changing the scale and thus the mode and/or key. This process may be taken through multiple substitutions, modulating round a circle of 5ths. A similar process is used in creating the three different scales of Chaozhou and Hakka music. However, the most common keys in most genres are 'standard key' or 'basic key' (*zheng diao*, *ben diao*) and the key a 5th above or below it, often called *fan diao* or *bei diao* ('reverse key').

Traditional notation is commonly found for instrumental music but rarely for vocal liturgy. It is an aid to memory and often a prestigious artefact of the group. In northern China, many ritual associations, and some shawm bands, have scores handed down or copied for many generations. Scores were often copied from temples; the earliest known of those still in use today are from the 17th century.

For melodic music, the *gongche* system is still used. This is a heptatonic system, very like solfège (Table 3; NOTATION, §II). *He* and *liu* are thus an octave apart; so are *si* and *wu*. Many genres now use sol-fa-type system with a movable *doh*, whereby the tonic of each key is always called by the same name. But some *sheng-guan* ensembles still use the ancient fixed-pitch system, where the note-names always refer to the same pitches irrespective of key.

Unlike many coastal literati genres based on *Kunqu* vocal music, inland and temple-derived genres often use *he*, rather than *shang*, as tonic of their main key. The *gongche* symbols, too, may differ from standard *gongche*, in forms resembling notational symbols found in Song dynasty (960–1279) sources (see Table 2 above).

Metre is indicated by dots to the right of the symbol, showing the position of the main beats. Main and subsidiary beats are called *ban* (or *pai*) and *yan*. The simple melodic framework shown in the score is always decorated, each instrument using embellishments appropriate to its technique.

Scores indicate the melodic framework only, not the percussion accompaniment. Separate percussion ensemble music is also sometimes notated, with mnemonics indicating the sounds of different percussion instruments. For both melodic and percussion music, realization depends more on oral-aural transmission. Cipher notation is known by some younger musicians but is still little used outside the towns. Two southern genres use distinctive forms of notation: *nanguan* uses a form of *gongche* still basic to the study of the repertory (*see* TAIWAN, fig.8), but the *ersi* ('2–4') notation of Chaozhou string music (*see* ZHENG, fig.3) is now rare.

The musicians in a *sheng-guan* or silk-and-bamboo ensemble have unwritten rules about blending in the heterophonic realizations of the nuclear notes of the score, playing with sensitivity within a hierarchy of instruments. The texture of free-tempo sections in the *sheng-guan* ensemble is often hauntingly beautiful. The *guan* usually leads with a simple version of the melody, while the *sheng* plays supporting rhythmic patterns; the *di* may play free descending motifs, while the repeated notes of the *yunluo* create a halo of sound.

Shawm players tend to decorate the bare bones of the score quite freely and elaborately; sometimes they play almost in unison, but good bands use heterophony, the leader playing a more elaborate version of the basic melody heard on the second shawm.
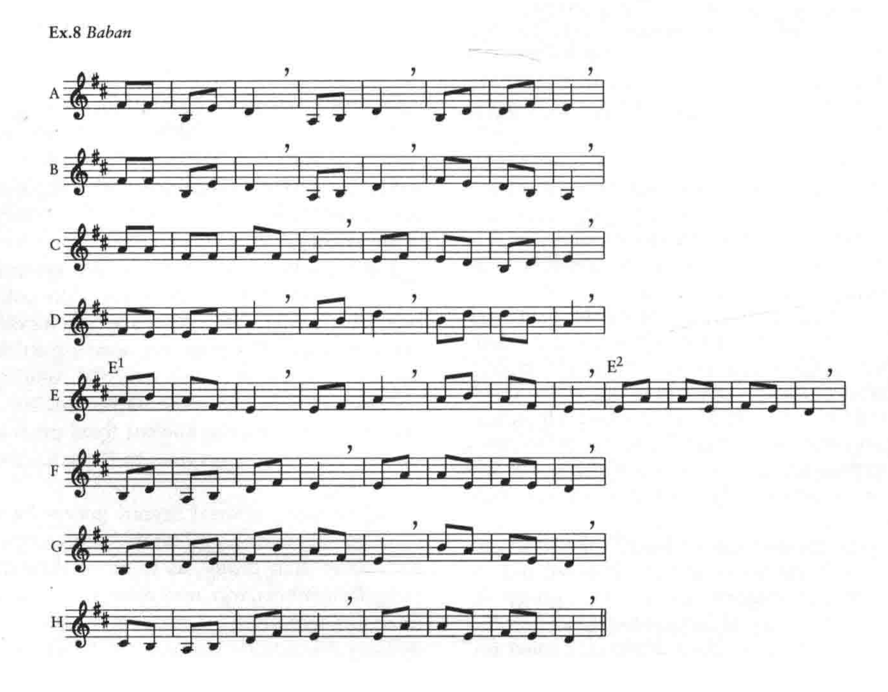
(g) 20th-century changes. Both music and ritual have become simplified since the 1930s. Folk ritual practice, associated with heterodoxy, has been threatened since at least the 19th century. There was a gradual extension of state control over society until the 1980s. The republican period and the war against Japan were disruptive. The most severe destruction of temples occurred after the Communist Party came to power. Campaigns against religion continued in the 1950s; the economic disasters following the Great Leap Forward were soon followed by the chaos of the Cultural Revolution (1966–76). Since the liberalizations of 1979, and with the continuing economic relaxations of the 1980s and 90s, traditional culture, including ceremonial music, has made a substantial revival.

TABLE 3

he	si	yi	shang	che	gong	fan	liu	wu
合	四	一	上	尺	工	凡	六	五
so	la	ti	do	re	mi	fa	so	la
$\underset{\cdot}{5}$	$\underset{\cdot}{6}$	$\underset{\cdot}{7}$	1	2	3	4	5	6
or								
do	re	mi	fa	so	la	ti	do	re
1	2	3	4	5	6	7	$\dot{1}$	$\dot{2}$

With the partial secularization of the 20th century, the practices of many rural groups have been impoverished, but quite a few have otherwise modified their practice substantially. Fewer keys are used: where traditional practice often had four keys, musicians can often now play in only one or two keys. Repertories are dwindling; long suites are often abbreviated, with free-tempo preludes and codas often omitted. There is a certain input from popular 'lesser melodies', from folksong, opera and pop songs heard on television or in films.

Shawm bands and *sheng-guan* ensembles have influenced each other during the 20th century. As ritual specialists have become fewer, some shawm bands have adopted a subsidiary repertory of *sheng-guan* pieces. Some *sheng-guan* ensembles have adopted a more popular style, adding small shawms and incorporating new repertory. Since early in the 20th century, shawm bands have often performed popular *yangge* (song-and-dance) melodies and opera-mimicry (*kaxi*). In the latter, they perform excerpts from popular local operas, imitating the



different vocal roles on their instruments. Trick instruments such as the 'Lama horn' and a small reed inserted in the mouth may be used to jocular effect.

The movement initiated by ideologues since early in the 20th century to fabricate a 'national music' (*guoyue*) style supposedly synthesizing regional characteristics has led to the establishment of urban professional troupes whose modern style is often heard in broadcasts, but its influence has been largely limited to the towns. Many virtuosos in the conservatories or professional state-supported urban troupes come from the background of hereditary village 'folk artist' families, but they have largely abandoned the traditional ethos in favour of a modernized, virtuoso and partly Westernized style, using a tempered scale, abbreviating pieces considerably and exaggerating dynamics and gestures for stage performance. This 'conservatory style' is more accessible but of less complexity than the traditional rural music-making.

Celebrated shawm players who have 'graduated' to the professional urban troupes include REN TONGXIANG from Shandong and Yin Erwen from Shanxi. YANG YUANHENG was a Daoist priest who became professor of *guan* at the Central Conservatory, Beijing; his pupil Hu Zhihou is the current professor. Many musicians from the famous Songs-for-Winds association (*Chuige hui*) of Ziwei village (Dingxian county, Hebei province), such as Wang Tiechui, have also joined urban troupes. Around Shanghai, *dizi*-players such as LU CHUNLING and ZHAO SONGTING have modified the local instrumental music. In coastal southern China, *nanguan* and Chaozhou music display a more natural continuum between traditional and urban professional styles. However, traditional instrumentalists serving folk ceremonial still deserve attention.

(ii) Solo traditions. In addition to the modern 'conservatory style' solo intrumental repertories (*see* §6(i) below), major traditions from imperial times have evolved for the plucked zithers QIN and ZHENG and the plucked lute *pìpa* (*see* PIPA, §1). Discussed below are the history and performing traditions for each instrument; for construction tunings and notation, see under the individual instrument heading.

(a) Qin. Promoted by the Chinese élite and copiously described in literary and notated sources, *qin* music is now recognized as one of the great traditions of Chinese music. Basic features of the *qin* and its history are now clear, but much historical, biographical, organological and music material has yet to be examined and integrated into *qin* histories.

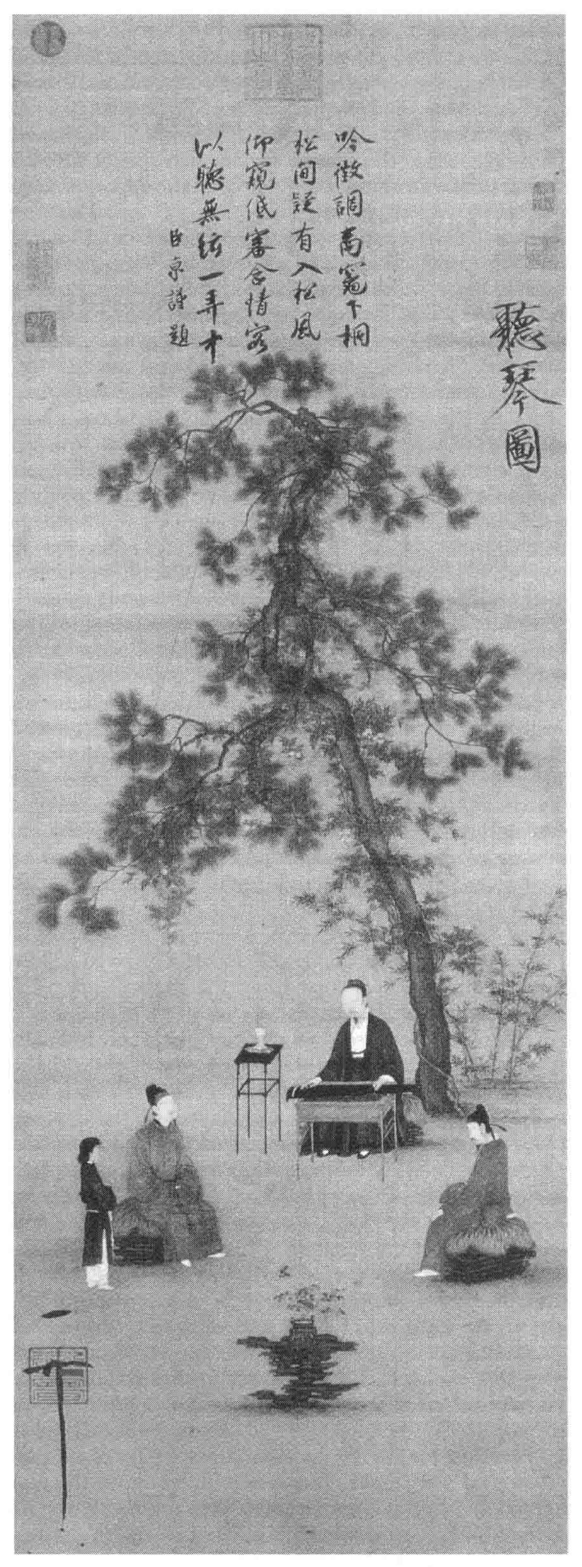
The history of the *qin* and its music may be divided roughly into four stages: ancient (from antiquity to 221 BCE), medieval (221 BCE–907 CE), traditional (907–1911) and modern (since 1911). The *qin* is said to have been created by the mythical sages Fuxi (*c*2852 BCE) or Shennong (*c*2737 BCE). Shang dynasty ideographs carved on oracle bones show that a form of zither had already appeared by that time (*c*1766–1122 BCE): the ideograph for *yue* (music) consists of silk strings stretched over a piece of wood; that for *qin* (zither) graphically suggests strings and sounds of the instrument. By the Zhou dynasty (1122–256 BCE) the *qin* was frequently mentioned in connection with the 25-string zither *se*. The *Zhouli* [Rites of Zhou], for example, describes the use of *qin* and *se* as instruments in large orchestras that provided music for state sacrifices; poems in the *Shijing* [Classic of odes] describe playing the *qin* and *se* to entertain friends and to serenade ladies. By the Springs and Autumns Period (722–481 BCE) solo *qin* music was documented. The *Shiji* [Records of the historian] reports that CONFUCIUS played the instrument, and learnt the piece *Wenwang cao* from Master Xiang. By the end of the Warring States Period (475–221 BCE), the legend of Boya and Ziqi became widely known, establishing the Chinese ideal of total empathy between expressive performers and knowing listeners (*zhiyin*), and projecting *qin* music as sophisticated and communicative (fig.19). However, the ancient *qin* and its music were quite different from today. Judging from the earliest archeaological specimen, excavated in 1978 from the Zenghou Yi tomb (*c*433 BCE), the *qin* must have been played mainly with open strings.

In the Han dynasty (206 BCE–220 CE) the 13 *hui*, inlaid studs that indicate the positions where harmonics and stopped notes may be sounded, began to appear. This is a most significant development, implying the use of just intonation and recognition of a wide gamut of pitches, including those of harmonics. Specialized *qin* writings also began to appear. The *Qindao bian* [Essay on the way of *qin*] by Huan Tan (*c*23 BCE–50 CE) describes performances with Confucian principles; the *Qincao* [*Qin* compositions] by Cai Yong (133–92) lists programmatic titles and stories of 47 pieces, most of which appear to be songs.

During the Jin dynasty the *qin* evolved into an instrument essentially the same as the traditional one of 7 strings and 13 *hui* played today. Legends about several prominent musicians and compositions appeared. Cai Yan (*b* 177 CE), the daughter of Cai Yong and an esteemed female performer in later *qin* narratives, inspired the composition of *Hujia shiba pai* ('Eighteen Stanzas of Barbarian Pipe Music') and a number of related works. Ruan Ji (210–63), a scholar-official and musician, composed *Jiukuang* (Intoxicated), a version of which is a favourite of modern audiences. Huan Yi played a flute melody that was rearranged into the classical *qin* piece *Meihua sannong* ('Three Variations on Plum Blossom'); variation is a compositional strategy commonly found in tradition *qin* pieces, and ensemble playing of *qin* with the vertical flute (*xiao*) is still common.

But the towering figure in this period is Ji Kang (223–62), a scholar-official and musician who wrote the *Qinfu* [Poetic essay on the *qin*] and played a major role in the evolution of *Guangling san* (also called 'Nie Zheng Assassinates King Han'), a masterpiece of complex and extensive structure; versions of four compositions attributed to Ji are still performed today. In the *Qinfu*, Ji described titles and programmes of many compositions, classifying them into refined and vernacular pieces and explaining their structural features and aesthetic principles. His explanations, which are further elaborated in his seminal treatise *Sheng wu aile lun* [Music has no sorrow or joy], demonstrate a master musician's insights on performance and composition. Despite Ji's claim that *Guangling san* would disappear with his death (he was executed in 262 CE), the piece has been preserved, and its earliest extant version is now notated in a 15th-century score.

As complex instrumental solos and virtuoso performing techniques emerged, notation was developed as an aid. The earliest extant form of *qin* notation is called *wenzipu* ('prose notation'), a Tang dynasty sample of which preserves the earliest known notated *qin* composition,



19. 'Listening to the qin' (Tingq in tu), scroll by Zhao Ji (the emperor Huizong, reigned 1101–25). This painting exemplifies the intimacy of the rapport between player and discerning listeners in a refined natural setting. This is also the earliest known depiction of a qin played on a table

Youlan ('Lone Orchid'), attributed to Qiu Ming (493–590). As *wenzipu* explains pitches and finger movements with prose, it was cumbersome, and simplification was inevitable. By the end of the Tang dynasty, *jianzipu* ('simplified character notation') appeared. In this notation, parts of various Chinese characters are gathered into composite symbols to specify performing techniques and locations where the strings are stopped (*see* QIN). *Jianzipu* leaves many aspects of *qin* music unnotated, in particular the precise rhythm, but it exemplifies traditional aesthetics and practices: a *qin* composition is not an inflexible object, but must be 'recreated' by performers. The process of interpreting the *jianzipu* of a historical composition and recreating it is called *dapu*; since the 1950s many pieces notated in early sources have been recreated and issues of the process discussed.

During the Tang dynasty (618–907), *qin* music became a sophisticated art practised by professional performers and privileged connoisseurs alike. Poems and essays of the time record numerous *qin* activities and reveal significant advances in repertory, theory, aesthetics and production of the instrument. For example, Zhao Yeli (563–639), a vocational performer, edited *qin* compositions, compiled a treatise on performance techniques and commented on the distinctive styles of regional performers. His ideal of plucking the strings with both the nail and flesh of the fingers still guides 20th-century performers. Instruments constructed by the Lei family of Sichuan were acclaimed by both professionals and amateurs. Traditionally, *qin* are not only used as musical instruments but also appreciated as *objets d'art*.

Features of the tradition living today took shape in the Song dynasty, to which period authentic *jianzipu* scores and historical accounts still current today can be reliably traced. The *Qinshi* [*Qin* history] by Zhu Changwen (1038–98), the first formal and chronological history of the genre, highlights the rise of regional schools and records genealogies of *qin* musicians. It explains, for example, the prominence of the court musician Zhu Wenji (*fl* 976–83) and his school. One of his many acclaimed disciples was Yi Hai, a monk whose performance was described as particularly expressive by Shen Gua (1031–95), a leading scholar-official and scientist of the time. In the Southern Song dynasty (1127–1279), the Zhejiang school rose to fame, represented by Guo Chuwang (*fl* 1260–74), whose masterpiece, *Xiaoxiang shuiyun* ('Waters and Clouds of the Rivers Xiao and Xiang'), is now a frequently performed classic.

Throughout the Song dynasty, professional *qin* musicians and musical literati collaborated closely with one another. Ouyang Xiu (1007–72), a great literary figure of the time, wrote an essay that inspired a *qin* musician to create the *Zuiweng yin* ('An Intoxicated Old Man's Chant'). Jiang Kui (1155–1221), perhaps the most famous poet and composer in ancient Chinese music history, wrote both the melody and the text of *Guyuan* ('Ancient Lament'). Musicians and literati also worked together to collect ancient scores and compile multi-volume anthologies of *qin* music and texts such as Yang Zuan's *Zixia dongpu* [Notation of Purple Cloud Cave] and Xu Tianmin's *Xumen qinpu* [Notation of the Xu school]. Although these anthologies are now lost, their influence and contents can be traced to some extent in later sources. By the end of the Song dynasty, the *qin* had become inseparable from the literati. Even encyclopaedias such as

the *Shilin guangji* [Comprehensive record of the forest of affairs] would include a chapter on the genre, explaining its history and practices and providing notation for *diaoyi*, short preludes performed to test tunings and to introduce the musical affects and modes of lengthy solos. The appearance of these preludes attests to the increasing importance of tunings and modes in traditional *qin* theory and appreciation.

Qin music flourished in the Ming dynasty (1368–1644), producing many new works, notated anthologies and treatises on theory and aesthetics. While Ming *qin* musicians faithfully maintained pre-existing theories and pieces, they also produced new ideas and compositions. Comparison of different versions of pieces as preserved in scores ranging over several centuries demonstrates not only their shared components but also their structural and theoretical differences. The demand for *qin* music produced a market for *qin* anthologies. Their market value is attested by the fact that some anthologies carelessly plagiarized earlier works and were produced solely for financial gain.

Most Ming anthologies are, however, meticulously prepared, reflecting historical and musical interests. The 15th-century edition of the *Taigu yiyin* [Remnants of ancient sounds], originally compiled in the Song dynasty, preserves no notated music but surveys traditional *qin* knowledge, stating, for example, the following points. Gentlemen (*junzi*) use the instrument as a means of self-cultivation. The upper and lower soundboards of the *qin* are, respectively, made round and flat to symbolize Heaven and Earth; the seven strings represent the five elements (metal, wood, water, fire and earth), rulers and officials in the human world. The instrument produces three kinds of sounds: harmonics, open strings and stopped strings. During performance, which should only occur in appropriate venues, musicians should assume a respectful posture and use fitting techniques to accurately produce pitches and articulate phrases. While performing, musicians should devotedly listen to the sounds produced, and their minds should not wander. They should not care if there is an audience or not: *qin* musicians, however, did and still do gather to play music and socialize in 'refined meetings' (*yaji*).

ZHU QUAN's *Shenqi mipu* [Wondrous and secret notation] of 1425 is the earliest extant *jianzipu* anthology of *qin* music. Its 1st fascicle preserves 16 pieces from the Northern Song dynasty (960–1127) and earlier; its 2nd and 3rd fascicles preserve 48 pieces composed since the Southern Song. The anthology also includes an informative preface, detailed notes on the individual pieces and programmatic subtitles for their sections. Such verbal descriptions are standard features of traditional *qin* notated sources and provide essential data for recreating and performing *qin* music. Xie Lin's *Taigu yiyin* [Remnants of ancient sounds] of 1511 is an anthology of 35 *qin* songs, the melodies of which are syllabically set to poetic texts. As the volume includes not only new songs but also those transmitted from the Tang and Song dynasties, the anthology demonstrates the continued vitality of the vocal branch of the *qin* tradition. Zhu Houjue's *Fengxuan xuanpin* [Wonderful manifestations of customs] of 1539 is noted for its 154 pictograms that illustrate musical, poetic, kinetic and cosmological attributes of various performance techniques. For example, *yan*, a technique whereby the left thumb lightly taps the top soundboard of the *qin*, is compared to howling in an empty valley: the illustration for the technique depicts standing on a ridge, howling and listening to echoes.

Two anthologies from the late Ming indicate distinctive trends of their time. The historical and academic interests of the late Ming are reflected in Jiang Kelian's *Qinshu daquan* [Compendium of *qin* documents] of 1590. Encyclopedic in nature, this anthology of 22 fascicles preserved 62 pieces and a vast collection of writings selected from numerous theoretical, literary and historical sources. The refined taste of privileged literati musicians of the late Ming is reflected in Yan Cheng's (1547–1625) *Songxianguan qinpu* [*Qin* notation of the Pine and Silk Studio] of 1614. Preserving 29 pieces, Yan's anthology embodies the rise of the Yushan school in the Changshu area of Jiangsu province and perpetuates its particular repertory, style and aesthetic. *Liangxiao yin* ('Serene Evening') in this influential anthology has since become a favourite for masters to teach *qin* music structure and technique. It includes a prelude, an exposition of the main thematic materials, an introduction of additional material, a recapitulation and a coda; both the prelude and the coda feature the use of harmonics and non-metered rhythm. Though brief, the piece employs many standard techniques of plucking, stopping and vibrato.

Yan's anthology includes neither programmatic subtitles nor explanations; theorizing *qin* music as a purely instrumental genre, he argued that musical expressiveness lies in the manipulation and production of sounds. Yan's ideal was later distilled into the motto of 'clear, subtle, light and broad' that has been widely accepted as a guiding principle of *qin* performance. Emphasizing controlled refinement, it reflected the aesthetic preferences of privileged and literary musicians from a scholar-official background. It was balanced by the work of Xu Qingshan, another major figure of the Yushan school, who wrote 24 principles of *qin* music performance and aesthetics and left a legacy of more than 30 compositions that eschewed the dogmatic application of aesthetic principles.

In the Qing dynasty (1644–1911), *qin* musicians carried on their tradition, transmitting pre-existing pieces, composing new ones, compiling anthologies and launching new schools with distinctive styles and aesthetics. Dominating the scene was the Guangling school of Yangzhou. Xu Qi, a member of this school, produced the *Wuzhizhai qinpu* [Notation of the Five Learnings Studio], an anthology that became influential after its posthumous publication in 1722. The score was meticulously edited, creatively revised and comprehensively annotated. Similarly, Dai Yuan produced the popular *Chuncao tang qinpu* [*Qin* notation of the Spring Grass Studio] of 1744 and proposed eight practical and insightful principles of *qin* music-making: it should be expressive, melodious like singing, rhythmically accurate and diversified, and articulated like natural breathing; performers should play not only with the fingers but also with the energy of the whole body, producing clear and harmonious tones, showing a clear understanding of the notation and identifying differences among the various schools and music masters. Zhang Chun (*c*1779–*c*1846) experimented with the use of *gongche* notation to supplement the pitch and rhythmic indications in *jianzipu*; he also published *qin* arrangements of vernacular songs, while publicly acknowledging the non-élitist roots in *qin* music. Zhang Kongshan (*fl* 1851–1904) recreated the piece *Liushui* ('Flowing Water'),



20. Guan Pinghu interpreting the 1425 version of Guangling san, 1954

transforming it into a programmatic piece that not only demonstrates the expressive potentials of the instrument but also challenges the traditional and Confucian ideal of control and moderation. The piece includes 72 rounds of *gun* and *fu*, rapid arpeggiandos of the seven strings.

The modern era of *qin* music begins with the early 20th century, when it was meagerly sustained by an élitist and patriotic group of musicians and intellectuals under the pressures of modernization and westernization. Yang Zongji (1865–1933) laid a musical and objective foundation for contemporary *qin* scholarship with his encyclopedic *Qinxue congshu* [Collected writings of *qin* studies]. Yang taught many students, including GUAN PINGHU, a central figure in the modern history of the *qin*, who recreated a number of historical *qin* pieces and himself became an influential teacher (fig.20).

The other central figure is ZHA FUXI, a scholar-official and musician whose research and fieldwork transformed *qin* scholarship. In 1936 Zha organized a society to connect *qin* musicians; the publication that celebrated the forming of the society, the *Jinyu qinkan* [Journal of the *qin* society of contemporary Yu region], includes a wealth of historical and musical data and is a precious record of *qin* music of the time. Since the establishment of the People's Republic of China in 1949, the *qin* has been taught in the new conservatories, bringing further communication between regional styles. In 1956 Zha Fuxi led a fieldwork project to interview *qin* musicians throughout the nation, recording their music and collecting their notated sources. In the same year he published a major index of extant *qin* compositions, identifying a repertory of 646 pieces and their more than 2000 different versions.

In 1962, the Beijing *Qin* Research Society, which Zha Fuxi helped launch in 1952, published the *Guqin quji* [Collection of *qin* music], an anthology of 79 transcriptions of performances by *qin* masters. Presenting *qin* music in both Western staff notation and *jianzipu*, this anthology and its sequel facilitate modern and comparative analyses. With Zha's editorial guidance, the *Qinqu jicheng* [Anthology of *qin* music] was also launched, a major series of facsimiles of historical scores and anthologies; by 1997, 16 of the projected 24 volumes had appeared, generating much progress in *qin* music-making and research.

In addition to Guan and Zha, many other 20th-century masters strove to carry on the *qin* tradition, such as WU JINGLUE, Yu Shaoze, ZHANG ZIQIAN, Yao Bingyan, Cai Deyun and Wu Zonghan, all master musicians noted for their distinctive personal styles. Many of their students have subsequently become successful performers and scholars, including Cheng Gongliang, Gong Yi, Lau Chorwah, Li Xiangting, Liang Mingyue, Lin Youren, Lü Zhenyuan, Tong Kin-Woon, Wang Di, Wu Wenguang, Xu Jian and Bell Yung, who have performed globally and produced many recordings, articles and monographs. Stimulated by these activities, many ethnomusicologists in the West have developed interest and expertise about the genre, resulting in a substantial literature in Western languages. Several composers, such as CHOU WEN-CHUNG, Liang Mingyue and ZHOU LONG, have composed music in an avant-garde idiom inspired by the sound and aesthetic world of the *qin*. Today *qin* music thrives, with an ever increasing number of performances, recordings and publications, while gradually adjusting to the social and musical challenges of a rapidly changing China.

(b) Zheng. Throughout the imperial period the *zheng* plucked zither was used not only in ensemble music but also as a solo instrument, serving as a source of self-cultivation and entertainment. Since the solo *zheng* was played mainly by the literati, female members of the imperial family, courtesans and professional musicians serving at court, its music was often associated with romantic subjects, such as the beauty of nature or women, sentimental feelings of love and sad memories.

Since the Ming dynasty (1368–1644), solo repertories have been closely related to regional ensembles incorporating *zheng*, although since the mid-19th century solo playing has tended to gain a higher profile. In the 20th century, the influence of conservatory teaching fostered greater technical complexity, but regional styles are still cultivated, with distinctive repertories and techniques. The most common structure of *zheng* pieces in both north

and south is the *Baban* tune-family, a 68-beat structure with a fixed phrase pattern, often performed in metrical variations of increasing tempi (*see* §(i) above and §(c) below). Though many regional traditions persist, two broad styles, northern and southern, are commonly identified, the former represented by Henan and Shandong provinces, the latter by the Chaozhou and Hakka regions of eastern Guangdong.

In Henan and Shandong the *zheng* is part of ensembles accompanying vocal music and playing solo pieces: in Henan the *bantou* genre, in Shandong the string chamber ensemble genre called *peng Baban* ('knocking Eight Beats'). The Henan solo style is known for its lively action, with short descending phrases played with a quick plucking of the right thumb, accompanied by rapid and wide left-hand vibrato. The repertory has two parts: *bantou qu* and *paizi qu*. The former, which follows the *Baban* structure, may be played as prelude to *dadiao quzi* ('great melodies'), from which the *paizi qu* ('labelled melodies') also derive. Pieces such as *Tianxia datong* ('Universal Harmony') and *Bainiao chaofeng* ('Hundred Birds Honour the Phoenix') have become widely popular.

The Shandong school is noted for its 'earthy' style. Its melodies are often embellished with descending and ascending glissandos around the melodic notes. Repertory includes *Lao Baban* ('Old Eight Beat') and some minor tunes from the local narrative singing genre *qinshu*; the pieces *Gaoshan liushui* ('High Mountains and Flowing Waters') and *Hangong qiuyue* ('Autumn Moon over the Han Palace') are nationally renowned.

In the south, the Chaozhou and Hakka styles are closely related, and indeed are thought to preserve elements of the ancient music of north-central China. Although not part of larger instrumental ensembles, the *zheng* is performed both solo and in a chamber ensemble called *xianshi* ('string poem') or *xiyue* ('fine music') in Chaozhou and *sixian* ('silk string') or *qingyue* ('pure music') among the Hakka. The three main modes of Chaozhou *zheng* music, *qing sanliu*, *zhong sanliu* and *huowu*, have been much studied. Metrical variations are again common. Both Chaozhou and Hakka repertories distinguish between *Baban* variants and other melodies. The Chaozhou repertory includes *Pingsha luoyan* ('Geese Alighting on the Sandy Shore'), *Hanya xishui* ('Winter Crows Playing in the Water') and *Liuqing niang* ('Lady Liuqing'); *Jiaochuang yeyu* ('Night Rain Sprinkling the Window') and *Chushui lian* ('Lotus Blossoms Emerging from the Water') are major Hakka pieces.

In modern times the Wulin *zheng* school, centred in Hangzhou in Zhejiang province and based on the local *tanhuang* narrative singing style, has been popularized by Wang Xunzhi (1899–1972). Other regional solo and ensemble traditions invite further study, such as those in northern Shaanxi and southern Fujian and the Cantonese *nanyin* vocal tradition.

As many *zheng* masters sought to develop their music from regional identities into both personal and national styles during the first half of the 20th century, the solo *zheng* tradition grew quickly. Except for its use in court, the *zheng* was little known in Beijing before its introduction in the 1920s by Lin Yongzhi and Wei Ziyou. Their disciple Lou Shuhua rearranged a traditional *zheng* piece and named it *Yuzhou changwan* ('Fishermen Singing in the Twilight'), which subsequently became a model piece for both contemporary practice and performance. LIANG TSAI-PING not only rearranged old *zheng* melodies and composed new ones but assembled *Nizheng pu*, the first *zheng* teaching manual, published in 1938 (*see* ZHENG, fig.2).

In the 1940s, for the first time in Chinese history, a *zheng* performance course was offered at the national music conservatory at Nanjing (Nanjing Guoli Yinzhuan), and some fine *zheng* masters taught in conservatories under the People's Republic. By that time the *zheng* was also becoming common on the concert stage. Influential performers and teachers include CAO DONGFU (1898–1970) from Henan; Gao Zicheng (*b* 1918) and Zhao Yuzhai (*b* 1924) from Shandong; Su Wenxian (1907–71), Guo Ying (*b* 1914) and Lin Maogen (*b* 1929) from Chaozhou, and the Hakka LUO JIUXIANG (1902–78). CAO ZHENG (1920–98), trained in the Henan style, is also an influential pedagogue. His teacher Liang Tsai-ping has been active in performing and teaching both in Asia and the West since emigrating to Taiwan. The Beijing *Zheng* Association was founded in 1980, the first of its kind.

Since the 1950s, many new pieces have been composed. Performance techniques have developed further, especially in the use of the left hand to play harmony and counterpoint together with the right hand. *Qingfeng nian* ('Celebrating the Harvest', Zhao Yuzhai, 1955), *Zhan taifeng* ('Struggling with the Typhoon', Wang Changyuan, 1965) and the *zheng* concerto *Miluo River Fantasia* (Li Huanzhi, 1984) are hallmarks of the new style. In the 1980s, experimental pieces using atonal idioms were also composed, such as *Sandie* ('Three Sections', Ye Xiaogang, 1984), *Jiunong* ('Nine Phrases', Li Binyang, 1986), and *Shanmei* ('The Goddess of the Mountain', Xu Xiaoling, 1989).

To accommodate such requirements, the instrument itself has been modified since the 1970s. Zhang Kun of the Shenyang Music Conservatory designed and produced a *zhuandiao zheng* ('changeable key *zheng*'), with a harp-like pedal mechanism; a chromatic *die zheng* ('butterfly *zheng*') was designed by He Baoquan of the Shanghai Conservatory of Music. While the 21-stringed *zheng* is most commonly used now, the traditional 16-stringed *zheng* is still in use among some musicians.

(c) Pipa. Before the Tang dynasty (618–907), the *pipa*, a plucked lute, seems to have been used mainly in ensemble, accompanying singing and dancing for the entertainment of the imperial and noble courts. During the Tang period, it was also used as a solo instrument in both courtly and folk contexts. Later the *pipa* became a major accompanying instrument for several genres of narrative singing and opera-derived forms, such as *tanci* and *Kunqu* in Jiangsu (see §1 above). It also became part of various instrumental ensembles.

Today the *pipa* is best known as a solo instrument. The music is mainly transmitted orally, and the original composers are unknown; scores are used mainly as an aid to memory. A piece may be played in different versions by players from different regional schools, and individual musicians may add their own creative elements. Although several *pipa* scores from the late Tang and Five Dynasties periods, written in forms of tablature, were discovered in the 20th century, their interpretation is controversial,

and no further *pipa* scores have come to light from before 1819. These more recent *pipa* scores are written in *gongche* notation. Although pieces in the 1819 score had evidently been handed down from an earlier time, we can only date living traditions of *pipa* music firmly from that year; however, pieces in this score have been performed continuously since then.

Traditionally, *pipa* solo was practised by two social groups: literati and musicians of low social status. The major body of extant traditional pieces was played and preserved by literati, who used the *pipa* as a means of self-cultivation and entertainment. Apart from the controversial Ju Shilin score, said to date from the late 18th century, four early collections of *pipa* pieces are used today, compiled by Hua Qiuping (1784–1859), Li Fangyuan (*b* *c*1850), Shen Zhaozhou (1859–1930) and Shen Haochu (1889–1953). The editors of these collections were themselves *pipa* players, and their scores made an important contribution to the transmission of their performing schools.

Most traditional *pipa* pieces have titles that describe natural scenes, historical events or human emotions; there are also some pieces with non-programmatic titles, such as *Baban* ('Eight Beats'), the title relating to its musical structure. Traditional pieces are categorized in different ways. They are divided into *daqu* ('large piece' or suite) and *xiaoqu* ('small piece') based on length. About 30 'large pieces' and 150 'small pieces' are notated in extant *pipa* collections. A 'large piece' usually has several sections, whereas most 'small pieces' have only one section and a metric structure of 68 *ban* ('beats' or measures). Both 'large' and 'small' pieces are further divided into 'civil' (*wen*) and 'martial' (*wu*) pieces.

Civil pieces are often refined and elegant, and are played at a slower tempo with a soft dynamic; they are considered to be feminine in nature. The well-known *Xiyang xiaogu* ('Flute and Drum at Sunset') is a typical civil piece: it consists of several sections describing the exquisite scenery of a river during a spring night. Other popular civil pieces include *Yue'er gao* ('The Moon on High'), *Saishang qu* ('Song at the Frontier') and *Pu'an zhou* ('Incantation of Pu'an).

On the other hand, martial pieces are often very powerful and mighty, are viewed as being masculine, and are played at faster tempos and at louder dynamics. The most famous is *Shimian maifu* ('Ambush from All Directions'). It portrays the historical battle between the warlords Liu Bang and Xiang Yu in 202 BC, when Liu Bang used various ambush-strategies in this battle, routing Xiang Yu. In the piece, special *pipa* techniques are used to imitate sounds such as the frantic running and neighing of horses, the screaming of soldiers and the clashing of spears. Together these sounds combine to portray a lively sonic picture of the ancient battle. Other famous martial pieces include *Haiqing na tian'e* ('Hunting Eagles Catching Swans'), *Bawang xiejia* ('The Tyrant Takes Off his Armour') and *Jiangjun ling* ('Command of the General').

Along with the development of local performing traditions and their transmission from teacher to student, regional performing schools appeared. According to Hua Qiuping's *Pipa pu* of 1819, there were two *pipa* performing schools at that time: the 'southern' and the 'northern' schools. By the late 19th century and the early 20th, four schools had appeared in the Jiangnan (lower Yangtze river valley) area, named after the places where they developed: Wuxi, Pinghu, Chongming and Pudong. The four printed traditional *pipa* collections belonged to the four schools. During the 1920s and 30s, another school took shape represented by Wang Yuting (1872–1951) in Shanghai. These Jiangnan schools are considered to be extensions of the earlier southern school. At the same time, the earlier northern school, represented by Wang Lu (1877–1921), continued mainly in Shandong province. The major differences among these schools were different repertory and playing techniques, as well as distinct interpretations of the same pieces. But they all belonged to the literati tradition in general and shared many basic features and repertory.

Low-status musicians were another social group transmitting traditions of *pipa* solo. They played the *pipa* for their living on the streets or in teahouses. The music was transmitted orally, and their repertory was mainly adopted from folksong or local opera. *Longchuan* ('Dragon Boats') is a good example of their repertory, describing the lively scene of the dragon boat race among ordinary people at a folk festival. It is composed of several so-called 'gong-and-drum sections', which imitate the sound of a percussion ensemble, alternating with melodic sections adopted from folk tunes. The blind musician ABING (1893–1950) was an outstanding representative of this social group.

Since roughly the 1920s, another group, that of modern intellectuals, started to influence the *pipa* solo tradition. These players usually had some training in Western music, and though they learned *pipa* from traditional literati, they made changes to the music, rearranging the frets of the *pipa* based on the 12-note equal temperament and using cipher or Western staff notation. Meanwhile, they composed new pieces to describe modern events or feelings. Musically, these works illustrate Western influence in their melodic style and harmonic elements. *Gaijin cao* ('Exercise for Improvement') and *Gewu yin* ('Prelude for Song-and-Dance'), both composed in 1927 by LIU TIANHUA, are good examples of this kind of composed piece. Influential modern pedagogues include WEI ZHONGLE and LIN SHICHENG.

Since the 1950s, *pipa* solo has been best known from performances by professional urban players who learned from traditional literati or modern intellectuals and who have tended to synthesize the styles of traditional regional performing schools. They usually work in a professional performing troupe or a music conservatory, relying on notation for transmission more than before. Concerts and mass media have become their major performing arenas. When they play traditional pieces, they often arrange and condense them to appeal to modern tastes. They also play contemporary composed pieces, some of which are popular concert items, such as *Yizu wuqu* ('Dance of the Yi People') by Wang Huiran (1960), *Gan huahui* ('Going to the Fair') by Ye Xuran (1960), *Langyashan wu zhuangshi* ('Five Heroes of Langyashan') by Lü Shao'en (1960) and *Caoyuan xiao jiemei* ('Little Sisters of the Grassland') by Wu Zuqiang, Wang Yanqiao and Liu Dehai (1973).

Today, apart from the contexts of conservatories and concert halls, *pipa* traditions also survive in silk-and-bamboo ensembles in central-eastern China and in rural areas such as northern Shaanxi and Shandong, where the *pipa* may be part of a small ensemble that often accompanies narrative singing.

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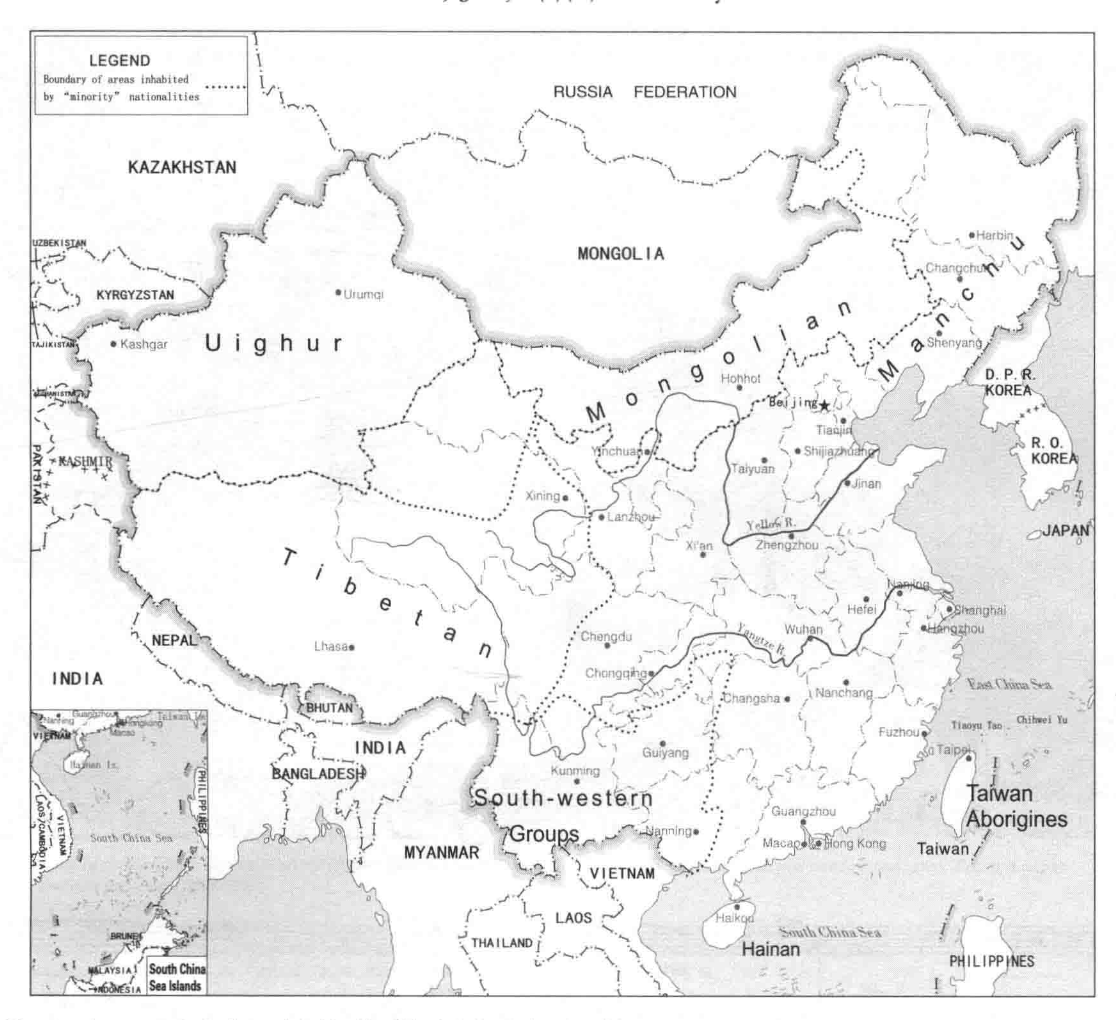
5. Minority traditions. The government of the People's Republic of China divides its citizens into 56 officially recognized ethnic groups or 'nationalities' (*minzu*) (fig.21). Over 90% are categorized as Han Chinese, while the remainder are divided among 55 'minority nationalities' (*shaoshu minzu*). Recognition of a nationality as a separate group is theoretically based on Stalin's concept of a nation as a historically constituted, stable community sharing common language, territory, economic life and psychological profile. In practice, grey areas, contentious classifications and scholarly debates abound. Nevertheless, the official classifications, which predominate in the literature, are adopted below.

Current government policy towards minority culture includes salvaging cultural heritage, considered threatened by both modernization and the many pre-1980s political movements; helping minorities cultivate distinct cultural forms; and promoting socialist national unity. Minorities generally are perceived by the Han Chinese as 'good at singing and dancing' (*nengge shanwu*), and their performances are frequently showcased at national festivals. Minority populations are concentrated in south-western and north-western China.

Fieldwork on minority music began before 1949 but accelerated in the 1950s, when the new Communist government dispatched teams to document minority music and dance. Apart from pure research, this provided raw material for professional composers and performing troupes. Research ceased during the iconoclastic Cultural Revolution (1966–76) but has resumed since the late 1970s and has led to the publication of many anthologies, monographs and articles. Sound and video field recordings are preserved privately or in the archives of national-, province- or county-level institutions. A few such recordings were issued commercially in the 1990s. *See also* Taiwan, §2; Tibetan music; and Mongol music.

(i) South China (ii) North and west China.

(i) South China. Four language families are represented among minorities in southern China (the provinces south of the Yangtze river and southern Sichuan): Tai (Zhuang, Buyi, Dai, Dong, Shui, Mulam, Maonan, Li); Tibeto-Burman (Tibetan, Yi, Lisu, Hani, Lahu, Jinuo, Naxi, Jingpo, Dulong, Qiang, Pumi, Nu, Achang); Miao-Yao (Miao, Yao and probably She); and Mon-Khmer (De'ang, Bulang, Wa). Unclassified or isolated languages include



21. Map showing some principal areas inhabited by China's 'minority' nationalities
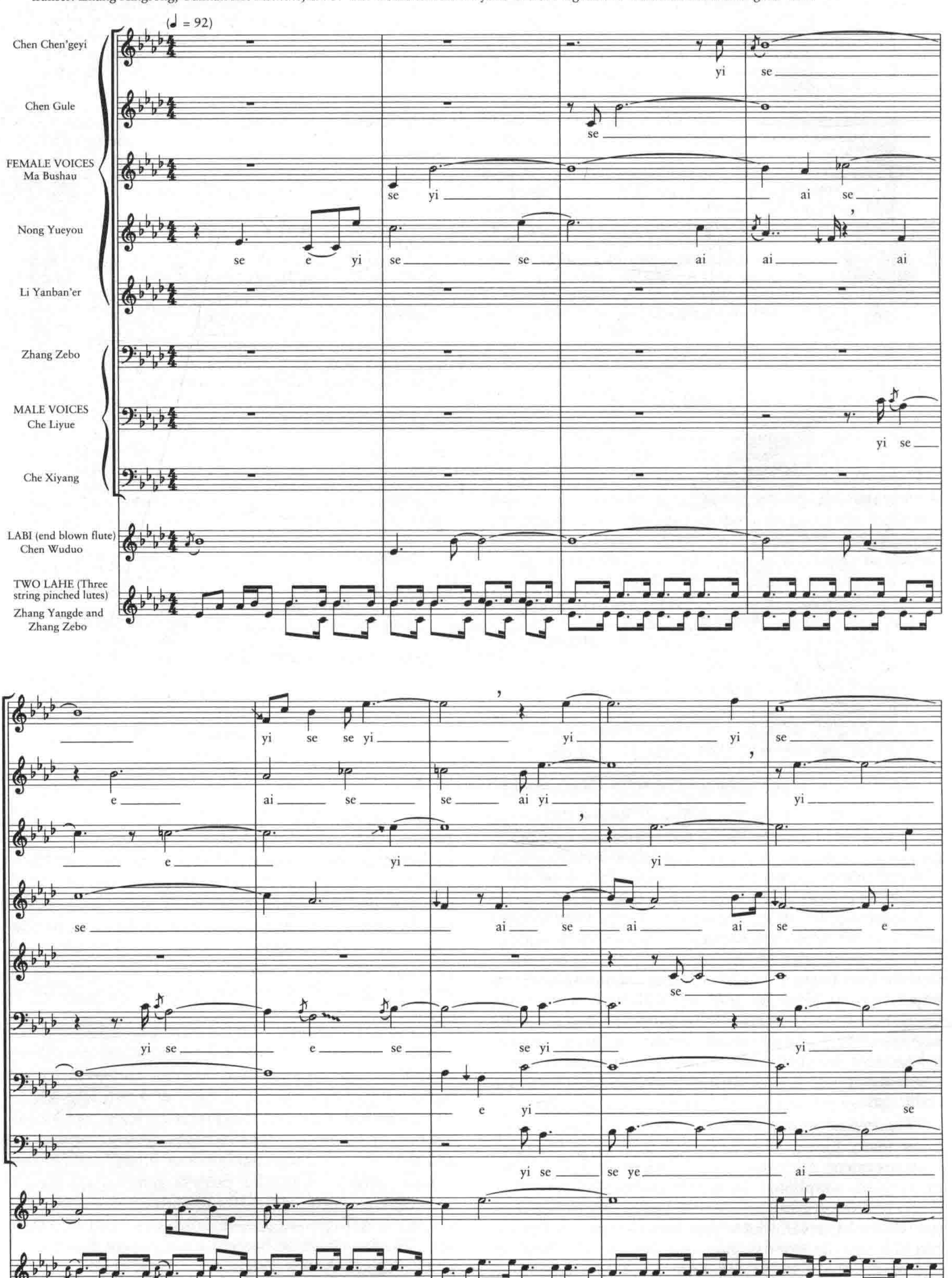
those of the Gelao, Tujia, Bai and Jing. The Hui (Muslims) speak local Han dialects. Some minorities live near other groups and speak several local languages, including Han dialects; others have borrowed substantially from Han Chinese or even largely lost their own language.

Minority populations vary greatly; the 1990 census recorded over 15 million Zhuang, but under 6000 Dulong. Southern minorities are heavily concentrated in south-western provinces: non-Han constitute almost half the population in Guangxi and a third in Yunnan and Guizhou, but are numerically insignificant in the south-east. Generally, members of minorities living around urban areas adapt to mainstream Chinese culture, while those in remote regions often preserve distinctive ethnic traditions.

(a) Traditional musics and their context. Vocal music takes many forms, with folksongs (*min'ge* in Chinese) most prevalent. All 'nationalities' seem to have solo songs; many have antiphonal songs, alternating between two individual singers, between leader and chorus or between two choruses; several have multi-part songs, and many combine simultaneous singing and dancing. The Naxi of Lijiang county, Yunnan, are known for solo singing as well as for their leader-chorus antiphonal festive song-and-dance 'Alili', and for their two-part funeral song-dance 'Remeicuo', sung polyphonically by male and female choruses. The Miao of Guizhou, like many other groups, use individual male-female response singing (*duige*) in courtship. Vocal timbre often marks a particular minority or genre; for example, singing in the song-and-dance of the Yi of Mouding county, Yunnan, is characterized by free alternation between open-throated natural voice and a thin falsetto pitched an octave above. A piercing, semi-open-throated natural voice with slow, wide vibrato on long held notes is considered typical of much Naxi solo singing.
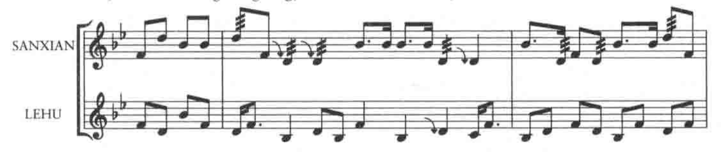
Many ethnic groups combine singing with instrumental accompaniment. A complex form of vocal polyphony among the Hani of Honghe county, Yunnan, includes eight voices, *labi* (end-blown flute) and two *lahe* (three-string plucked lutes) (ex.9). Yi song-and-dance in Mouding county involves some heterophony in group singing and heterophonic accompaniment on bowed and plucked strings. Several minorities possess genres regarded by Chinese scholars as equivalent to Han Chinese narrative-singing. A well-known form is *dabenqu* of the Bai of Dali, Yunnan, in which a singer accompanies himself on plucked lute. A few minorities, often those in more developed areas, have dramatic forms considered equivalent to Han Chinese opera. Some genres, such as Bai and Dai opera in Yunnan and Zhuang opera in Guangxi, were

Ex.9 Opening of vocal section of transplanting seedlings song, Baina branch of the Hani, Azhahe township, Honghe county, Yunnan province; transcr. Zhang Xingrong, Yunnan Art Institute, 1995. The words call on everyone to work together to ensure the rice shoots grow well.



22. Members of the amateur Dayan Ancient Music Association playing Naxi Dongjing music at a tourist concert in Dayan Town, Lijiang county, Yunnan province, May 1992

Ex.10 Part of 'Sani tune', Sani branch of the Yi, Lunan county, Yunnan province, played on *sanxian* (three-string plucked lute) by Gao Yingfeng and *lehu* (three-string fiddle) by Zhang Renhua; transcr. Zhang Xingrong, Yunnan Art Institute, 1990.
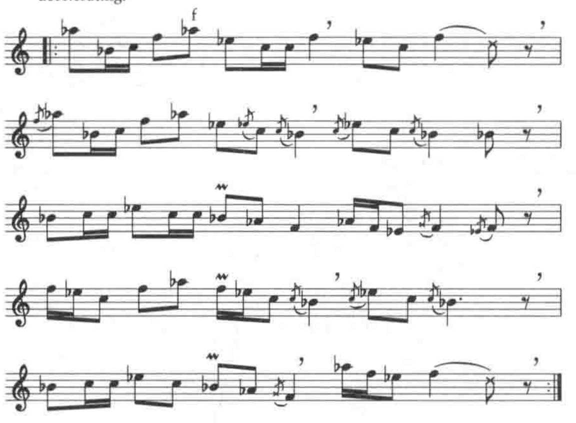


established before the 20th century; others, including Yunnanese Yi opera, were created after 1949.

China's minorities are renowned for their diverse instrumentarium, which has largely escaped the homogenization imposed in recent decades on Han Chinese instruments through factory manufacture. Individual ethnic groups often use a limited array of instruments, which helps give their music its distinctive flavour. The Li of Hainan Island traditionally lacked chordophones; they had a few membranophones, some distinctive idiophones, including jew's harp, rhythmic wooden poles and a two- or three-bar xylophone, and a range of aerophones, including one unique in mainland China, the nose flute. Certain instruments have achieved wide currency among southern minorities and are closely associated with them: the free-reed mouth organs LUSHENG and *hulusheng* are played by many ethinic groups, as are bronze drums (*see* BRONZE DRUM, §2) and tree-leaves; the JEW'S HARP is also widespread and is well known as a speech surrogate used in courtship among Yi, Naxi and other groups.

Sharing of instruments and musical genres among ethnic groups occurs frequently. Commonality of religious beliefs in Guangxi leads all ethnic groups, Han and minority, to perform similar ritual theatre (*shigongxi*). The origins of certain Naxi dances in Lijiang are attributed to neighbouring Yi, Lisu and Tibetans; and Naxi Dongjing music is clearly adapted from the Han Chinese Dongjing ritual societies found throughout Yunnan (fig.22). In some places, Yi musicians have adopted Han Chinese *suona* (shawms) and melodies, while Han Chinese in Yi areas sometimes participate in Yi dances; and national film and pop hit tunes occasionally reappear in minority 'folk' genres. There is also increasing interest in cross-border musical comparison with South-east Asia.

It is difficult to generalize about musical characteristics among so many disparate groups, although obviously distinctive combinations of instruments, vocal quality, texture, rhythm, scales and tuning characterize individual minorities (and sub-groups). Much music of the Sani (considered an Yi sub-group) from Lunan county, Yunnan, emphasizes what sounds to Western ears like an arpeggiated major triad (ex.10); this contrasts with anhemitonic pentatonic dance-tunes of other Yi peoples, or of the Naxi (ex.11), and is even more sharply

Ex.11 Dance-tune played on the Naxi fipple-flute *leizi bili* by Wang Chaoxin, Baisha township, Lijiang county, Yunnan province; transcr. Helen Rees, 1994. The tune is repeated many times with minor variations, usually accelerating.



f = fluttertongue

differentiated from the semitones and microtones of some multi-part Hani singing (see ex.9).

Within a single minority, different genres may have different musical characteristics. The Naxi flute dance-tune (fig.23) in ex.11 is in seven beats (4+3) and belongs to a body of similar monophonic tunes whose metrical units are very varied; but Naxi Dongjing instrumental music, borrowed from the Han, displays typical Han-style ensemble heterophony and a simple duple beat. In addition, absolute and relative tuning of instruments made by local craftsmen may vary considerably within accepted parameters. Most southern minorities traditionally have not used musical notation; a frequent exception is the use of *gongche* notation for Han Chinese-derived musics.

Music is traditionally employed in a huge variety of social contexts. Folksongs typically include love songs, wedding songs, funeral laments, work songs, children's songs, drinking songs and narrative or descriptive songs. Another category since the 1940s has been political songs: the Communist Party has long used folksong and opera in spreading patriotic, pro-Party and policy messages.

Many forms of music are still tied to certain occasions. The song-and-dance of the Yi in Mouding is performed today at the Torch Festival, at weddings, birthdays, village holidays and often in leisure hours. Life-cycle and religious rituals are particularly important occasions for musical activity. Dai and Tibetan Buddhist liturgical music flourishes in southern and northern Yunnan respectively; Christian Lisu, Miao and others converted by foreign missionaries in the late 19th and early 20th centuries still sing Christian hymns, some in four-part harmony, others adapted from local folksongs; and priests and shamans of many indigenous belief-systems still perform rituals involving traditional music.

(b) Music in the 1990s. Much traditional minority music, particularly that associated with religious ritual, suffered suppression during the sporadic political movements between 1949 and 1979, especially during the Cultural Revolution. Despite an impressive cultural revival since the political and economic reforms of the late 1970s, a whole generation missed out on the transmission of local culture. This, coupled with improved communications, extension of Han-language schooling, changes in work patterns and the advent since the 1970s of television and cassette culture, has led to a decline in much traditional minority music. Many older people and scholars regret this development and are trying to revive the transmission process. Naxi Dongjing musicians opened an academy in Lijiang in 1996 to train children, and the Yunnan Ethnic Culture Institute in Anning county



23. Wang Chaoxin plays the Naxi fipple-flute leizi bili at a village dance to celebrate the Beginning of Summer festival, Huangshan township, Lijiang county, Yunnan province, May 1992

hosts mentors and students studying minority cultural traditions. There are also calls for more minority music to be included in school and college curricula, which even in heavily minority areas favour mainstream Han Chinese and Western classical music.

However, many minority youngsters, like their Han Chinese counterparts, are captivated by pop music from Hong Kong, Taiwan, North America and China itself, and by the concomitant discos and karaoke gatherings popular even in the smallest towns. One or two minority pop groups have joined the trend: combining well-crafted songs with minority exoticism, synthesizers with 'ethnic' instruments, Yi or Han Chinese lyrics on the tape with mysterious Yi graphs on the cover, the Yi group Shanying ('Mountain Eagle') from Sichuan Province sold vigorously in south-west China in 1996.

State-supported song and dance troupes, established in most minority regions since 1949, play a quixotic role in preserving and disseminating minority music and dance. They certainly lend visibility and demonstrate government support for folk arts, and they are sometimes the last arena for colourful customs that have otherwise died out. However, their often conservatory-trained composers and performers frequently introduce Han and Western instruments, equal temperament and simple functional harmony to arrangements of local music. The results cleave to a national conservatory-inspired 'professionalized' style, often criticized by local folk musicians as 'flavourless'. The full gamut, from 'authentic' to 'professionalized', is presented on the CD *A Happy Miao Family*.

Musics of China's southern minorities are encountering outside influences at an unprecedentedly rapid rate, and for a variety of reasons some are dying out. Others, whether because of geographical remoteness or a continuing relevance to people's lives, are flourishing, adapting and even reaching out to new audiences. The tourist trade has offered commercial impetus to several Naxi, Yi and Li musics since the 1980s, and some minority musicians have toured abroad. Commercial recordings, too, are reaching overseas markets and bringing overdue recognition to the wonderful variety of sounds indigenous to southern China.

(ii) North and west China. This area comprises 12 of the 23 provinces of the People's Republic of China and four of its five autonomous regions. Nine of these territorial entities, from west to east comprising Xizang, Xinjiang, Qinghai, Gansu, Ningxia, Inner Mongolia, Heilongjiang, Jilin and Liaoning, are populated by a variety of ethnic groups, since a number of them have frontiers with neighbouring countries. These people belong to some 23 of the 56 recognized by the People's Republic 'national minorities'. (The ethnic groups and sub-groups ignored by the Chinese authorities, such as the Tuvan, Oïrat, Turkmen, Dolan and Loplik, are not covered here.) As the Mongolian and Tibetan populations are dealt with elsewhere, the following account deals with some of the musical traditions of the 20 remaining groups.

These ethnic groups can also be divided into large linguistic families. The Altaic family has a Turkic branch (comprising the languages of the Uighurs, Kazakhs, Kyrgyz, Uzbeks, Tatars, Salars and western Yugu or Yellow Uighurs), a Mongolian branch (the languages of the Daur, Dongxiang, Monguor and Baoan) and a Tunguso-Manchurian branch (the languages of the Manchurians, Sibe, Nanaï, Evenk and Orochen). Ethnic groups in China belonging to the Indo-European linguistic family include Tajiks (the Iranian branch) and Russians (the Slav branch). Finally, the population includes Koreans (linguistically close to the proto-Altaic family) and Muslim Hui or Han Chinese. At the time of the 1982 census these 20 or so ethnic groups comprised over 21 million people living in a territory of over 3·5 million km².

North China can be divided into eastern and western areas. Minority culture in the eastern area is largely influenced by Mongolian and Han Chinese traditions. North-eastern China is home not only to a substantial Korean population but also to Manchu culture, the shamanism of which has been a major topic of study; the Manchu Qing dynasty (1644–1911) also imported genres such as the *Taiping gu* into Beijing and other areas of China.

The musics of the western part of the region, however, relate much more to Irano-Arabo-Turkic musical traditions. Ancient chronicles contain many references to the music of the far west of China, including a reference in the 2nd century BCE to the ambassador Zhang Qian bringing a melody from the north-west of the empire back to the imperial capital. Two musical repertories in Chinese court music that were very fashionable at this period, the *guchui* ('drumming-and-blowing') and *hengchui* ('transverse blowing'), were much influenced by the traditions of the west of the country. Dynastic histories mention Turkestani ensembles representing 'barbarian' music playing a major part in successive imperial musical institutions from the Han dynasty onwards. The main such ensembles were those of *Qiuci* [Kuqa], *Shule* [Kashgar], *Gaochang* [Turfan], *An'guo* [Bukhara] and *Kangguo* [Smarkand]. In the sui dynasty, ensembles from Kuqa, Bukhara, Kashgar and Samarkand were among seven and later nine non-Han-Chinese ensembles; the early Tang emporer Taizong further increased the number of 'barbarian' groups at the court to ten, adding an ensemble from Turfan. Under the Yuan dynasty, in 1276, *huihui* musicians are documented, indicating Muslims from Xinjiang; a group of *huihui* dancers were present at the Ming court, and a Muslim ensemble was one of seven 'barbarian' ensembles during the Qing dynasty. Besides historical chronicles, frescos near the present town of Kuqa (formerly Qiuci), chiefly painted between the 6th and 10th centuries provide information about ancient Central Asian music. They show musicians playing some 20 instruments: strings, winds and percussion. Such written and pictorial records enable us to appreciate the vast amount of traffic in skills as well as goods that passed along the Silk Road, obeying forces that were sometimes centrifugal, sometimes centripetal. Despite certain modifications, several instruments that originated in Central Asia thus became Chinese, including the *suona*, the *pipa* and *huqin* bowed fiddles. A similar process occurred with musical forms, the best example being the *daqu* ('large piece' or suite), a Chinese musical genre that reached its peak under the Tang dynasty; strongly influenced by the ancient Turkestani suites now known as *muqam*, it spread as far east as Japan in the guise of *gagaku*.

Today, all the ethnic groups populating western China, that great crossroads of Far Eastern, Central Asian, Indian, Middle Eastern and Western civilizations, maintain their own flourishing and clearly distinct musical traditions, whether they are herdsmen or farmers, Muslims, Shamanists, Lamaists or Buddhists. For the region

is a place of particularism as well as exchange, and traditions are often attached not to a whole ethnic group but to a single oasis.

Unlike the other ethnic groups inhabiting the north of China, who often live on both sides of international frontiers, the Uighurs are concentrated chiefly in the People's Republic. Slightly over 6.6 million live in the autonomous Uighur region of Xinjiang (1988 census), whereas in 1991 there were only 263,000 in the former USSR. They are a sedentary farming people. The Uighurs themselves distinguish 'classical music' (*kilassiki muzika* formerly *ilim muzika* or *ilim nagmä*) and 'folksongs' (*xälq naxsisi*). The 'classical' tradition consists of the *muqam* (fig.24), monodic and modal instrumental suites to which songs and dances are performed, are 9, 12 or 13 in number, depending on their location and historical period of origin. Each suite has its own name and modal colouring. The Uighur version of this term, which is obviously of Arabic origin (*maqām*), seems to date from the 14th or 15th century.

The 12 *muqam* of Kashgar (*on ikki muqam*) are made up of three distinct parts, each further subdivided into several linked sequences. The first part, entitled *čoŋŋäġmä* or 'great music', begins with a '*muqam* heading' (*baši muqam*), an unmeasured sung prelude determining the whole concept of the *muqam*. After this introduction, some 15 linked sequences follow each other in a progressively accelerating tempo, passages of song alternating with an instrumental 'buckle' (*märġul*) that is performed to a faster tempo. The last note of a sequence is the first note of the next sequence. Musically, this initial section of the *muqam* is very tightly constructed. The next section takes its name from the sung passages of which it consists, *dastan* or 'stories'. Three or four such movements are performed, the narratives dealing with historical events or famous love stories. Again, they are separated from each other by an instrumental 'buckle' and the tempo of the sections accelerates progressively. Each has its own distinctive text, melody and rhythm. Finally, the third section of the *muqam*, entitled *mäšräp*, is entirely danced, and unlike its predecessor it does not alternate between sung and instrumental passages. After about two hours of uninterrupted music, the repetition of the '*muqam* heading' marks the end of the suite.

This, in broad outline, is the formal tripartite structure of the 12 *muqam* peculiar to the Kashgar area. Comparative analysis of the different forms of *muqam* found in Xinjiang shows that, depending on the particular oases of the province, there are three basic forms and four other forms derived from them. The three basic forms are largely heptatonic (as in Kashgar), pentatonic (as in Qumul) and hexatonic (as performed by the Dolan). It must also be emphasized that the *muqam* and indeed Uighur music in general has a great many rhythmic formulae, with asymmetry and much use of the *aqsaq* and patterns combining duple and triple note values.

The other musical genre defined by the Uighurs, folksongs, consists of a body of work that is both extensive and diverse. Traditionally, it is arranged according to geographical criteria, with places such as Kashgar, Ili and Khotan having their own repertories. Most of the songs are heptatonic, but they may be pentatonic (especially in eastern Xinjiang), or they may combine both aspects. They are written in the modes of C, D, E and G, a preference for certain modes depending on their location of origin. Like the *muqam*, the modes are envisaged in the context of the octave rather than the tetrachord or pentachord (as in Middle Eastern traditions.) There is also much rhythmic similarity between the songs and the *muqam*, for instance in the short cycles, the quantitative importance of variations and the extensive use of asymmetry and syncopation. The organization of the textual form into two or three quatrains of heptasyllabic or octosyllabic lines naturally goes together with the melodic structure, which usually consists of four melodic phrases running A-B-C-D. Most subject-matter deals with love in all its aspects (onset of love, love injured, betrayed, unrequited, past or revived). Some of the songs are in narrative style, relating a historic incident from the life of the Uighurs or celebrating a hero of the past.

Like the music itself, Uighur instruments belong to the Irano-Arabo-Turkic world, but they resemble still more the instruments of the interior of Asia. Examples include long-necked lutes played with or without a plectrum or bow (*dutar*, *satar*, *tanbur*, *rawap*), spike fiddles deriving from the Persian *kamānche* (*ghichak*), the wooden-framed long drum with a donkey-skin head (*dap*), kettledrums (*naġha*), the dulcimer with 14 quadruple strings struck by



24. Performance of the muqam in the Dolan area, Xinjiang, 1988

small mallets (čaŋŋ), derived from the Chinese *yangqin* and/or the Middle Eastern *sanṭūr*, and less commonly aerophones (the *sunay* and *baliman*).

The musical tradition of the Uighurs has been stressed here, first because it dominates and influences the traditions of the other ethnic groups of the Turkic branch of the Altaic linguistic family, and second because the traditions of those other groups differ little (apart from their Uighur borrowings) from the traditions of members of the same groups living in the Central Asian republics of the former USSR (*see* CENTRAL ASIA). Tajiks living in the same western part of China have some distinctive musical characteristics, however. Their melodies, mostly sung, are very short and monothematic, with a rapid tempo and a clear preference for rhythms in 7-time. Note also that they still use the old kind of three-string plucked lute (*setār*), on which they play equally old non-chromatic intervals of three-quarter tones.

The People's Republic of China, a multi-ethnic state that takes pride in its wealth of diverse traditions, is also anxious to affirm the existence of a *national* musical tradition, which involves manufacturing heavily sinicized versions of the products of other cultures. Only long research in the field will enable ethnomusicologists to get past such music and claim an acquaintance with the traditional musical culture of the national minorities.

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6. WESTERN-INFLUENCED STYLES. Almost the whole spectrum of Western music-making is now available to Chinese audiences in recorded or broadcast form, and live performances range from traditional Irish music to classical piano recitals and heavy metal concerts. Numerous Chinese soloists, orchestra members and singers have achieved expertise in the performance of Western music of the 'common-practice' period. This section, however, concentrates on the composition in China of new music drawing on Western idioms. The mass song tradition and the so-called 'conservatory style' of music are discussed here; §(ii) below looks at popular music genres.
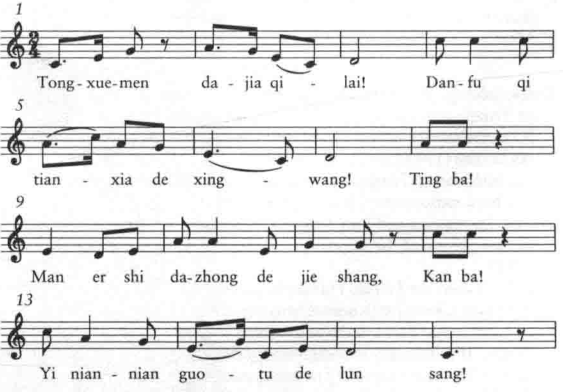
(i) Mass song and conservatory style (ii) Popular music.

(i) Mass song and conservatory style. Throughout the 20th century, Chinese reformists used mass singing as a means of disseminating their messages. Typically, these songs have a simple and syllabic diatonic or pentatonic, folk-like melody. Many use march idioms, with triadic fanfare motifs. Singing normally occurred in unison, although harmonized accompaniments were also provided. A representative example is *Biye ge* ('Graduation Song'), composed in 1934 by Communist musician NIE ER (ex.12).

Aside from their work in the field of mass songs, 20th-century Chinese composers have rearranged numerous folksongs for concert performance with instrumental accompaniment. In so doing, the rough timbres, special temperaments and free rhythms of peasant performance have been replaced by a style more akin to the aesthetic of Western concert music. Much original vocal music has also been written in the standard Western idioms, including art songs, cantatas and operas.

Perhaps the first Western-influenced instrumental genre created by Chinese musicians was that known initially as 'national music' (*guoyue*). Typical of this repertory are
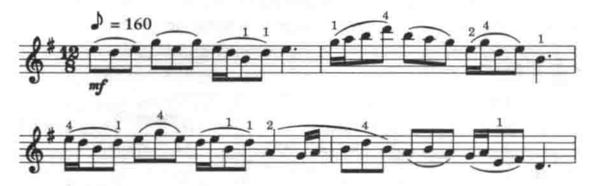
Ex.12 *Graduation Song* by Nie Er, bars 1-16



['Classmates, rise up! Take on responsibility for the nation! Listen! Pay heed to the pained laments of the masses, Watch! As year by year China dies!']

the ten solos for two-string fiddle *erhu* composed by LIU TIANHUA. These are small-scale, programmatic works, comprising several short, contrasting sections. Each has an evocative title that sets the mood or action of the piece. Liu drew on traditional *erhu* performance technique but extended this through recourse to that of the violin, which he also played. He also borrowed techniques from other traditional Chinese instruments. Liu's music employs aspects of Western tonality and metre, using the march features already noted in *Guangming xing* ('March of Brightness') of 1931 and compound quadruple time (not normally found in Chinese traditional music) in *Zhuying yaohong* ('The Candle's Shadow Flickers Red') of 1932 (ex.13).
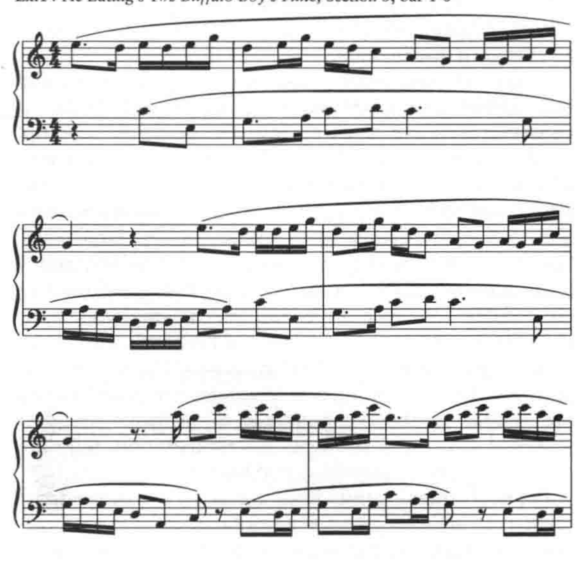
Ex.13 *The Candle's Shadow Flickers Red* for *erhu* by Liu Tianhua, bars 10-13



Contemporaneous Chinese pieces for Western instruments or solo voice with piano are similar in many respects to Liu's compositions. The piano solo *Mutong duandi* ('The Cowherd's Flute'), composed by HE LUTING in 1934, for example, shares the pictorial mood, sectional structure, melodic pentatonicisms and rhythmic flow of most of Liu's works for *erhu*. Unlike the monophonic *erhu* pieces, however, He Luting interweaves two melodic lines, the lower-pitched of which provides rhythmic drive at the cadence points of the upper part (ex.14).
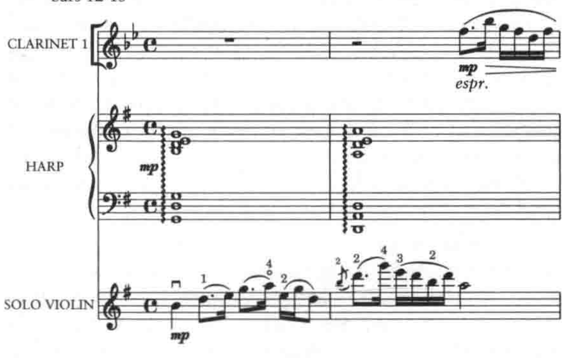
By the late 1930s, certain Chinese composers were beginning to write larger-scale works, for instance the stirring 'Yellow River Cantata' (1939) by XIAN XINGHAI, better known in the West in its 1969 piano concerto rearrangement. Xian Xinghai spent his last years in the Soviet Union, where a number of other Chinese composers also trained. After the establishment of the People's Republic of China in 1949, and until relations soured around 1960, it was common for the best young Chinese composers and performers to train in the Soviet Union and Eastern Europe, while scholars from the Eastern bloc held posts at the Chinese conservatories. These teachers, and the social realist style advocated by Mao Zedong's cultural officials, stimulated the composition of numerous colourful works – from overtures to song-and-dance pageants – celebrating such standard socialist topics as revolutionary heroes, bumper harvests and rural festivals. Intended to appeal widely to Chinese audiences, these pieces rely mostly on indigenous folktune melodies (or original imitations of these) and the conventions of the late-romantic tonal system. In some, pentatonic note-sets are used as the mainstay of the harmonic accompaniment, often erected on a tonal bass line. A case in point is offered by the lyrical, one-movement 'Butterfly Lovers Violin Concerto' (1959) by HE ZHANHAO and CHEN GANG (*b* 1935) (ex.15). This composition is nationalistic in that it draws melodic material and its subject from the *Yueju* traditional opera of Zhejiang Province. Yet it also satisfied Socialist cultural criteria in that it may be read as a criticism of the inequities of arranged marriage in pre-Communist China.
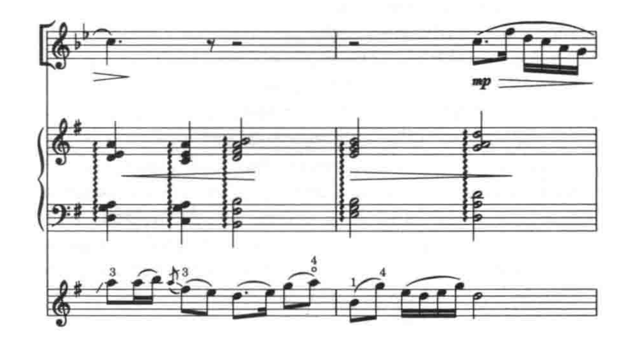
Ex.14 He Luting's *The Buffalo Boy's Flute,* Section 3, bar 1-6



By the mid-1960s, new repertories had been created for many traditional Chinese instruments. Some pieces were derived from folk pieces, in which the *yangqin* hammered dulcimer provided a harmonized accompaniment to the carefully arranged theme. Other pieces followed the musical lead of Liu Tianhua. As many of the instruments were themselves redesigned in factories, composers began to exploit new technical possibilities, and numerous compositions were written for mixed ensembles and the orchestra of redesigned Chinese instruments. Examples include the 'Sanmen Gorge Fantasia' for *erhu* and national orchestra (1960) by Liu Wenjin (*b* 1937) and the 'Dance of the Yi People' for solo *pipa* (1960) by Wang Huiran (*b*

Ex.15 *The Butterfly Lovers* Violin Concerto by He Zhanhao and Chen Gang, bars 12-15





1936). In the main, these pieces share the programmatic nature, sectional structure and musical language of those for Western instruments.
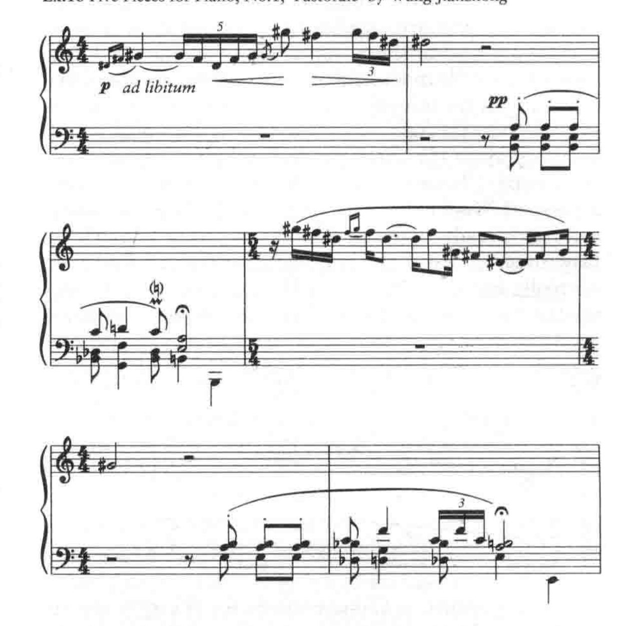
Almost all these categories of music were banned at the start of the Cultural Revolution (1966–76), and the music conservatories and many professional performance units were temporarily closed down. Instead, an emphasis was placed on amateur music making: rather than being performed to by experts, the masses themselves were to take full part in their own cultural lives. Gradually, however, the professionals reasserted themselves, and a small number of revolutionary model compositions was created, for instance a version of the modern-setting Beijing opera *Hongdeng ji* ('The Red Lantern') with piano accompaniment made in 1968 by pianist Yin Chengzong (*b* 1941). In terms of musical language, the model works are similar to the compositions of previous decades: sectional structures, colourful instrumentation, folk-like themes and pentatonic-flavoured tonality.

Political liberalization from about 1980 allowed the import of foreign scores and recordings, and the performance of much 20th-century Western music was now permitted. Chinese composers were quick to seize on the elements of these newly introduced styles; Wang Jianzhong (*b* 1933), for example, has engaged with serialism in his 'Five Pieces for Piano' (ex.16). As the title of this composition suggests, there has also been a movement among middle- and younger-generation composers away from the standard use of programmatic titles and revolutionary themes.

The last two decades of the 20th century saw an increasing interest among Chinese composers in the indigenous techniques and timbres of regional folk traditions and historical performance styles. Often, elements from these are combined with ideas drawn from the international avant garde. Several composers have sought to recreate the timbres of the seven-string zither *qin* in their compositions for Western instruments. In his composition *Mong Dong* for ensemble of Chinese and Western instruments (1984), QU XIAOSONG employs (among other effects) the rhythmic permutations of traditional percussion music – note the pattern of contraction and expansion of rests in the eight-quaver conga unit – while also imitating the tonal qualities of rural Chinese double-reed and percussion ensembles (ex.17).

(ii) Popular music. China's popular music industry began in the late 1920s in Shanghai, a thriving metropolis where Western powers had established their own settlements and imported Western modes of entertainment. It was also the centre of China's growing middle class, to which numerous film and record companies catered. Dance halls (with salon orchestra) became a mainstay of Shanghai's night life. The most prolific composer in the pre-1949 period was Li Jinhui, who organized his own group, the Bright Moon Song-and-Dance Troupe (*Mingyue gewutuan*). Li's song melodies are lyrical, folklike and pentatonic, set to Western harmonies and orchestrated for jazz band. Zhou Xuan (1918–57) was the most prominent singer and film actress of the 1930s, well known for her romantic ballads about urban life, such as *Ye Shanghai* ('A Night in Shanghai') and *Tianya genü* ('Wandering Songstress'), the latter sung by her in the film *Malu tianshi* ('Street Angels', 1937).
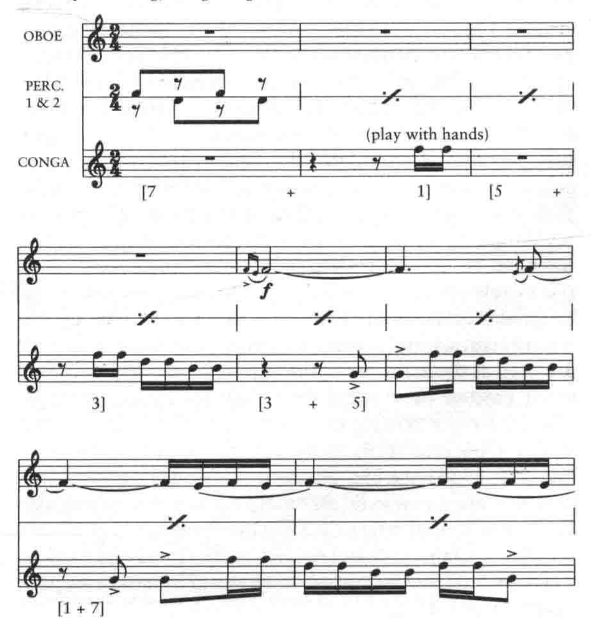
Ex.16 Five Pieces for Piano, No.1, 'Pastorale' by Wang Jianzhong



Shanghai's popular music was banned by the Communist government in 1949 as bourgeois, decadent and pornographic ('yellow'). Soviet-style revolutionary songs were used as propaganda and in mass rallies in the ensuing years. During the Cultural Revolution, the only mass music available to the people were the eight revolutionary model operas and songs quoting the words of Mao Zedong.

As China opened its door in 1978, Taiwanese singer DENG LIJUN (Teresa Teng) achieved tremendous popularity, although her music was officially banned. Her recordings were disseminated through private copies of cassettes and made their way into the black-market. Produced in Taiwan and Hong Kong, Deng's lyrical

Ex.17 Qu Xiaosong, *Mong Dong*



ballads (sung in the Mandarin dialect) followed the tradition of Zhou Xuan and were influenced by contemporary Japanese popular music. Deng's soundtracks were characterized by synthesizers, strings and soothing rhythm machines, sometimes supplemented by Chinese instruments. The Communist government also marketed its own *tongsu yinyue* (popular music), the subject-matter of which conformed with the socialist agenda, performed by government-sponsored song-and-dance troupes (*gewutuan*) and broadcast on television and radio. *Xibeifeng* ('North-west wind'), folksongs accompanied by disco beat, became a prominent *tongsu* style in the mid-1980s.

The open-door policy also brought Western rock music into China. Universities became centres where foreign students' musical tastes helped shape youth culture. Started by Western expatriates living in major cities, band-playing became a vogue. *Yaogun yinyue* (rock and roll music) belonged to an underground culture, and rock musicians performed only in privately owned bars and clubs, not in government stadiums or municipal halls. Although cut off from national television and radio networks, *yaogun yinyue* reached urban and rural youths nationwide via cassette tapes.

The first prominent Chinese rock singer, CUI JIAN, synthesized a new Chinese rock music with a coarse vocal delivery and socio-political lyrics. Cui's international fame began in 1989, when his *Yiwusuoyou* ('Nothing to my Name') was performed at the concert of International Year of Peace. Numerous bands have emulated Cui, among them Heibao ('Black Panther'), Cobra and Tangchao ('Tang Dynasty').

By the mid-1990s, popular music consumption in China manifested itself in many forms. Audio and video recordings of *yaogun* and *tongsu* music, Hong Kong's Cantopop and Taiwanese pop (in Mandarin dialect, but stylistically Cantopop), known collectively as *Gangtai* (Xiang*gang*-*Tai*wan) music, were widely available (*see* HONG KONG, §II; TAIWAN, §5). Karaoke bars also offered the entire gamut, even English and American popular songs of the 1970s and 80s. Television stations broadcast much indigenous and *Gangtai* popular music (except *yaogun*) in their daily shows. 'Yellow music', banned by the Communists since 1949, was reclaimed as part of the Chinese consumer culture of the 1990s, as the government loosened its grip in controlling the availability and accessibility of popular entertainment.

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Chinelli, Giovanni Battista ['L'Occhialino'] (*b* Moletolo, nr Parma, 24 May 1610; *d* Parma, 15 June 1677). Italian composer. He was *maestro di cappella* of Novara Cathedral from October 1631 until 1634, then of Parma Cathedral until 1660 but with a long interruption from 1637 to 1652, when he seems to have been in Venice, possibly associated with S Giorgio Maggiore, whose abbot was the dedicatee of his op.7. The dedication of his op.5 to a Ferrarese organist suggests a connection with that city also. He was also absent from Parma from 1658 on and in 1660 he was briefly in Ferrara, at the Accademia della Morte, but for the rest of his life he was again at Parma Cathedral, this time as organist. His output consists mainly of sacred music in an up-to-date concertato style; it sometimes includes parts for strings and – in the first volume of masses – trombones. His one extant collection of secular music, the *Madrigali concertati* of 1637, includes several duets in a florid style, some of which include tempo indications. The set of music for the office of Compline (1639) was the first to use thoroughly up-to-date textures, and is unusual in being complete. The style is forward-looking: the violin parts dovetail with each other as well as with the voices, and the triple-time sections are well varied in melody and rhythm. In two of the masses of 1648 the violins provide ritornellos to unify the longer movements.

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Messe a 4, 5 e 8 voci parte da capella, e parte da concerto con bc (org), con una posta nel fine, concertata a 6 voci e 6 instromenti, op.3 (Venice, 1634)
Il primo libro de madrigali concertati a 2–4vv, con alcune canzone, poste nel fine concertate con 2 vn, op.4 (Venice, 1637)
Il primo libro di motetti a voce sola, op.5 (Venice, 1637)
Compieta, antifone, e letanie della B.V.M. concertate, a 2–5vv, con 2 vn a beneplacito, op.6 (Venice, 1639)
Il terzo libro de motetti a 2–4vv, op.7 (Venice, 1640)
Il secondo libro delle messe concertate a 3–5vv, con 2 vn a beneplacito, op.8 (Venice, 1648)
Il quarto libro de motetti a 2–3vv, con alcune cantilene nel fine a 3vv, vns, other insts ad lib, op.9 (Venice, 1652)
4 motets, 1641^3, 1642^4, 1651^2; 2 arias, 1656^4

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JEROME ROCHE/ELIZABETH ROCHE

Chinese pavilion. *See* TURKISH CRESCENT.

Chinese woodblock. *See* WOODBLOCK.

Ching. Large, lipped flat bronze gong of Korea. It is also variously called *taegŭm* ('large gong'), *kŭm* ('gong'), *na* ('gong') or *kŭmna* ('metal gong'). There is no fixed size for the *ching*, but it is usually about 40 cm in diameter with a rim lip of about 8 to 10 cm. It is suspended from a cloth cord looped through two holes in the rim. The player holds up the instrument with his left hand and strikes it near the centre with a large mallet, the tip of which is tightly wrapped in cloth; good quality *ching* will produce a noticeable rise in pitch if properly struck.

The *ching* is said to have been used traditionally in Korea as a military signalling instrument, the gong sounding the retreat and a drum sounding advance. The treatise Akhak kwebŏm (1493), however, describes it only in connection with dance at the Sacrifice to Royal Ancestors (*Chongmyo*). At present its use is diverse: it appears in the ritual music performed at the *Chongmyo* in Seoul, in *tae-ch'wit'a* (military processional court music), in shaman and Buddhist rites and in *nongak* (farmers' music). Typically it serves to reinforce the main beats of rhythmic patterns.

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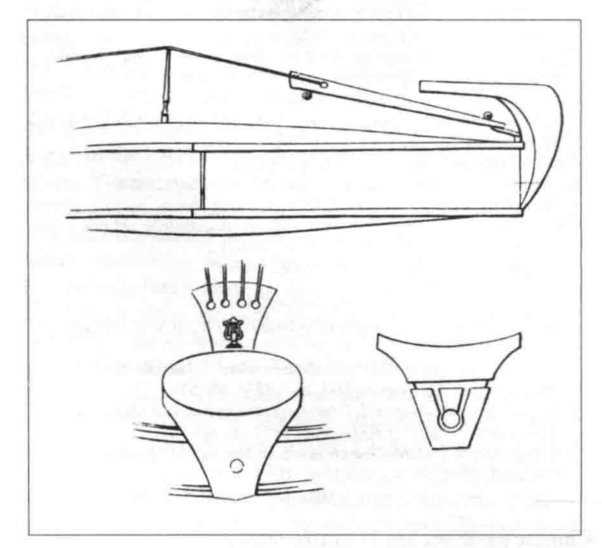
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ROBERT C. PROVINE

Ching-hu. A Chinese two-string bowed lute made of bamboo; for a full discussion, *see* CHINA, §V, 3(ii). *See also* CHINA, §III.

Chin rest (Fr. *mentionnière*; Ger. *Kinnhalter*; It. *mentoniera*). A device clamped to the lower part of the violin or viola (or similar instrument played on the arm), generally at the left side of the tailpiece. The chin rest serves to separate the chin from actual contact with the instrument and at the same time gives the player a firm grip with the chin. In his *Violin-Schule* of 1832, Spohr claimed that he had invented what he called a 'fiddle holder'some ten years earlier, with the aim of helping violinists in the frequent changes of position required by the modern style of playing. Spohr argued that it enabled the violin to be held securely and unconstrainedly, thus emancipating the left hand and (by avoiding the risk of moving the instrument in shifting) ensuring 'tranquillity of bowing'. Spohr pointed out also that the chin rest removed pressure of the chin on the belly or tailpiece, and in this way no longer obstructed the vibrations of their parts, improving the quality and volume of tone. Curiously, Spohr's chin rest (see illustration) is placed directly over the middle of the instrument, and not to the left side of the tailpiece, despite the fact that most writers from L'abbé *le fils* (1761) onwards recommended that the violin should be held with the chin on the G string side of the tailpiece.



Chin-rest or 'fiddle holder' as ilustrated by Spohr in his 'Violin-Schule' (1832)

DAVID D. BOYDEN/PETER WALLS

Chinzer [Chintzer, Ghinzer, Kinzer], **Giovanni** (*b* Florence, 18 Sept 1698; *d* after 1749). Italian trumpeter, impresario and composer. The word 'corazza' (cuirassier), used in connection with his name, suggests a link between his family (of German origin) and the Swiss Guard of the Grand Duke of Tuscany. On 13 December 1719 he joined a company of Florentine musicians. His activity as an impresario and composer of dramatic music was mostly in Florence, but also in other Tuscan cities such as Lucca, Pisa and Pistoia. After 1738 he is described in some librettos as 'professor di tromba' by imperial appointment, and after 1743 as 'maestro di cappella della Real Brigata de' Carabinieri di Sua Maestà Cattolica'. A French privilege to print his instrumental music, issued to Chinzer on 11 March 1749, suggests that he was in Paris at that time.

In his operas he continued the tradition of Florentine *commedia per musica* until its popularity was supplanted by the Neapolitan variety. His sonatas often employ rounded binary form, small-scale phrase repetition, reverse dotting, echo phrasing and small, ornamental figures typical of mid-century style. Lack of imagination is notable in his motifs.

WORKS

INSTRUMENTAL

published in Paris unless otherwise stated

op.	
1	Sei sonate da camera, 2 vn, bc (*c*1750)
2	Sei sonate, 2 vn, 2 hn/tpt ad lib, bc (*c*1750)
3	Sei sonate da camera, 2 vn, bc (*c*1750)
4	[6] Allettamenti armonici, 2 fl/vn (*c*1750)
5	Sei sonate, fl/vn, bc (*c*1750)
6	[6] Simphonie, 2 vn, va, bc (*c*1751)
7	Sei trios, 2 fl, bc (*c*1751)
8	[3] Concerti, fl, 2 vn, va, bc (*c*1751)
9	Sinfonie a 4, 2 vn, va, 2 hn ad lib, bc (?Paris, *c*1753), lost [*MGG1* gives op.9, Sei trio, 2 vn, b (Paris, n.d.)]
10	[3] Concerti a 6, 2 fl, vns obbl (*c*1754)
11	Sei trios, 2 vn, bc, (*c*1755)
—	Six Sonatas or Trios, 2 fl/vn, bc, bk 1 (London, *c*1750)
—	Six Sonatas, 2 vn, bk 1 (London, 1750)

Pieces in Sei sonate a tre ... di differenti autori, 2 fl, bc (*c*1750); 1 each in Second livre ou recueil d'airs en duo choisis et adjustés, ed. Bordet (1755); M. Corrette, L'Art de se perfectionner dans le violon (1782); Sacred Music, ed. J. Corfe (London, *c*1800)

Conc., vn, insts, *GB-Mp*

DRAMATIC

La serva favorita (op, G.C. Villafranchi), Florence, Cocomero, carn. 1727

Amor vince l'odio, ovvero Timocrate (op, A. Salvi), Florence, Cocomero, carn. 1731, Act 1 only, acts 2 and 3 by L. Bracci

La commedia in commedia (op, ? F. Vanneschi), Florence, Cocomero, aut. 1731

La vanità delusa (op, ? Vanneschi), Florence, Cocomero, aut. 1731

Abelle ucciso da Caino (orat, P.G. Viviani), Florence, Compagnia di S Marco, 1731
Pimpinone (scherzo drammatico, rev. Vanneschi), Florence, Abbozzati, 1735
Il Temistocle (P. Metastasio), Pisa, Pubblico, carn. 1737
Chi non sa fingere non sa godere, Florence, Cocomero, carn. 1738
La misteriosa resurrezione del figlio della Sunamite (orat, ? P.A. Ginori), Florence, 1739
La contadina nobile (int) Pisa, Pubblico, sum. 1741
Atalo (F. Silvani), Venice, S Cassiano, carn. 1742; rev. as La verità nell'inganno, Munich, aut. 1747
Demofoonte (dramma per musica, Metastasio), Rimini, Pubblico, spr. 1743, recits only

Arias: *A-Wn*, *B-Bc*, *F-Pa*, *Pn*, *GB-Lbl*

MISCELLANEOUS

1 mass, 4vv, insts; Dixit Dominus; both formerly *D-Dl*, now lost
Pieces in Sixième recueil nouveaux d'airs et ariettes, v, fl/vn, ed. M. Bondu (Paris, *c*1755)

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DBI (B.M. Antolini); *NericiS*
A. Segrè: *Il Teatro Pubblico di Pisa nel seicento e nel settecento* (Pisa, 1902)
A. Chiappelli: *Storia del teatro in Pistoia dalle origini alla fine del secolo XVIII* (Pistoia, 1913)
A. Pellegrini: *Spettacoli lucchesi nel secoli XVII–XIX* (Lucca, 1914)
R.L. and N.W. Weaver: *A Chronology of Music in the Florentine Theater*, i: *1590–1750* (Detroit, 1978)

FRANCESCO GIUNTINI, JOHN WALTER HILL

Chiochiolo [Chiocchiolo, Chioccioli], **Antonio** (*b* ?Brescia, *c*1680; *d* after 1706). Italian composer. The libretto of *Gli amori di Rinaldo con Armida* calls him 'giovani', which suggests that in 1697 he was not yet of age. He was apparently in Florence about 1705 and may have taken religious orders.

WORKS

Gli amori di Rinaldo con Armida (op), Brescia, Accademia degli Erranti, 4 Feb 1697 [music lost, pubd lib in *I-Mb*; ? = L'Armida, Rovigo, 1694, pubd lib *MOe*]
S Caterina (orat), 5 characters, Florence, Compagnia di S Marco, 1705 [music lost, pubd lib in *Rn*; an orat with 4 characters perf. in Florence, Oratorio di S Filippo Neri, 1706, possibly the same work]
Il merito coronato dalla virtù per le glorie ... di ... Clemente XI (cant.), Florence, 1706 [music lost, pubd lib in *Rn*]
Ad cantus, ad gaudio, motet, 1v, vn, va, org, 1710, *Ac*
Care dulces, care letitie, motet, S, 2 vn, va, bc, *GB-Cfm* [catalogue gives date *c*1730]

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EitnerQ
U. Rolandi: 'Oratorii stampati a Firenze dal 1690 al 1725', *NA*, xvi (1939), 32–9

THOMAS WALKER

Chiodi, Buono Giuseppe (*b* Salò, Lombardy, 20 Jan 1728; *d* Santiago, 7 Sept 1783). Italian composer, active in Spain. A priest, he was apparently *maestro di cappella* at Bergamo Cathedral when he was appointed to the equivalent post at Santiago di Compostela in 1769. Besides numerous sacred works, he wrote at least two operas, *De las glorias de España, la de Santiago es la mejor* (1773) and *La birba* (1774). Nothing survives of the first, a kind of oratorio or 'poema sacromelodramático' to a libretto by Amo y García de Lois. *La birba*, in three acts, was composed for the feast of St James the Apostle, and from surviving parts it was evidently a comic opera, possibly the first ever performed in Santiago. The many arias and eloquent duets are particularly brilliant and carry the whole action; the few recitatives that survive are unusually elaborate for the time.

WORKS

all MSS in E-SC

More than 550 sacred works, mostly 8vv and orch, incl.: 14 masses; mass sections; 27 motets; *c*90 pss; 27 hymns; 7 Lamentations for Holy Week; 6 Stabat mater; 5 Mag; 5 Dies irae; 1 Salve regina; 320 villancicos (mostly for Christmas)
Other works: De las glorias de España, la de Santiago es la mejor (poema sacromelodramático, A. y García de Lois), 1773, lost; La birba (op, 3), 1774; 3 orats

BIBLIOGRAPHY

J. López-Calo: *Catálogo musical del archivo de la Santa Iglesia Catedral de Santiago* (Cuenca, 1972, rev. 2/1992–3 as *La musica en la Catedral de Santiago*)
M.P. Alén: *El compositor italiano Buono Chiodi y su magisterio en Santiago de Compostela* (diss., U. of La Laguna, Tenerife, 1992)
M.P. Alén: *La capilla de música de la catedral de Santiago de Compostela: renovación y apogeo de una etapa privilegiada, 1770–1808* (Sada, 1995)

M. PILAR ALÉN

Chiodino, Giovanni Battista (*fl* 1610). Italian theorist. He was a Franciscan monk. He wrote *Arte pratica latina et volgare di far contrappunto à mente, et à penna* (Venice, 1610). This treatise, in ten sections, is one of a number of such works written in Italy whose authors continued to advocate the virtues and skills of traditional counterpoint at a time when the upsurge of monodic music must have seemed to be undermining it. Chiodino's work is mentioned by Silverio Picerli in his *Specchio primo di musica* (Naples, 1630), and J.A. Herbst translated it into German in his *Arte prattica et poëtica* (Frankfurt, 1653).

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EitnerQ
E.T. Ferand: 'Improvised Vocal Counterpoint in the Late Renaissance and Early Baroque', *AnnM*, iv (1956), 129–74
I. Horsley: 'Symposium on Seventeenth-Century Music Theory: Italy', *JMT*, xvi (1972), 50–61, esp. 57, 60

NIGEL FORTUNE

Chiozzotto. *See* CROCE, GIOVANNI.

Chipre. Designation appearing at the head of a three-voice Kyrie from the Avignon repertory (edn in CMM, xxix, 20, and in PMFC, xxiii*a*, p.64). The work, dating from the 14th century, is in simultaneous style, and is noteworthy for its use of the archaic third rhythmic mode and its fluctuations between major and minor prolation. This latter peculiarity occurs in only one of the three sources of the piece (*I-IV*). The designation may indicate the provenance of the composer or of the work itself.

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H. Harder and B. Stäblein: 'Neue Fragmente mehrstimmiger Musik aus spanischen Bibliotheken', *Festschrift Joseph Schmidt-Görg zum 60. Geburtstag*, ed. D. Weise (Bonn, 1957), 131–41
H. Stäblein-Harder: *Fourteenth-Century Mass Music in France*, MSD, vii (1962), 34–5, 47, 95, 115ff

GILBERT REANEY/R

Chirbury [Chyrbury], **R.** (*fl* *c*1400). English composer. Several identities have been suggested but nothing certain is known of his life. His four known works are all contained in the original layer of the Old Hall Manuscript. All are in score notation, although only one is based on plainchant. They are straightforward and rather archaic in style and include some minor notational anomalies (syllable change within a note or ligature, disregard of the *similis ante similem* rule) which are otherwise very rare in this manuscript.

WORKS

Edition: *The Old Hall Manuscript*, ed. A. Hughes and M. Bent, CMM, xlvi (1969–73) [OH]

Credo, 3vv, OH no.61
Sanctus, 3vv, OH no.102
Sanctus, 3vv, OH no.108 (San melody Sarum no.7, migrant)
Agnus Dei, 3vv, OH no.132

For bibliography *see* OLD HALL MANUSCRIPT.

MARGARET BENT

Chirescu, Ioan D(umitru) (*b* Cernavodă, 5/17 Jan 1889; *d* Bucharest, 25 March 1980). Romanian composer and conductor. At the Bucharest Conservatory (1910–14) he studied with Kiriac-Georgescu and Castaldi; later he studied with d'Indy and Lioncourt at the Schola Cantorum (1922–7), and he also graduated in theology at Bucharest University. He worked as a music master in Fălticeni and Bucharest, and then became professor of theory and solfège at the Bucharest Conservatory, where he also served as rector from 1950 to 1955. A noted choral conductor, he directed the Carmen Society (1927–50) and the choir of the Domniţa Bălaşa Church in Bucharest (1928–73). He promoted Romanian music and wrote more than 400 choral pieces, most of them based on folktunes. His educational choruses are well designed for children's voices; he also composed motets and masses (he was a professor at the Bucharest Academy of Religious Music between 1932 and 1939). The accessible style, rich melodiousness and unsophisticated polyphony of his music have ensured its wide dissemination and popular acclaim.

WORKS
(*selective list*)

Opt cîntece pentru copii [8 Songs for Children], 1923; Allegro simfonic, orch, 1927; Miniaturi corale, 1944; Colecţie de coruri, 1937; Coruri, 1956; Ale noastre, ale voastre [Our Songs, Your Songs], 1959; 32 coruri pentru şcolari şi tineret [32 Choruses for School children and Young People], 1963; Odă lui Mihai Viteazul [Ode to Mihai the Great] (V. Bârna), mixed chorus, 1975

Principal publishers: ESPLA, Muzicală (Bucharest)

BIBLIOGRAPHY

L. Rusu: *Ioan D. Chirescu în slujba muzicii corale româneşti* [Chirescu in the service of Romanian choral music] (Bucharest, 1959)
Z. Vancea: *Creaţia muzicală românească, sec. XIX–XX* (Bucharest, 1968), 213–17
V. Cosma: *Muzicieni români: lexicon* (Bucharest, 1970), 113–15
G. Breazul: *Pagini din istoria muzicii româneşti*, iii (Bucharest, 1977)
G. Breazul: *Scrisori şi documente*, i (Bucharest, 1984)
V. Cosma: *Muzicieni din România: lexicon*, i (Bucharest, 1989), 298–308

VIOREL COSMA

Chiriac, Mircea (*b* Bucharest, 19 May 1919; *d* Bucharest, 1 Dec 1994). Romanian composer. He studied law at Bucharest University (1943) then composition with Jora at the Bucharest Academy (1945). After working for Romanian Radio (1941–7), Chiriac founded and conducted the Romanian Railways Ensemble (1948–9), then worked as a researcher at the Institute of Folklore and as conductor of the Barbu Lăutaru Folk Music Orchestra (1949–53). He composed and arranged for a folk ensemble and taught at the Pedagogical Institute (1963–6) before gaining a place on the staff of the Academy (1966–84). Chiriac's intensely melodic works incorporate elements of Romanian folk music within a luxuriant neo-romantic context. While richly coloured modalism and asymmetrical rhythms distinguish all his compositions, they are particular features of his many symphonic works.

WORKS
(*selective list*)

Ballet: Iancu Jianu (3, O. Danovski), 1960, Bucharest, Opera, 7 Feb 1964

Orch: Nocturnă, 1943; Rapsodia I, 1953; Rapsodia II, 1955; Bucureştii de altă dată [Old Time Bucharest], sym. suite, 1957; Simfonieta, 1965; Conc. no.1, str, 1966; Sym. Triptych, 1971; Sym. Variations, pf, orch, 1979; Thalassa, sym. poem, 1982; Conc. no.2, str, 1983; Triple Conc., fl, eng hn, hp, orch, 1984

Vocal: Terrae daciae (I. Brad), T, orch, 1977; Ars poetica (M. Eminescu, L. Blaga, G. Bacovia, I. Minulescu), T, orch, 1980; lieder, choral works

Chbr: Serenada, vn, pf, 1937; Str Qt no.4, 1993

Folksong arrs.; arr. for trad. insts of G. Enescu: Rapsodia Română

Principal publisher: Muzicală

BIBLIOGRAPHY

O.L. Cosma: *Opera românescă*, ii (Bucharest, 1962)
G.W. Berger: *Muzica simfonică contemporană*, v (Bucharest, 1977)
Z. Vancea: *Creaţia muzicală românească în secolele XIX–XX*, ii (Bucharest, 1978)
V. Cosma: *Muzicieni din România* (Bucharest, 1989)

OCTAVIAN COSMA

Chiriac, Tudor (*b* Chuchulen', 21 March 1949). Moldovan composer. He graduated from Lobel's composition class at the Institute of Arts in Kishinyov in 1975 and is a winner of the Moldovan Youth Prize (1979) and the Moldovan State Prize (1988). He went on to teach at the Iaşi Academy of Music in Romania. His compositions are unique for their distinctive interpretation of essentially Romanian characteristics. He found new methods of synthesizing folklore with late 20th-century compositional techniques; the most prominent stylistic features of his work are a predilection for meditative but intellectualized lyricism, philosophical depth and an admixture of genres. *Mioriţa*, a poem for voice, organ, tubular bells, church bells and tape was awarded the Grand Prix at the Tribune internationale des compositeurs (1988) and garnered high praise at the Zagreb biennale (1987).

WORKS
(*selective list*)

Inst: Suite, 7 movts, pf, 1970; Variations, pf, 1972; Sinfonietta, orch, 1973; Str Qt no.1, 1974; Conc. Sym., vn, orch, 1975; Pyad' zemlï (Pe-un pichor de plai) [The Span of the Earth], suite, nay, cimb, taragot, orch, 1977; Ballad, vc ens, pf, 1981; Chokïrliya, conc. sym., orch, 1981; Legenda Chokïrliyey, conc. sym., orch, 1986; Fantasia alea rustica, vn, pf, 1989

Vocal: Pokloneniye [Adoration] (cycle, Moldovan poets), chorus, 1973; Sveti, solntse, sveti [Shine, Sun, Shine] (G. Vieru), children's chorus, 1978; Mioriţa, (poem, V. Alexandri), 1v, org, church bells, tubular bells, tape, 1983; Dregayka, vocal-choreog. poem, 1984; Litaniya-bdeniya [Litany of Vigil] (Vieru), chorus, 1987; Doynatoriya (Vieru, M. Eminescu, and N. Dabizhi), C, chorus, nay, vib, org, church bells, wood block, 1991

Principal publishers: Literatura Artistică, Hyperion

BIBLIOGRAPHY

V. Pogolsha: 'Simfonicheskaya syuita "Pyad'zemli" T. Kiriyaka', *Muzïkal'noye tvorchestvo v sovetskoy Moldavii*, ed. G.K. Komarova (Kishinev, 1988), 45
M.A. Belïkh: '"Mioritsa" T. Kiriyaka', *Moldavskiy muzïkal'nïy fol'klor i yego pretvoreniye v kompozitorskom tvorchestve*, ed. P.F. Stoyanov and others (Kishinev, 1990), 96–113
M. Cengher: 'Modele folclorice în creaţia lui Tudor Chiriac', *Muzica*, new ser., iii/2 (1992), 27–39

ELENA MIRONENKO

Chirico, Andrea de. *See* SAVINIO, ALBERTO.

Chirihuano. PANPIPES ensemble of Cuyupaya, Ayopaya Province, Cochabamba Department in the Bolivian altiplano. The name is also used by the Chirihuano, an Aymara-speaking ethnic group of the northern shore of lake Titicaca, Huancané Province, Peru, for an ensemble consisting of 12 or more (usually about 30) players of *siku* panpipes.

Chirimía (Sp.). (1) SHAWM (classified as an OBOE). As a folk instrument it was played in most areas of Spain and the New World but has become increasingly rare. The name was used also for the Spanish *gaita*, or *dulzaina*; the Catalan spelling is *xirimía*. The instrument used in the Catalan *cobla* exists in two sizes, *tiple* (treble) and *tenora* (tenor; *see* SHAWM, §5). The *chirimía* with ten holes is used in ceremonies at Santiago de Compostela and Salamanca, and in Galicia it joins with other instruments in ensemble music, including the *alborada* (dawn song) and preludes to dances and processional marches. The wide dispersion of the *chirimía* in Latin America probably results from the Spanish colonial church policy of promoting native *chirimía* and recorder performance as a means to promote Christianity. In Costa Rica, El Salvador, Nicaragua and Guatemala, ensembles including up to eight *chirimías* sometimes play for large festivals. In Honduras the *chirimía*, with drum accompaniment, sometimes provides music for the Moros y Cristianos (Moors and Christians) dances. In religious ceremonies in many parts of Mexico a *chirimía* is played from a church tower, in alternation with strokes on a drum played in the atrium below. Shawms are now rarely made in Mexico, but when existing instruments are replaced by flutes or some kind of trumpet the substitute instrument often retains the name 'chirimía'. In the Azuay and Cañar Provinces of highland Ecuador the Quechua people play a wooden *chirimía*, about 70 cm long, which is roughly cylindrical or conical and has a single or double reed.

(2) A term used for an instrumental ensemble in Colombia. It probably originated in the Chocó, the northern area of the Pacific coastal region. It is thought that the melody instrument in the Chocó ensemble was originally a hornpipe, but it has now been replaced by the modern clarinet. Other instruments of the *chirimía* ensemble are locally made percussion: the *tambora*, the *redoblante* or *caja* (drums) and the *platillos* (cymbals).

(3) An ORGAN STOP (*Gaitas*).

For illustration *see* GUATEMALA, §II, 2, fig.4.

JOHN M. SCHECHTER/HENRY STOBART

Chirinitana. *See* CHIARENTANA.

Chiroplast. A mechanism for training pianists' hands. *See under* LOGIER, JOHANN BERNHARD.

Chishko, Oles' [Aleksander] **Semyonovich** (*b* Dvurechnïy Kut, nr Khar'kiv, 21 June/3 July 1895; *d* Leningrad, 4 Dec 1976). Russian-Ukrainian composer, tenor and teacher. In 1914 he entered Khar'kiv University, where he attended lectures in law and sciences. He received his early music training at the Khar'kiv Music College as a pupil of Bugomelli for singing and Akimov for composition. Later he had singing lessons for several years with Kich, and he completed the singing course as an external student at the Khar'kiv Music and Drama Institute. He then worked in the Ukraine for some years as an opera and concert singer, teacher and conductor. In the 1920s he took part in the work of the All-Ukraine Association of Revolutionary Musicians; in 1928 he organized a composers' workshop at its Odessa branch, and later he joined the Association of Proletarian Musicians of the Ukraine.

Chishko completed his education at the Leningrad Conservatory (1931–4) under Ryazanov (composition), Tyulin (harmony), Kushnaryov (counterpoint) and Steinberg (orchestration), and in 1932 he joined the Composers' Union. During the 1930s he sang at the Malïy with the Leningrad PO and on radio, and he organized the song and dance ensemble of the Baltic fleet (1939–41), spending the war years in Tashkent. After his return to Leningrad in 1944 he engaged in various activities as composer, performer (he was Pierre in the first performance of Prokofiev's *War and Peace*) and teacher (in 1948 he was appointed reader at the Leningrad Conservatory and from 1957–65 was assistant professor there). His awards include the titles Honoured Art Worker of the Uzbek SSR (1944) and Honoured Art Worker of the RSFSR (1957), and the Badge of Honour. He became a member of the communist party in 1948.

Vocal works occupy a dominant place in Chishko's output; they include folksong arrangements for various ensembles and compositions that served as points of departure for his major stage works. *Bronenosets Potyomkin* ('Battleship Potyomkin') has been produced on almost all the opera stages of the USSR and was one of the first of the 'song operas', playing an important part in the development of Soviet opera. Chishko's other operas have also met with success, and his works for folk orchestras have helped to expand the repertories of these ensembles.

WORKS

(*selective list*)

Operas: Yudif' (Chishko), 1922; V plenu u yablon' [In Captivity among Apple Trees] (Chishko), 1930; Bronenosets Potyomkin [Battleship Potyomkin] (Chishko, V. Chulisov, S. Spassky), 1937, rev. 1955; Doch' Kaspiya [Daughter of the Caspian] (N. Baymukhamedov, Chishko, L. Derzhinsky), 1942; Soperniki [The Rivals] (Chishko, after A. Arbuzov: *An Irkutsk Story*), 1964

Orch: Ov., 1933; Molodyozhnaya syuita [Young People's suite], 1933; Concert Scherzo, xyl, orch, 1934; Scherzo, 1938; 6 p'yes [6 Pieces], 1939–45; 4 pi'yesï [4 Pieces], 1946

Vocal: Gvardeytsï [Guardsmen] (P. German, V. Gusev), vv, orch, 1942; Flag nad sel'sovetom [The Banner over the Village Soviet] (A. Nedogonov), vv, orch, 1948; Shakhtyorï [The Miners] (trad., ed. Chishko), vv, orch, 1955; Yest' takaya partiya [There is such a Party] (cant., Sov verse), solo vv, chorus, orch, 1957; Pesni lyubvi [Love Songs] (Tkachenko), 1v, pf, 1962

Inst: Str Qt, 1941, unpubd; Ukrainskaya rapsodiya, org, 1955–7; Pieces, ww, 1969

Works for orch of folk insts; over 150 folksong arrs., chorus, insts; over 150 songs: other vocal music

Principal publishers: Muzgiz, Sovetskiy kompozitor

WRITINGS

'Bol'she vnimaniya samodeyatel'nosti' [More attention to amateur activities], *SovM* (1933), no.3, p.133 only

'Moya tvorcheskaya rabota' [My creative work], *SovM* (1938), no.1, p.85–8

'O sovetskoy pesne v bïtu' [On Soviet song in real life], *Leningrad* (1945), no.6

Pevcheskiy golos i yego svoystva [The singing voice and its qualities] (Moscow and Leningrad, 1966)

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I. Gusin: *O.S. Chishko: ocherk zhizni i tvorchestva* [Chishko: a sketch of his life and work] (Leningrad, 1960)

N. Sergeyeva: 'Chasï – pokazïvayut segodnyashneye vremya (muzïkal'nïy den' stanï): beseda s. O. Chishko o yego rabote nad novoy operoy "Soperniki"' [The clock is showing the present day (the country's musical day): a conversation with Chishko about his work on the new opera 'The Rivals'], *Sovetskaya kul'tura* (27 Jan 1962)

V. Bogdanov-Berezovsky: 'Dialog ob opere, yeyo avtore i o postanovke' [Dialogue about an opera, its composer and the production], *Stranitsï muzïkal'noy publitsistiki* (Leningrad, 1963)

V. Gorodinsky: '"Bronenosets Potyomkin" v Bol'shom teatre', *Izbrannïye stat'i* (Moscow, 1963)
70th birthday tribute, *SovM* (1965), no.8, p.156 only

A. KLIMOVITSKY

Chisholm, Erik (*b* Glasgow, 4 Jan 1904; *d* Cape Town, 8 June 1965). Scottish conductor and composer. He studied with Herbert Walton and Lev Pouishnoff, and at the Scottish Academy of Music from 1918 to 1920. In the late 1920s he toured Canada and the USA as a pianist, before returning to study composition with Tovey at Edinburgh University (BMus 1931, DMus 1934). Always an ardent and energetic promoter of new music, he founded the Active Society for the Propagation of Contemporary Music (1929). As conductor of the Glasgow Grand Opera Society (1930–39) he presented many British premières (*Les Troyens*, *Béatrice et Bénédict*, *Idomeneo*), and during these years he also founded the Barony Opera Society. He spent the war years as conductor of the Carl Rosa Opera Company (1940) and was then musical director of the Entertainments National Services Association (ENSA) for South East Asia.

In 1946 Chisholm was appointed director of the South African College of Music at the University of Cape Town. There he founded the University Opera Company (1951) and the University Opera School (1954), both under the direction of the baritone Gregorio Fiasconaro. Chisholm and Fiasconaro gave great impetus to opera in South Africa: productions (usually conducted by Chisholm) included the premières of Joubert's *Silas Marner* and of Chisholm's own *Dark Sonnet*, *The Inland Woman* and *The Pardoner's Tale*, Act 2 of *Canterbury Tales*, as well as many South African premières. A tour of Britain under Chisholm (1956–7) included the British stage première of Bartók's *Bluebeard's Castle*. He also founded the South African section of the ISCM (1948) and pursued an international conducting career.

A prolific composer, Chisholm used Celtic forms and idioms in much of his earlier work; later he sometimes incorporated aspects of Hindu music into his moderately dissonant style. It was as an opera composer that he produced his best work: this is particularly evident in the trilogy *Murder in Three Keys* and in the three acts that constitute *Canterbury Tales*. The latter is arguably his best stage work and a good example of his dramatic flair. In it he used a free modification of Schoenberg's 12-note technique and ingeniously incorporated Ars Nova devices and adaptations of 14th-century tunes. He prepared his own librettos for all his operas. His writings include *The Operas of Leoš Janáček* (Oxford, 1971), music criticism and many articles.

WORKS
(*selective list*)

OPERAS
librettos by the composer

The Feast of Samhain (comic op, 3, after J. Stephen), 1941
The Inland Woman (1, after M. Lavin), 1951, Cape Town, 21 Oct 1953
Murder in Three Keys (trilogy), New York, Cherry Lane, 6 July 1954
Dark Sonnet (1, after E. O'Neill: *Before Breakfast*)
Black Roses (1, after T.S. Eliot)
Simoon (1, after A. Strindberg)
Canterbury Tales (3, after G. Chaucer), 1961–2
The Importance of being Earnest (3, after O. Wilde), 1963
Several others

OTHER WORKS

Ballets: The Pied Piper of Hamelin, 1937; The Forsaken Mermaid, 1942
Orch: Straloch, pf, str, 1933; Sym. no.1 'Tragic', 1938; Sym. no.2 'Ossian', 1939; The Adventures of Babar, spkr, orch, 1940; Pictures from Dante, 1948; Pf Conc. no. 2 'Hindustani', 1951; Conc. for Orch, 1952
Vocal: Crabbed Age of Youth, chorus, 1926; many songs for 1v, pf
Chbr and solo inst: Double Trio, wind, str; many pf pieces

MSS in W.H. Bell Music Library, U. of Cape Town

Principal publishers: Curwen, OUP, Schott

BIBLIOGRAPHY

S. Glasser: 'Professor Erik Chisholm', *Res musicae*, vi/4 (1960), 5–6
G. Pulvermacher: 'Chaucer into Opera', *Opera*, xiii (1962), 187–8
K. Wright: 'Erik Chisholm: a Tribute', *Composer*, no.17 (1965), 34–5

CAROLINE MEARS, JAMES MAY

Chissell, Joan (Olive) (*b* Cromer, 22 May 1919). English music critic. She studied at the Royal College of Music from 1936 to 1942 under Kendall Taylor (piano), Herbert Howells (composition) and Frank Howes (history and criticism). Turning away from an intended career as a pianist, she became a teacher at the RCM, lecturer and critic, and from 1949 to 1979 she was on the music staff of *The Times*. 19th-century music, and particularly the piano, are her central interests, and in this area she has always been a perceptive critic and adjudicator, generous in her encouragement. She has been a frequent broadcaster, and a reviewer of records in *Gramophone*. Her writings include chapters in several symposia and articles in periodicals; she has written books on Chopin (London, 1965) and Brahms (1977) for younger readers, as well as two books on Schumann, a lucid and sympathetic study in the Master Musicians series (London, 1948, 5/1989) and a smaller volume on his piano music (London, 1972), and a sympathetic study of Clara Schumann (London,



1. Chitarrone player: detail from the 'Five Senses' by Theodoor Rombouts, c1630 (Museum voor Schone Kunsten, Ghent)

1983). She was awarded the Robert Schumann Prize of the City of Zwickau in 1991.

STANLEY SADIE

Chitarino (It.). *See* GITTERN. *See also* CHITARRINO.

Chitarra (It.). Term used in the 14th and 15th centuries for a GITTERN, from the mid-16th for a small guitar (*see* GUITAR, §3 and §4).

Chitarrino (It.). From the middle of the 16th century, the small four-course guitar (*see* GUITAR, §3). In the 14th and 15th centuries the term 'chitarino' was applied to the GITTERN.

Chitarrone (It.; Ger. *Chitarron, Chitaron*). A name used synonymously with *tiorba* (*see* THEORBO) in Italy during the late 16th and early 17th centuries. The type of lute denoted by this humanist, classicizing term (chitarrone means, literally, a large kithara) was associated particularly with Jacopo Peri, Giulio Caccini and the other early writers of monody from the 1590s until about 1630 (fig.1). After 1600, the alternative name *tiorba* was often used. Two contemporary references, Praetorius (1619, p.52) and Piccinini (1623, p.5), led some modern writers to conjecture that the *chitarrone* was strung with wire and the *tiorba* with gut. However, this theory has been discredited by subsequent research (see Mason, pp.10–14).

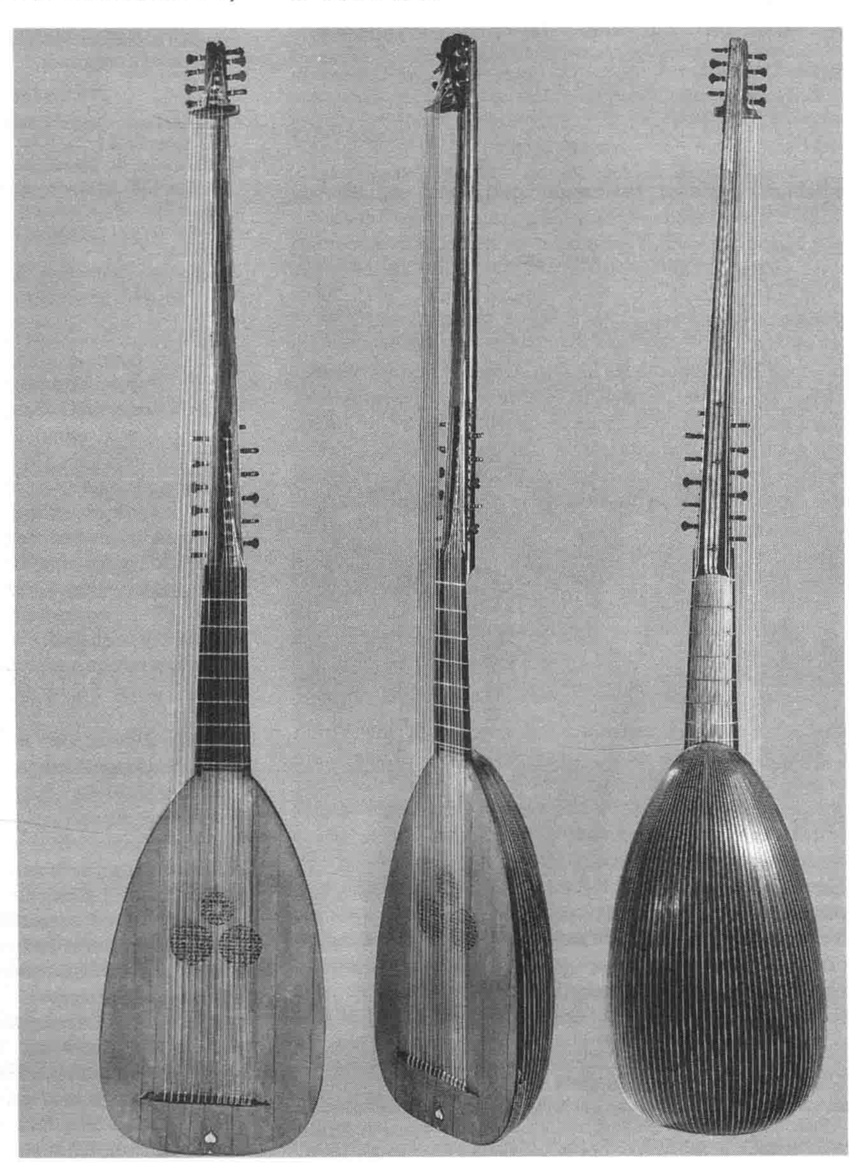
The instrument was used chiefly for vocal accompaniment, but also served as a general continuo instrument. For solo music in tablature, the following sources specifically designate *chitarrone*:

1604 G.G. Kapsberger: *Libro primo d'intavolatura di chitarone* (Venice, 1604)

1616 G.G. Kapsberger: *Libro secondo d'intavolatura di chitarrone* (Rome, 1616, lost)

1623 A. Piccinini: *Intavolatura di liuto, et di chitarrone, libro primo* (Bologna, 1623)

1626 G.G. Kapsberger: *Libro terzo d'intavolatura di chitarrone* (Rome, 1626, lost)



2. Three views of a chitarrone by Magno Tieffenbrucker, Venice, 1608 (Royal College of Music, London); stopped and unstopped string lengths are 93·3 and 170·7 cm

1640 G.G. Kapsberger: *Libro quarto d'intavolatura di chitarrone* (Rome, 1640)

Most sources for the instrument's solo repertory use the alternate name *tiorba*, or, in the case of many manuscript sources, the instrument is not named. For a listing of these sources, *see* THEORBO.

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M. Prynne: 'James Talbot's Manuscript, IV: Plucked Strings – the Lute Family', *GSJ*, xiv (1961), 52–68

R. Spencer: 'Chitarrone, Theorbo and Archlute', *EMc*, iv (1976), 407–23

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F. Hellwig: 'The Morphology of Lutes with Extended Bass Strings', *EMc*, ix (1981), 447–54

R. Spencer: 'English Nomenclature of Extended Lutes', *FoMRHI Quarterly*, no.23 (1981), 57–9

K.B. Mason: *The Chitarrone and its Repertoire in Early Seventeenth-Century Italy* (Aberystwyth, 1989)

P. Beier: Review of K.B. Mason: *The Chitarrone and its Repertoire in Early Seventeenth-Century Italy* (Aberystwyth, 1989), *The Lute*, xxxii (1992), 84–7

JAMES TYLER

Chitchian, Geghuni Hovannesi (*b* Leninakan, 30 Aug 1929). Armenian composer. She attended the Tchaikovsky Music School in Yerevan before studying composition with Grigor Yeghiazarian at the Komitas Conservatory (1947–53) where she has taught since 1971. After graduating, she taught at a music school and in 1955 joined the Armenian Composers' Union. She is the laureate of some 20 competitions held in Armenia and the former Soviet Union; she became an Honoured Representative of the Arts in 1980. Her links to classical Armenian music are evident in her interest in folk melodies and modal harmony, while her connections to contemporary Armenian trends manifest themselves in her alignment to neo-classicism and folkloristic neo-Romanticism. The subtle poetry and cantabile thematicism of her vocal works have been imprinted on her instrumental writing; *Bari lujs!* ('Hello Morning!') follows the example she set in the Concerto for Voice in the balancing of instrumental groups, the use of airy orchestral textures and the chromatic inflection of diatonic modes. She has developed the technique established by Khachaturian involving chains of parallel intervals and chords; in the Violin Concerto the melodic and harmonic structures which are based on the interval of a 4th impart a particular colouristic and psychological significance to the music (similar effects are employed in the Chamber Symphony, the sonatas for trumpet and for viola, and the song cycles). Her choral writing is characterized by rhythmic polyphonic writing, while her music for children – which is frequently reminiscent of Prokofiev's – combines didactic purpose with picturesque portrayal. The well-known *Haykakan khorakandakner* ('Armenian Bas-Reliefs') are remarkable for the same reasons.

WORKS

(*selective list*)

Inst: Str Qt, 1951; Sonata, vc, pf, 1952; Children's Suite, orch, 1956; Ballet Suite, orch, 1957; Yeritasardakan [Youth], ov., orch, 1960; 7 Pictures For Children, orch, 1964; Children's Pictures, pf, 1966; Bari lujs! [Hello Morning!], orch, 1967; Pieces, tpt, pf, 1970; Syuite, vn ens, 1970; Haykakan khorakandakner [Armenian Bas-Reliefs], pf, 1972; Ensembles, pf 4 hands, 1976; Vn Conc., 1976; Pieces, tpt, pf, 1977; 2 Pieces, ww qnt, 1977; Sonata, tpt, pf, 1979; Pieces, ud, shvi, qānūn, 1981–5; Sonata, vc, 1983; Pf Conc. 'Youthful', 1984; Sonata, va, pf, 1986; Sonatina, pf, 1987; Chbr Sym., str orch, 1988; An Album for Children, pf, 1990; Sonata, ud, pf, 1990

Choral: Im Hayastan [My Armenia] (cant., G. Sar'ian, M. Markaraian), 1959; Hayreni k'arer [Native Stones] (suite, S. Kaputikian), 1966; Tarva yeghanakner [The Seasons] (cant., S. Kharazian, P. Mikaelian, Sarmen), 1972; Anhayt zimvor'e [The Unknown Soldier] (poem-epitaph, S. Muradian), 1975; Dzon Hayrenikin [An Ode to the Homeland] (Muradian), 1976; Ashnan terev [An Autumn Leaf] (Ts. Shogents), 1977; Hayots dzar'e [The Tree of Armenia] (poem, Muradian), 1980; acc. choral works

Solo vocal: 5 Songs (H. Shiraz), 1v, pf, 1955; 5 Songs (Ye. Charents), 1v, pf, 1957; Siro yerger [Songs of Love] (song cycle, Kaputikian), 1v, pf, 1961; Conc., 1v, orch, 1963; 5 Songs (P. Sevak), 1v, pf, 1964; Ejer Isahakyantis [Isahakian Verses] (song cycle, A. Isahakian), 1v, pf, 1975; Yerku shshuk [2 Whispers] (song cycle, V. Davtian), 1v, pf, 1979; The Mountain Declined (H. Saghian), 1v, pf, 1981; 4 Songs (Safarian), 1v, pf, 1993; Surb hogi [The Sacred Soul] (song cycle, Bishop Nerses Pozapalian), 1v, pf, 1995; *c*100 vocal works for children

Principal publishers: Sovetakan Grokh, Sovetakan Hayastan, Sovetskiy Kompozitor

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G. Chitchian, M. Mazmanian and Y. Yuzbashian: *Yerazhshtutyan dasagirk* [Textbook of music] (Yerevan, 1967, 4/1973) [for secondary school classes]

A. Chilingarian: 'Garnanayin nakhergank' [Spring overture], *Lraber* (6 Oct 1970)

A. Grigorian: 'Iskrennost' chuvstva' [Sincerity of feeling], *SovM* (1982), no.8, pp.30–32

SVETLANA SARKISIAN

Chiti, Girolamo (*b* Siena, 19 Jan 1679; *d* Rome, 4 Sept 1759). Italian composer and music theorist. He first studied under G.O. Cini and T. Redi in Siena. In 1713 he went to Rome, where B. Gaffi and above all G.O. Pitoni were his teachers. In 1717 he referred to himself as *Maestro eletto all'Orfanelli*, i.e. of S Maria in Aquiro. In 1726 he took over the direction of music at S Giovanni in Laterano, a position he held until his death. As a member of the Congregazione dei Musici di S Cecilia in Rome, he was several times *Guardiano della sezione dei maestri*. From 1745 onwards, he carried on an extensive correspondence with Padre Martini in Bologna.

Chiti wrote in a mixed style characteristic of the Roman school, using not only strict imitation, but also homophonic note-against-note writing and a concertato manner. His masses and psalms are primarily contrapuntal; the psalm tone emerges more strongly here. In his polychoral works Chiti included passages for few voices, combining the polychoral and concertato principles. In his duets he preferred to compose according to the more modern Affect principle, using a descriptive, expressive style. He held a somewhat special place in the Roman school because he occasionally used accompanying instruments in addition to continuo. The older masters that Chiti took as his models were principally Palestrina, Benevoli and Pitoni.

In his theoretical essays Chiti was particularly concerned with mensural notation and the problems of musical temperament. He wrote primers on the singing of Gregorian chant and essays on counterpoint and figured song. He was also Pitoni's biographer. After Pitoni and Padre Martini, Chiti was one of the leading Italian music

theorists of the time. He was also an important collector of music and copied many of Palestrina's works.

WORKS

Masses, antiphons, responsories, hymns, psalms, introits, Mag: 4 and more vv, some with insts
Offertories, graduals: mainly 4vv
Many other sacred works in MSS incl. litanies, motets, Te Deum, Alma Redemptoris mater, arias, solo motets
Principal sources: A-*Wn*, *D-Bsb*, *Mbs*, *Mm*, *MÜs*, *I-Bc*, *PAc*, *Rli*, *Rsg*

THEORETICAL WORKS

Compendio in pratica et in teoretica (Siena, 1703) [based in part on writings by G.A. Florimi, C. Piochi and others]
with G. Cini: *Libro di lettioni* (Siena, 1704–5)
Divisione del contrapunto (Rome, 1713)
Cantata per l'organista, 1720
Principii di musica per imparare a solfeggiare, 1721
Parere, 1723
Primi principii di musica, 1741
Solfeggi, 3vv, 1741
Solfeggi, Lettioni moderni, 1741
addns to O. Alessandro da Foligno: *Modo facilissimo per imparere a cantare e conoscere le regole del canto fermo*, 1744
Ristretto della vita et opere del … G.O. Pitoni, 1744
Principii e regole più necessarie per il canto gregoriano, 1746
Primi principii di musica con varie regole necessarie per il canto figurato, 1747
Breve ristretto di regole, 1748
Notizie cavate dal specchio primo, attrib. Chiti, 1752
Introduzione alla musica, n.d.
Principal sources: *I-Bc*, *Mc*, *Rli*, *Rvat*
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SIEGFRIED GMEINWIESER

Chiufolo. *See* ZUFFOLO.

Chiuso (i) (It.: 'closed'). In horn music, an instruction that notes should be fully stopped with the hand; this is countermanded by 'aperto'. *See* BOUCHÉ and HORN, §3(ii).

Chiuso (ii) (It.: 'closed'). In medieval music, the word used to denote the second-time ending (*punctum clausum*), the first being labelled APERTO.

Chkhikvadze, Grigol (*b* Tbilisi, 15/27 April 1898; *d* Tbilisi, 27 Dec 1986). Georgian ethnomusicologist. He was the son of Zakaria Chkhikvadze, a collector of Georgian folksongs. He studied composition at the Tbilisi State Conservatory (graduated 1927) and ethnomusicology with Yevgeny Gippius at the Institute of Anthropology and Ethnography in Leningrad (graduated 1935). He took the doctorate at the Moscow Conservatory (1946) with a dissertation on Georgian musical culture from the earliest times to the 19th century. Chkhikvadze organized the folk music section of Georgian Radio (1935), taught at the Tbilisi State Conservatory (from 1935) and at the Georgian Theatrical Institute (1941–5), and was head of the ethnomusicology section of the Institute of History, Archeology and Ethnography in Tbilisi (1953–60) and leader of the State Ensemble of Georgian Singing and Dancing (1965–8). He organized and led the department of Georgian folk music at the Conservatory (1970–76), and conducted numerous fieldwork expeditions to different regions of Georgia, transcribing his first set of native Kakhetian songs from memory in 1917–20. Chkhikvadze's works created the basis for further ethnomusicological studies in Georgia, in particular those concerning studies of dialect in different ethnographic regions. His compositions, which remain in manuscript, include songs for radio broadcasts and several operas for children.

WRITINGS

Sakartvelos musikaluri kultura udzvelesi droidan metskhramete saukunemde (diss., Moscow Conservatory, 1946)
Kartveli khalkhis udzvelesi samusiko kultura [The ancient musical culture of Georgian people] (Tbilisi, 1948)
with A. Begijanov: 'Gruzinskaya SSR' [Georgian SSR], *Muzïkal'naya kul'tura Soyuznïkh Respublik*, ed. N. Shakhnazarova (Moscow, 1957), 3–34
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Kartuli khalkhuri simgera [Georgian folksong] (Tbilisi, 1961)

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L. Kakuliia and S. Chkoniia: *Kompozitorï i muzïkovedï Gruzii* (Tbilisi, 1985), 437–9

JOSEPH JORDANIA

Chladni, Ernst (Florenz Friedrich) (*b* Wittenberg, 30 Nov 1756; *d* Breslau [now Wrocław], 3 April 1827). German acoustician. He studied law at Leipzig University before turning to scientific studies. He invented two instruments, the 'euphon' and the 'klavizylinder', both of which were variants of the glass harmonica. However, he owes his fame to his celebrated experiments on the nodal patterns and corresponding frequencies of vibration plates. He showed that the vibration patterns, often called Chladni figures, could be made visible by sprinkling sand on the plate. The sand is thrown up on vibrating areas and collects around nodal lines. Chladni travelled through Europe playing on his instruments and demonstrating his experiments before many persons and institutions; he encountered Goethe, Lichtenberg, Olbers, Laplace, Napoleon and other notable men of the period. Chladni's experiments stimulated much early work on the vibration of plates and bars and indeed so impressed the Académie des Sciences, Paris, that it offered a prize for a successful explanation of his sand figures and the motion of elastic surfaces in general. His work helped to form the foundation of modern theories, capable of predicting precise vibration patterns for violin and guitar top plates and the soundboards of keyboard instruments.

See also PHYSICS OF MUSIC, §4 and figs.1 and 2.

WRITINGS

Entdeckungun über die Theorie des Klanges (Leipzig, 1787/*R*)
Die Akustik (Leipzig, 1802)

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M.D. Wohler: *Chladni Plates* (London, 1960)
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D. Ullman: 'Chladni und die Entwicklung der experimentellen Akustik um 1800', *Archive for History of Exact Sciences*, xxxi (1984), 34–52

C. TRUESDELL/CLIVE GREATED

Chlubna, Osvald (*b* Brno, 22 July 1893; *d* Brno, 30 Oct 1971). Czech composer. After his schooling at the Realgymnasium in Brno, where Kunc was his singing teacher, he studied at the Czech Technical College (1911–13) and at the Commercial Academy (1913–14). His only conventional composition training was at the Brno Organ School under Janáček (1914–15), and in Janáček's master classes (1923–4). Until 1953 Chlubna earned his living as a bank clerk; he also taught instrumentation and counterpoint at the Brno Organ School (1918–19), harmony and instrumentation at the Brno Conservatory (1919–35, 1953–9) and theory at the Brno Academy (JAMU, 1956–8). He was active as a committee member of the Moravian Composer's Club (later syndicate) from 1919 to 1948, and of the Czech Music Foundation (1954–61). His music is lyrical and reflective, stimulated by nature and celebrating the working life of contemporary man. He favoured larger forms and, although he did not have an outstanding dramatic gift, he strove throughout his life to compose operas. After a transitional phase influenced by the musical developments of around 1930, Chlubna developed into a romantic figure, the essence of his art lying in a calm acceptance expressed with great warmth. His finest achievements were the two orchestral cycles *Příroda a člověk* ('Nature and Man') and *To je má zem* ('This Is My Country').

An outstanding orchestrator, Chlubna was responsible, in 1918, for the scoring of the last act of Janáček's first opera Šárka, and together with Bakala he prepared *From the House of the Dead* for its world première in 1930, supplying the opera with an optimistic ending. Criticized for this arrangement, Chlubna clarified his approach in an article (1958). He also reconstructed Janáček's symphonic poem *Dunaj* ('The Danube') in 1948. A multi-volume work on Janáček's style in relation to European 20th-century music remains in MS.

WORKS
(*selective list*)

VOCAL

9 operas incl. Pomsta Catullova [Catullus's Revenge] (J. Vrchlický), 1917; Freje pana z Heslova [The Affairs of the Lord of Heslov] (L. Stroupežnický), 1940; Kolébka [The Cradle] (A. Jirásek), 1952

Se smrti hovoři spici [The Sleeping Speak with Death] (O. Březina), 1v. pf, *c*1920; Chvalozpěvy osvobozené [Songs of Praise of the Liberated], 1v, pf, 1945; Hornická balada [Ballad of the Miners], male chorus, 1949; Je krásná zeme má [My Land is Beautiful] [part of sym. cycle], cantata, 1955; Rozjásane odpůldne [Jubilant Afternoon], song cycle, 1956; Požehané jaro [Blessed Spring], song cycle, 1958; Spi moře v české slze [The Sea Sleeps in Czech Tears], song cycle, 1962; many choral cycles

INSTRUMENTAL

Orch: Vysněné dálky [Dreamt-of Distances], 1916: Sinfonietta. 1924; Ze strání, hor a lesů [From the Hillsides, Mountains and Forests], 1934; Příroda a člověk [Nature and Man]: Z jara [From the Spring], Letni serenáda [Summer Serenade], Karneval podzimu [Autumn Carnival], sym. cycle, 1949–53; To je má zem [This is my Country]: Brněnske kašny a fontány [The Fountains of Brno], Propast Macocha [Macocha Ravine], Ej hore, chlapei, hore [Oh, Upwards, Boys, Upwards!], Hrad Pernštejn [Pernštejn Castle], Je krásná zemč ma, sym. cycle, 1955–7; several concertante works

Other works: Nocturne, pf, 1933; Preludium, Toccata and Fugue, pf. 1933; Sonata, vn, pf, 1948; Str Qt no.4 'E morta', 1963; Sonata. vc. pf, 1969

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M. Černohorská: *Pisňovás tvorba O. Chlubny* [Chlubna's songs] (Brno, 1959)
M. Černohorská: *Osvald Chlubna* (Brno, 1963)
J. Tyrell: *Janáček's Operas: a Documentary Account* (London, 1992)

JAN TROJAN

Chocalho. A tube RATTLE. *See also* BRAZIL, §II, 1(iv).

Choeurs (i) (Fr.). Choirs (*see* CHOIR (ii) and CHORUS (i)).

Choeurs (ii) (Fr.). *See* COURSES.

Choir (i). The part of a church designed for the performance of the liturgical music by the singers. It is usually situated in the chancel between the nave and altar and separated from the nave by a choir screen or rail.

Choir (ii). A group of singers who perform together either in unison or, much more usually, in parts. The term is derived from the architectural name of the part of a church building where the singers traditionally perform. *See* CHOIR (i) and CHORUS (i).

Choir (iii). A homogeneous group of instruments, generally forming part of larger forces. For example, a group of brass instruments can be referred to as a brass choir, and an instrumental component of a polychoral work as an instrumental choir.

Choir organ. *See* CHAIR ORGAN.

Chojnacka, Elisabeth [Elżbieta] (*b* Warsaw, 10 Sept 1939). French harpsichordist of Polish birth. She completed her studies at the Academy of Music in Warsaw in 1962, then moved to Paris, where she studied with Aimée van de Wiele. In 1968 she won first prize at the international harpsichord competition in Vercelli. Chojnacka is one of the few 20th-century harpsichordists to explore and inspire a substantial contemporary literature for the instrument. Her technical brilliance and outstanding musicianship, combined with an enthusiasm for some of the most difficult 20th-century works, has attracted over 80 composers to write for her, including Bussotti, Donatoni, Ferrari, Górecki, Kessler, Halffter, Ligeti, Mâche, Marco, Montague, Nyman, Ohana, Penderecki and Xenakis. She has a contemporary repertory of over 300 works which she performs on an amplified modern pedal harpsichord. Her numerous recordings, embracing Renaissance and Baroque as well as contemporary works, include the complete harpsichord works of Xenakis and Ohana. In 1995 she was appointed professor of contemporary harpsichord at the Salzburg Mozarteum.

STEPHEN MONTAGUE

Choke cymbals. *See* HI-HAT.

Chollet, Jean Baptiste (Marie) (*b* Paris, 20 May 1798; *d* Nemours, 10 Jan 1892). French tenor. He studied the violin and solfège at the Paris Conservatoire, and from 1815 to 1818 was a chorus singer successively at the Opéra, Théâtre Italien and Opéra-Comique. For several years he sang the high baritone roles associated with Martin and others, appearing in Switzerland, Le Havre (1823–5), the Opéra-Comique (1825) and Brussels (1826). In 1826 he joined the Opéra-Comique as a tenor, and appeared with success in the première of Hérold's *Marie*. He remained at the Opéra-Comique until 1832, and created the title roles in Auber's *Fra Diavolo* (1830) and Hérold's *Zampa* (1831), the latter demanding a range from G to *d♭″*. From 1832 to 1834 he sang at Brussels and then at The Hague, but in 1835 he returned to the

Opéra-Comique, where he created Chapelou in Adam's *Postillon de Longjumeau*, and remained until 1847. His voice deteriorated after an illness in 1844, and the last years of his career were unsettled; he directed theatres in Bordeaux (1847–8) and The Hague (1851), and sang in opera at Toulouse (1848), St James's Theatre, London (January 1850) and the Théâtre-Lyrique, Paris (1852–4).

Chollet was largely self-taught, but was capable of both powerful and light vocalization: his virtuosity in *fioriture* reminded Bellini, who heard him in 1834, of Rubini. Like many tenors of his day, he made use of falsetto, particularly in cadenzas, but before his career was over this practice was becoming less acceptable: Chorley, in 1850, wrote 'we can hardly speak of M Chollet's organ as a voice'. He also composed some romances and nocturnes which were published in Paris and enjoyed some success.

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FétisB

A. Laget: *Chollet* (Toulouse, 1880)

PHILIP ROBINSON

Chołoniewski, Marek (*b* Kraków, 23 Oct 1953). Polish composer and performer. At the State Higher School for Music in Kraków (now the Academy) he studied the organ, music theory and composition (with Schäffer) between 1972 and 1979. He joined the staff of the electronic studio at Kraków in 1976, and in addition has worked at Finnish radio in Helsinki; in 1986 he established his own studio, MCH. As well as co-directing the Stuttgart–Kraków International Workshop for New Music, in 1993 he became director of an international course for composition at Schwaz, Austria. He has taught at the teachers' institute in Rzeszów, led courses in computer music in several countries and is currently artistic director of the international Audio Art Festival in Kraków. Muzyka Centrum, an organization he formed (1977) to arrange concerts of new music, have given over 400 premières and first performances in Poland.

Chołoniewski's output includes instrumental music as well as electronic and audiovisual computer compositions, among them music for radio, theatre, film and television. His concept of audio art combines different artistic disciplines and integrates elements from avant-garde performance and sound installation. In the early 1980s a mixture of diverse elements aligned the work *Rag, Rag, Rag* with jazz and rock and roll, as well as suggesting Ars Nova and the sound worlds of Indonesia; the latter is also true of *Dla wszystkich ten sam ogien* ('The Same Fire for All'). His principal interest lies with interactive processes involving sound, light and movement. In *Wysyg* (1989) the density of texture, the length of structures and the position of the sounds in space are determined by changes in light, effected by means of sensors following the performance of the conductor-composer. Movements of parts of a sound installation, with the aid of contact microphones, can also trigger MIDI events, as in *Switched On . . .* for objects and computer (1990), while several works require a specially designed light-baton to control the MIDI system.

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(*selective list*)

Assemblages, concrète musicians and tape, 1975; Citroblage, headphones only, 1975; Pizza, orch, 1976; Soprano Qt, 3 S, s sax, 1977; gmb 78, b viol, 1978; Amput, C, 3 insts, 1979; La Cumparsita (hki . . .), tape, 1980; Rag, Rag, Rag, tape, 1983; Swinging Parameters, ob, vn, synth, tape, 1984; Dla wszystkich ten sam ogień [The Same Fire for All], tape, 1985; Follow Me II, synth, cptr, 1987; Follow, Follow (Triple Con.), 4 ob, orch, cptrs, 1988; Follow Salzach, insts, ambiences, cptr, 1988; Wysyg, light, cptr, 1989; Switched On . . . , objects, cptr, 1990; Switched Off . . ., insts, cptr, 1990; 2 słońca [2 Suns], insts, cptr, 1990; Like Breathing, insts, cptr, 1991; Pikna i bestia [Beauty and the Beast], 1v, light, cptr, 1992; Doubles, 1v, light, cptr, 1993; Lighting, interactive installation–performance, 1995; River Dart, 1v, light, cptr, 1995; Hypermeable Objects, sound installation, 1996; Another Thing, perc, light, objects, 1997; All Real, audio-visual work, 1997; Passage, 8 musicians, interactive cptr systems, 1998; works in collaboration with Piotr Bikont, Krzysztof Knittel, Tomasz Stańko

MARTINA HOMMA

Chomiński, Józef Michał (*b* Ostrów, nr Przemyśl, 24 Aug 1906; *d* Warsaw, 20 Feb 1994). Polish musicologist. He studied composition with Mieczysław Sołtys and conducting with Adam Sołtys at the Lwów Conservatory (1927–9) and musicology with Adolf Chybiński and ethnography with Adam Fischer at Lwów University (1926–31). He took the MA in 1931 with a work on imitative techniques in the 13th and 14th centuries and the doctorate at Lwów in 1936 with a dissertation on Grieg's songs; in 1949 he completed the *Habilitation* at Poznań University with a work on Szymanowski's sonatas. Illness prevented him from lecturing during his appointment as a professor of music history in the music school in Poznań (1945–8). He was lecturer in music history (1947), senior lecturer (1951) and reader (1954) at Warsaw University, where in 1960 he was appointed professor of music history and theory. Between 1951 and 1968 he was chairman of the music division in the art institute of the Polish Academy of Sciences, and edited *Studia muzykologiczne* (1953–6), *Muzyka* (1956–71), *Rocznik chopinowski* (1956–71) and the series Monumenta Musicae in Polonia (1964–71).

Chomiński's musicological interests were extensive but he concentrated, in a number of comprehensive surveys, on technical and formal problems in music history. In his *Historia harmonii i kontrapunktu* (1958–90) he traced the development of compositional techniques, chiefly on the basis of music examples, but also taking account of contemporary theoretical statements. His *Formy muzyczne* (1954–84) treats form not as a static scheme but as the dynamic force of a musical work; it again presents the topic in the context of opinions and conventions of the given epoch. Chomiński's main interests in Polish music were the Renaissance, Chopin, Szymanowski and contemporary music. He initiated a branch of study called 'sonorystyka', the study of the structure and sound technique of a composition. This includes studies of sound qualities, the organization of time in performance and its influence on sound, the formation of horizontal and vertical structures, the transformation of traditional elements of a composition (e.g. harmony) into new qualities and the interdependence of the structure and sonorities of a composition. This theory has been adopted by Chomiński's numerous pupils.

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ZYGMUNT M. SZWEYKOWSKI

Chopin, Fryderyk Franciszek [Frédéric François] (*b* Żelazowa Wola, nr Warsaw, 1 March 1810; *d* Paris, 17 Oct 1849). Polish composer and pianist. He combined a gift for melody, an adventurous harmonic sense, an intuitive and inventive understanding of formal design and a brilliant piano technique in composing a major corpus of piano music. One of the leading 19th-century composers who began a career as a pianist, he abandoned concert life early; but his music represents the quintessence of the Romantic piano tradition and embodies more fully than any other composer's the expressive and technical characteristics of the instrument.

1. In his homeland: 1810–30. 2. New frontiers: 1830–34. 3. The best society: 1834–9. 4. Years of refuge: 1839–45. 5. Twilight: 1845–9. 6. Formative influences. 7. Piano writing. 8. Musical style. 9. Genres. 10. Sources and editions. 11. Reception.

1. IN HIS HOMELAND: 1810–30. Chopin was the second of four children born to Mikołaj Chopin and Tekla Justyna Kryżanowska; according to the register of births his birth date was 22 February, but he and others always gave the date as 1 March. His parents met in 1802, when Mikołaj, a Frenchman from Lorraine, was employed by Countess Justyna Skarbek as a tutor for her son (later to be Chopin's godfather) at her estate in Żelazowa Wola, some 45 km west of Warsaw. Chopin's mother had been sent to the Skarbeks while still a girl. She was a distant relative and acted as a companion and housekeeper for Countess Justyna. The couple married in 1806 and remained with the Skarbek family until 1810, leaving for Warsaw when Chopin was seven months old. Mikołaj had secured a post at the recently established Lyceum, housed in the Saxon Palace, and for more than six years the Chopins lived in an apartment in the right wing of the palace. They were a respected family, and reasonably well

connected socially, not least because Mikołaj was shrewd enough to cultivate the right people and to avoid offending those in positions of authority. It was a staunchly middle-class household, committed to a sound education, a well-developed sense of morality and an ethos of self-improvement. All four children benefited from a lively cultural milieu in which literary and musical interests were fostered.

In early childhood Chopin mixed socially with three principal groups of Warsaw society. First there were professional people, academics in particular. In 1817 the Lyceum moved to the Kazimierzowski Palace, next to the newly established University of Warsaw, and the Chopins took rooms in the right annex of the palace, where they mixed constantly with university teachers. Mikołaj was part of a circle of Warsaw intelligentsia, whose salons had something of the character of literary or scientific gatherings, and it was through these contacts that the young Chopin was able to visit Berlin in 1828, his first glimpse of the world beyond Poland. Secondly there were the middle gentry (*szlachta*). Many of the Lyceum pupils were from this background, and several of them boarded with the Chopins. Even before he entered the Lyceum in 1823 (he was privately educated until the fourth class), Chopin became friendly with these boys, and several of the friendships were to prove enduring and important. Later, in his teenage years, he spent two summers (1824 and 1825) at the country home of one of the boarders, Dominik Dziewanowski. Much has been made of Chopin's documented contacts with folk music during these youthful visits to Szafarnia. But it is possible to overrate their significance. His contribution to musical nationalism was real and important, but it did not in the end hinge on the recovery of some notionally 'authentic' peasant music.

The third group with which Chopin mixed was the small handful of wealthy aristocratic families at the top of the social hierarchy in Poland. Here his passport was his talent, for as a gifted prodigy (a 'second Mozart') his fame rapidly spread, and he was much in demand at the salons of the best society. He was even a regular visitor to the Belvedere Palace, home of the notoriously unpopular Viceroy of Poland, Grand Duke Constantin. Aside from such salon performances, he made occasional public appearances, including a performance of a Gyrowetz concerto at the Radziwiłł Palace in February 1818. Already by then he was a published composer. Two polonaises from 1817 have survived, and one of them (in G minor) was lithographed by Canon Izydor Cybulski. The Warsaw press responded with a eulogy: 'The composer of this Polish dance, a young lad barely eight years old, is . . . a true musical genius'. Of his other early works, it is worth singling out a Polonaise in A♭ major of 1821, not least because it is the first of Chopin's surviving autographs. It was dedicated to his teacher Wojciech (Adalbert) Żywny, one of several Czech musicians then living in Warsaw. Reports on Żywny's teaching are somewhat mixed, but at the very least he did Chopin the service of introducing him to Bach and to 'Viennese' Classicism. He taught Chopin from 1816 to 1821, at which point he no doubt realized that his most gifted pupil needed to move on.

It is likely that Chopin had private lessons with Józef Elsner for several years before entering the High School of Music (lessons were held at the university and the conservatory), of which Elsner was rector, in 1826. We know that Elsner introduced him to a harmony textbook by Karol Antoni Simon in 1823, for instance, and this may have been the trigger for sporadic lessons in music theory. In the same year he began to take organ lessons from Wilhelm Würfel, an eminent pianist on Elsner's staff at the High School. Yet in all important respects he was self-taught as a performer. Neither Żywny nor Elsner had much to offer on keyboard technique, and it may well be that Chopin's highly individual approach to teaching and playing in later life resulted in part from this unorthodox background. His High School years, on the other hand, gave him a rigorous training in composition, though there is some suggestion that in the later stages of the course Elsner may have allowed him more freedom to follow his own inclinations than was usual for High School students. In any event, his final report, written in July 1829, left no doubt about Chopin's acumen: 'Chopin F., third year student, exceptional talent, musical genius'.

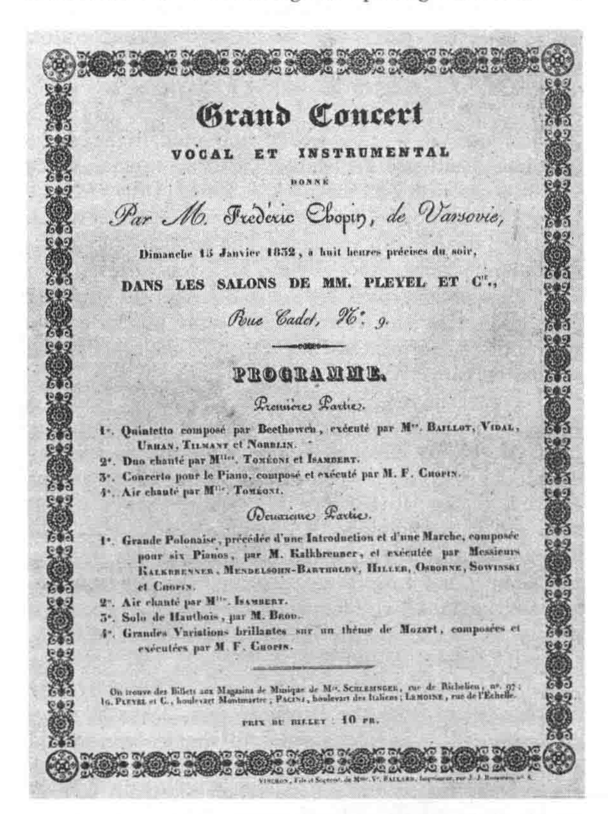
It was clear at this point that Poland had little further to offer Chopin, and when the Education Ministry turned down an application for funds to study abroad the composer grew increasingly restless in his native city. There were concert series in Warsaw, and regular visits from virtuosos en route to St Petersburg, as well as a tolerable opera repertory at the National Theatre. But in comparison with Europe's cultural capitals, the town had a provincial feel. That was brought home to Chopin when he paid a short visit to Vienna immediately after his graduation from the High School, especially as he managed – more by luck than planning – to secure two well-received public concerts in the Austrian capital. After the first concert, at which he played the Variations op.2, he wrote home that 'everyone clapped so loudly after each variation that I had difficulty hearing the orchestral tutti'. On his return to Poland he gave numerous salon and concert performances, but the pressure to give a big public concert in Warsaw steadily mounted. In the end he succumbed and gave the F minor Concerto to an audience of 900 people on 17 March 1830. Later in the year (11 October) he followed this with a second concert at which he played the E minor Concerto. The publicity surrounding these concerts, especially the first, was distasteful to Chopin, and may well have strengthened his growing conviction that the conventional path of the public pianist-composer was not for him. On the other hand, alternative career paths were by no means obvious.

This uncertainty about his future was no doubt a principal factor in the depression Chopin suffered during his final year in Warsaw. But he was also troubled by emotional insecurities of a kind that are by no means unusual among 19-year-olds. He decided that he was in love with a young singer Konstancja Gładkowska, but apparently did little to make her aware of his feelings. Indeed he found it much easier to communicate emotionally with men than with women in these days, and perhaps in later years too. Before his premature death in 1828, Chopin's school friend Jan Białobłocki had been his principal confidant. That role was quickly taken over by another friend from the Lyceum years, Tytus Woyciechowski, and it was in letters to Tytus that Chopin poured out his heart over Konstancja. The letters reveal him as emotionally fragile and indecisive, all too ready to lean on his more robust and self-assured friend. Fittingly, it was in the company of Tytus that he finally ventured on a much planned (and often postponed) journey to Vienna

on 1 November 1830, though at the time he had no reason to think that it would be his last contact with Poland.

2. NEW FRONTIERS: 1830–34. The intention was to embark on a European tour, with Vienna as first stop. In the end Chopin stayed for eight months in the Habsburg capital. One week after their arrival, the youths had news of the Warsaw uprising, which had been sparked off by an ill-judged attempt to assassinate the Grand Duke Constantin. Tytus immediately returned to play his part, leaving Chopin to fend for himself in a city where Poles were no longer welcome. Unsurprisingly, he now found it virtually impossible to arrange a concert of any importance and whiled away his time rather aimlessly with a small circle of new and old friends, including the Malfatti family (Dr Malfatti had been a close friend of Beethoven), one of his fellow students from Warsaw, Tomasz Nidecki, the young Czech violinist Josef Slavík and the cellist Josef Merk. His nostalgia for Poland is evident in letters to his new confidant Jan Matuszyński, then a medical student in Warsaw, and, if the language is at times excessive, the sentiments were no doubt real enough: 'I curse the moment of my departure'. It seems that he had considered returning with Tytus but had been dissuaded from doing so by his friend, partly on the grounds that his contribution to the Polish cause could best be made in other ways.

Several of Chopin's friends (including his teacher Elsner) were hopeful that he would one day create a great Polish opera, which might do justice to the national plight. He himself was aware that his talents lay elsewhere, but it does seem that following the uprising his attitude to 'Polishness' in music changed in significant ways. It was in Vienna that he wrote the first nine mazurkas that he himself released for publication, as opp.6 and 7, and it was through these that the genre was comprehensively defined. Perhaps more significantly, it was in Vienna that he stopped composing the salon polonaises of his early years, pieces barely distinguishable in style from the polonaises of Hummel, Weber and other non-Polish virtuosos. When he returned to the polonaise several years later he was able to redefine it as a genre, allowing it to take on a quite new, explicitly nationalist, significance. It goes without saying that Chopin's music cannot be confined by a nationalist aesthetic, but that it played a part in the development of cultural nationalism, and not only in Poland, is beyond question.



Grand Concert

VOCAL ET INSTRUMENTAL

DONNÉ

Par M. Frédéric Chopin, de Varsovie,

Dimanche 15 Janvier 1832, à huit heures précises du soir,

DANS LES SALONS DE MM. PLEYEL ET CIE.,

Rue Cadet, N°. 9.

PROGRAMME.

Première Partie.

1°. Quintetto composé par Beethoven, exécuté par MM. Baillot, Vidal, Urhan, Tilmant et Norblin.
2°. Duo chanté par Mlles. Toméoni et Isambert.
3°. Concerto pour le Piano, composé et exécuté par M. F. Chopin.
4°. Air chanté par Mlle. Toméoni.

Deuxième Partie.

1°. Grande Polonaise, précédée d'une Introduction et d'une Marche, composée pour six Pianos, par M. Kalkbrenner, et exécutée par Messieurs Kalkbrenner, Mendelsohn-Bartholdy, Hiller, Osborne, Sowinski et Chopin.
2°. Air chanté par Mlle. Isambert.
3°. Solo de Hautbois, par M. Brod.
4°. Grandes Variations brillantes sur un thème de Mozart, composées et exécutées par M. F. Chopin.

On trouve des Billets aux Magasins de Musique de MM. Schlesinger, rue de Richelieu, n°. 97; Ig. Pleyel et C., boulevart Montmartre; Pacini, boulevart des Italiens; Lemoine, rue de l'Echelle.

PRIX DU BILLET : 10 FR.

1. *Programme for Chopin's first Paris concert at the Salle Pleyel; it was postponed from 13 January 1832, owing to Kalkbrenner's illness, and finally held on 26 February*

On 20 July 1831 Chopin finally left Vienna, following difficulties in securing a passport from the Russian authorities. He stayed in Munich for a month and then proceeded, by way of Stuttgart, to Paris. The two weeks spent in Stuttgart were among the darkest of Chopin's life, as his diary entries reveal. Even by Chopin's standards, it was a period of agonizing indecision. He was far from friends and family, and he was painfully conscious that he was dependent still on funds from his father. As yet he had shown little evidence that he could establish a reputation beyond Warsaw, though at the same time he was all too well aware of the limitations of musical life in Poland. It was while in Stuttgart that he learnt of the failure of the uprising, and he gave vent to his feelings in an extraordinary, barely coherent outpouring of grief in his album. 'O God! You are there! You are there and yet you do not take vengeance! . . . Oh father, so this is how you are rewarded in old age! Mother, sweet suffering mother, you saw your daughter [the youngest child Emilia] die, and now you watch the Russian marching in over her grave to oppress you!' To return to Poland was now out of the question, and a few days after the 'Stuttgart diary' he was in Paris.

Two months later he was writing home in a very different frame of mind. From the start he felt at home in Paris, not least because sympathy for the Polish cause was distinctly fashionable there, and Polish émigrés were everywhere to be seen. He was overwhelmed by the cultural life of the capital, not only by the Opéra, naturally, but also by the 'swarm' of pianists who were launching the new season of concerts just as Chopin arrived. He even considered a course of lessons with one of the most famous of them, Frédéric Kalkbrenner. It was partly through Kaklbrenner's offices that Chopin arranged his first Parisian concert, which took place in the Salle Pleyel on 26 February 1832 (fig.1), and included the E minor Concerto. A supportive and perceptive review by Fétis clearly did Chopin no harm at all. Nor did his growing acceptance by other young artists and musicians in the city, including Hiller, Liszt, Berlioz and the cellist Auguste Franchomme. By the end of 1832 he was in constant demand socially, and it was partly due to this that an alternative career began to open up for him. His sources of income in the early days in Paris had come partly from his father, partly from private performances and partly from modest sales of his published music. From the winter season of 1832 onwards they came predominantly from teaching, and he was soon in such demand that he could charge exorbitant fees.

For the next two years his reputation as a teacher of exceptional quality, if somewhat unconventional method, grew steadily. So too did his fame as a performer. He largely avoided public concerts, but continued to grace the salons, with their air of intimacy and exclusivity, and to these occasions his technique as a performer seemed perfectly suited. Descriptions are colourful: 'The marvellous charm, the poetry and originality, the perfect freedom and absolute lucidity of Chopin's playing cannot be described. It is perfection in every sense'. 'When he embellished – which he rarely did – it was a positive miracle of refinement'. Schumann famously described Chopin, playing the A♭ Etude op.25 no.1, 'bringing out' the inner voices from the accompaniment figuration. It is noteworthy that as a composer he turned away at this time from the genres of the concert hall, the variations, rondos and concert pieces which had occupied so much of his time in Warsaw. Instead we have mazurkas, nocturnes and études, where the achievements of public and salon pianism were distilled and refined into a musical style of remarkable individuality. Moreover this music was beginning to reach the wider world. In early 1833 Chopin sold publishing rights to Maurice Schlesinger, and at the end of the year his music began to appear 'simultaneously' in France (Schlesinger), England (Wessel & Co) and Germany (Kistner, and later Breitkopf & Härtel). The music sold, and critical reception was favourable. Chopin, in short, was doing well in Paris.

3. THE BEST SOCIETY: 1834–9. By late 1834 he had settled into a stable routine of teaching, composing and performing in the salons. There were, however, some more public appearances during the season of 1834–5, and of these the most important were two concerts in April: a performance of the E minor Concerto at the Théâtre Italien under Habeneck, and an appearance under the same conductor at the prestigious Société des Concerts du Conservatoire, where he chose to play the *Grande polonaise brillante* op.22. The critical reception of these concerts was by no means unfavourable, but it is significant that following them Chopin resolutely refused invitations to appear before the wider public for several years. Increasingly he saw himself as a composer rather than a pianist-composer, and by the summer of 1835 he had consolidated the considerable achievements of his shorter genre pieces within the context of more large-scale compositions, including the two Polonaises op.26, the first Scherzo op.20 and the first Ballade op.23. The more enlightened critics were beginning to see in these works the mark of a composer of real stature – one of the most radical and penetrating musical minds of the post-Beethoven era.

In this climate, thoughts of returning to Poland may have steadily receded from Chopin's mind. At the same time he depended heavily on the Polish community in Paris, and especially on the colourful Wojciech Grzymała, the earnest Julian Fontana (who became his general factotum and copyist), and, closest of all, Jan Matuszyński, who had moved in with Chopin when he arrived in Paris in the spring of 1834. He undoubtedly had periods of homesickness and debated returning to see his family on numerous occasions. But despite the official amnesties he was nervous of renewing his Russian passport and placing himself at the mercy of Russian officials in Warsaw. In the end he arranged to spend a month with his parents in Karlsbad in the summer of 1835. It was on his return journey from that happy occasion that he had another reminder of home, meeting in Dresden with one of his father's boarders Felix Wodziński. When he called on the rest of the Wodziński family, he was greatly taken with the 16-year-old Maria, whom he had last seen five years earlier in Warsaw. The following summer (1836) he spent the whole of August with the Wodzińskis at Marienbad, and on 9 September, his last night there, he proposed marriage to Maria 'at the twilight hour' and was given some grounds for hope by her mother ('Look after your health since everything depends on that').

The next year was a period of waiting, and it is intriguing that in the course of it Chopin's social life intersected briefly with that of George Sand. In October the novelist had installed herself at the Hôtel de France along with Liszt and his mistress Marie d'Agoult. Chopin met her at the Liszt salon and at a soirée in his own apartment, and was decidedly unimpressed. 'What an unattractive person La Sand is. Is she really a woman?' At this stage, his thoughts of love were directed only to one source, and, as the season drew to a close, he began to despair of hearing from the Wodzińskis, whom he hoped to join again for the summer months. A brief visit to London with Camille Pleyel in late July 1837 found him in 'a dreadful state of mind', and it was during that visit that a letter from Maria's mother was forwarded to London, putting paid to any hopes of marriage. Alone and depressed, he spent the rest of the summer in Paris immersed in work, preparing some of his existing pieces for publication (including the Etudes op.25 and the Impromptu op.29) and working on new compositions such as the second Scherzo, the Nocturnes op.32 and perhaps the *marche funèbre* which would later be incorporated into the B♭ minor Sonata (the precise dating of this movement is difficult to determine).

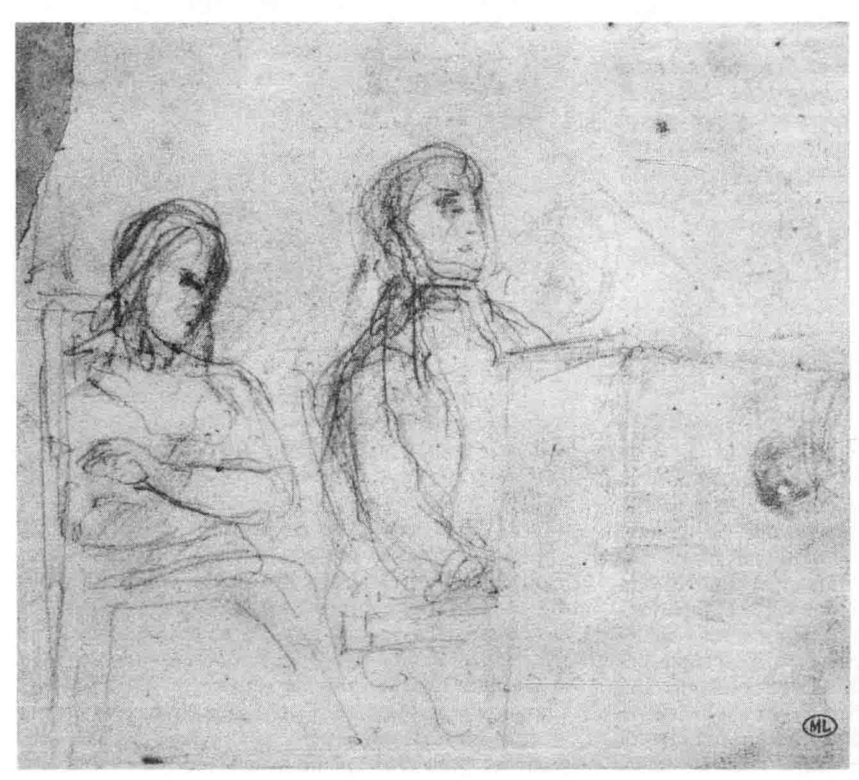
The following April (1838) Chopin met George Sand again. Both of them had come through a difficult period involving a sense of loss, and this time their love was kindled almost instantly, despite the obvious contrast in their backgrounds and personalities. It was an attraction of opposites perhaps, and Sand was probably right when she later remarked that it had been above all a strong maternal instinct which had drawn her to Chopin. Whatever the truth of that, the pair were lovers by early June, and they conducted the early stages of their affair mainly within the circle of Sand's friend, Countess Charlotte Marliani, wife of the Spanish consul in Paris. It was at the Marliani's that they hatched a plot to spend the winter months of 1838–9 in Majorca with Sand's two children, partly to escape the difficulties posed by her former lover Félicien Mallefille. It was an ill-considered venture, during which Chopin's health deteriorated rapidly. For most of the time their rooms were in an old Carthusian monastery at Valldemosa, a few hours' journey from Palma, and it was accommodation which was quite unable to withstand the harsh Majorcan winter. Sand proved herself an attentive nurse, an effective tutor (to her two children) and a resourceful provider (the locals treated the group with the utmost suspicion and were reluctant even to sell them basic provisions), while at the same time carrying on with her writing. Nor was Chopin idle in Majorca. On 22 January he was able to write to Pleyel, 'I am sending you my *Préludes*. I finished them on your little piano which arrived in the best

possible conditions in spite of the sea, the bad weather and the Palma customs'.

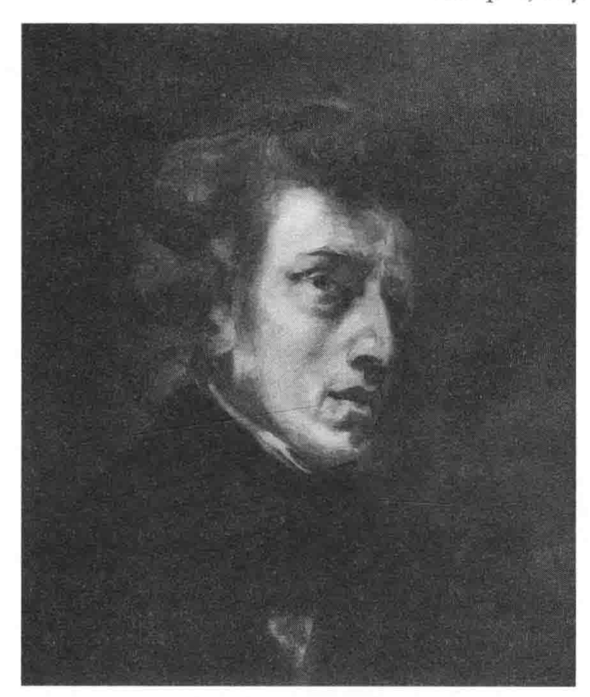
By late January Chopin's illness had reached a shocking state, and the party was obliged to leave the island. There followed a long period of convalescence in Marseilles under the care of Dr Cauvières, a friend of the Marlianis. Although the Majorcan doctors had clearly diagnosed consumption, Cauvières, like other French doctors who attended to Chopin, insisted that there was no major illness (it is distinctly possible that different traditions of medical opinion rather than faulty diagnoses lay behind these divergent views). In any event, Chopin was consoled. In a letter to Fontana from Marseilles, he wrote specifically, 'they no longer consider me consumptive'. Dr Cauvières was undoubtedly right about the need for rest, and by May Chopin was feeling bored, but very much healthier. He had already decided to spend the summer months at Sand's home in Berry, and on 1 June he caught his first glimpse of Nohant, the manor house which would play such an important role in his life for the next eight years.

4. Years of refuge: 1839–45. A new routine now developed for Chopin, where the summers (apart from 1840) would be spent in Nohant and given over largely to composing, while the winter season would see him in Paris, teaching and occasionally playing. Whatever may be said of Chopin's relationship with Sand, it did provide him with a stable home life – the first since his Warsaw days – and consequently with the ideal material and emotional conditions for sustained composition. Much of his greatest music was composed in Nohant, beginning with that first summer of 1839, when he wrote the Mazurkas op.41, the second of the two Nocturnes op.37, the F♯ major Impromptu op.36 and the remaining three movements of the B♭ minor Sonata op.35. Yet even during his first visit there Chopin quickly became restless and constantly needed congenial company. He found himself hankering after the city, his real milieu, and when they returned to Paris in October, he remained there for the next 18 months. He took rooms at 5 rue Tronchet and spent his days teaching there until around four, before making his way to Pigalle, where Sand had rented two twin-storey summer-houses. It was a comfortable routine, which enabled Sand and Chopin to maintain a degree of independence, which both of them clearly needed.

From the start there were tensions in the relationship. For one thing they moved uneasily in each other's social circles. Sand had little time for Chopin's 'society' friends, nor for the Polish clique, Grzymała apart. Nor did Chopin warm to Sand's artistic, often rather bohemian, milieu, though he made an exception of Delacroix and engaged in lengthy (and revealing) debates with him about art and music. He had little interest, moreover, in the literary and political projects which occupied so much of Sand's time and energies; and where he did engage with them his innate conservatism stood in sharp contrast to her own radical agenda. There were other, more personal tensions. Increasingly Chopin was prone to petty and obsessive jealousy and suspicion about Sand's friendships with others, fuelled no doubt by her colourful reputation and by the fact that physical relations between the couple lasted for a relatively short time. It seems clear that – for Sand – a maternal feeling was the dominating factor ('I look after him like a child, and he loves me like his mother'), but it is far from certain that Chopin shared this view. Unhappily much of the correspondence between them was destroyed by Sand, so our picture of the relationship remains incomplete. But it does seem that, for all the difficulties, the bond between them was powerful. As late as 1845 she was able to write, 'Love



2. Chopin and George Sand: sketch by Eugène Delacroix, pencil, 1838 (Musée du Louvre, Paris); the intended double portrait (in another version she stood behind Chopin) was later divided into two separate portraits



3. Fryderyk Chopin: portrait by Eugène Delacroix, 1838 (Musée du Louvre, Paris); for an earlier sketch see fig.2

me, dear angel, my dear happiness, as I love you', scarcely the language of detachment.

Although Chopin's critical standing as a composer grew steadily during the 18 months he spent in Paris from October 1839 to June 1841, it was in reality a far from productive period. It seems that around this time he engaged in a major re-examination of his artistic aims, and it was only when he returned to Nohant for the summer of 1841 that the results became evident. Interestingly he requested treatises on counterpoint almost as soon as he arrived, and by the end of the summer he had completed the Prelude op.45, the Nocturnes op.48, and two major works, the A♭ Ballade op.47 and the F minor Fantasy op.49. He was increasingly perfectionist about his art at this time, writing of the Ballade and Fantasy, 'I cannot give them enough polish', and his compositional process became correspondingly slow and laborious. The richness and complexity of the music of the 1840s is a testament to this, almost as though the difficulty of composition and the resistance it set up wrested from him only music of an exceptional, transcendent quality. The following summer in Nohant (1842), part of it spent in the company of Delacroix, produced some of the great works of his later years, including the Mazurkas op.50, the A♭ major Polonaise op.53, the F minor Ballade op.52 and the E major Scherzo op.54.

When Chopin and Sand returned to Paris in August 1842 they moved to new accommodation in the Square d'Orléans, close to their friends the Marlianis, and also incidentally to Kalkbrenner and Alkan. It was a satisfactory domestic arrangement. But Chopin's health was giving cause for real concern, and the relationship with Sand was deteriorating, partly due to growing tensions within the family. All of this, together with his inability to recapture his earlier fluency in composition, contributed to his low spirits in the winter of 1843–4. But the hardest blow of all came in May 1844, when he learnt of the death of his father. Sand immediately whisked him off to Nohant, but he refused to be consoled until his sister Ludwika, to whom he had always been close, announced her intention to visit France with her husband that summer. They met in Paris in July and the visitors divided their time between there and Nohant until they departed for Poland in early September. 'We are mad with happiness', Chopin wrote. But it was not to last. The winter season brought further strains in his relationship with Sand, and when they set out for Nohant in June 1845 tensions within the family circle were beginning to come to a head.

5. Twilight: 1845–9. George Sand's son, Maurice, was aged 22 in 1845, and increasingly resented Chopin's place in his mother's affections. Her daughter Solange, on the other hand, spent more and more time with Chopin. She was a fickle, not to say rebellious, teenager, a real problem for her mother, and it seems that Chopin was inclined to spoil her. The conditions were exactly right for a major family war, and the first skirmish took place in the summer of 1845. The catalyst was Augustine Brault, a distant cousin who had in effect been adopted by Sand earlier in the year. Solange, who was jealous of the girl, accused Maurice of seducing her, and Chopin sided with Solange. He was quickly told to mind his own business by Maurice, and effectively by Sand herself. Things eventually quietened down, and a temporary truce was established. But shortly the whole of literary Paris was made aware of Sand's exasperation with Chopin and of her loss of faith in the relationship. Her novel *Lucrezia Floriani*, published in instalments during 1846, was blatantly autobiographical and far from flattering to Chopin: 'He [the central character] would be supercilious, haughty, precious, and distant. He would seem to nibble lightly enough, but would wound deeply, penetrating right to the soul. Or, if he lacked the courage to argue and mock, he would withdraw in lofty silence, sulking in a pathetic manner'. With hindsight it is difficult not to read the novel as a kind of post-mortem of their relationship.

Soon the real war began. In autumn 1846 Solange became engaged to a young landowner from Berry, Fernand de Préaulx, and the match was approved by both Sand and Chopin. A few months later, on 26 February 1847, she cancelled the engagement, having succumbed to the advances of a young sculptor, Auguste Clésinger. It was apparent to Chopin (and also to Delacroix, who spent much time with the family at this point) that Clésinger was an unscrupulous character, and specifically a fortune-hunter. In April the young man pursued Solange to Nohant (while Chopin was in Paris), and scenes of considerable confusion resulted, with Solange at one point plunging herself into an icy stream because she feared pregnancy. In the end the marriage was just about forced on Sand, but she proceeded without informing Chopin. Moreover when Clésinger discovered that his financial difficulties were not going to be instantly resolved by George Sand he caused extraordinary and violent scenes at Nohant, culminating in his and Solange's expulsion from the family home. Chopin's subsequent contacts with the Clésingers were viewed by Sand as a betrayal, while he in his turn refused to 'give up' Solange. Angry letters were written, and the outcome was, as Sand put it, 'a strange conclusion to nine years of exclusive friendship'.

Chopin never really recovered from this. His teaching round continued, of course, and he was even persuaded to give a public concert at the Salle Pleyel (the last three movements of the Cello Sonata op.65, with his close friend Franchomme). But before any semblance of normality could be restored in his life politics intervened in the shape of the February revolution of 1848. The reality of these events was for Chopin something to be avoided at all costs, and the means to do so were provided by his devoted Scottish pupil Jane Stirling. By April he was in London, where he gave several concerts and made his way (as usual) into the highest strata of society. He was far from at ease there, however. His health was sinking fast, he was making very little money and, above all, he was finding the attentions of Stirling and her relatives wearing in the extreme. 'They want me to go and see all their friends, whereas it is as much as I can do to keep body and soul together'. In August he was in Scotland, where the social round was even more tiring, and his consumption tightened its grip. 'Often in the mornings I think I will cough myself to death', he wrote to Grzymała. 'I am miserable at heart, but I try to deaden my feelings'. Increasingly his thoughts turned to Poland and to absent friends, and only a brief visit from his pupil Princess Marcelina Czartoryska succeeded in leavening a gloomy Scottish autumn.

It became increasingly clear that Stirling hoped to replace George Sand in Chopin's affections, though anything less amenable to Chopin would have been hard to find. He spoke the simple truth when he remarked that he was 'closer to a coffin than a marriage bed'. When he returned to London in October he weighed less than 45 kg, and although he managed one final concert for the Friends of Poland, his doctors were well aware that he was in the terminal stages of his illness and recommended that he return to Paris as soon as possible. He was well looked after during those final months in Paris. Friends rallied round, Jane Stirling offered financial help and in August his sister Ludwika arrived with her husband and daughter, providing just the family atmosphere that Chopin craved. As the word quickly spread that he was dying, friends and acquaintances gathered constantly in his new rooms in the Place Vendôme. Pauline Viardot remarked cynically that 'all the grand Parisian ladies considered it *de rigueur* to faint in his room.' Then, on 12 October, Alexander Jelowicki, an acquaintance from Warsaw days, who had since taken orders, persuaded him to partake of the last sacrament. Five days later, in the presence of Solange and his pupil Adolphe Gutmann, Chopin died.



4. Chopin giving Pauline Viardot a piano lesson at Nohant: caricature by Maurice Sand, June 1844 (private collection); although Madame Viardot was a frequent visitor to Nohant, there is no record of a visit that year

6. FORMATIVE INFLUENCES. Chopin's earliest compositions, especially his polonaises, variation sets and rondos, clearly register the influence of the 'brilliant style' of public pianism associated with composers such as Hummel, Weber, Moscheles and Kalkbrenner, among others. The keyboard polonaise reigned supreme in the salons of early 19th-century Poland, and it was usual for young composers to cut their teeth on it. Chopin's early 'brilliant' polonaises, which have little in common with the later 'heroic' works composed in Paris (the only ones the composer himself chose to publish), indicate that in a very short time he managed to assimilate many of the standard materials of bravura pianism. Essentially they are essays in virtuoso figuration and exuberant right-hand ornamentation, complete with hand crossings, wide leaps, trills and double trills, arpeggio-based passage-work, and other stock-in-trade devices of the pianist-composer. Excluding the two earliest, written in his eighth year, there are seven solo polonaises of this kind composed in Warsaw, and we may add the *Polonaise brillante* op.3 for cello and piano. They are pieces of considerable accomplishment. But they are hardly 'Chopinesque', and they give the lie to any notion that Chopin's unique sound world was somehow present from the start, that it appeared from nowhere, fully formed. The idiomatic figuration in these works was in fact closely modelled on an extensive repertory of post-Classical concert music, and it reached its zenith in the *Grande polonaise brillante* op.22 for piano and orchestra, which must rate as one of the peaks of the 'brilliant style'.

The variation sets, beginning with the Introduction and Variations on a German Air ('Der Schweizerbub'), belong to the same world, and again they include orchestral concert pieces, the 'Là ci darem' Variations op.2 and the Fantasy on Polish Airs op.13, in both of which we can hear pre-echoes of the mature Chopin. (The four-hand Variations on a Theme of Moore, and the *Souvenir de Paganini* are of disputed authenticity.) The final essay in this genre, the *Variations brillantes* op.12 on a theme of Hérold, was composed in Paris in 1832, but its conception and execution is very much in line with the Warsaw pieces, underlining that for Chopin the genre was inseparably linked to the virtuoso style. And this was also true of his involvement with the independent rondo. Following the Rondo op.1 he composed the *Rondo à la mazur* op.5 in 1826–7, the Rondo op.73a (later arranged for two pianos) in 1828, and the *Rondo à la krakowiak* op.14 for piano and orchestra in the same year. Again there was one final essay in the genre (op.16), composed in Paris in 1832 and belonging stylistically with the Warsaw-period music. In all these pieces, including the polonaises, we witness a young musician preparing

himself for a career as a pianist-composer, with the expectation of parading his wares in the salons and on the concert platforms of Europe's cultural capitals. Bravura figuration and ornamental melody, together with a formal process which squares the one off against the other, lie at the heart of this musical style. These were the essential ingredients of the post-Classical repertory, and they represent the starting-point for Chopin's musical thought.
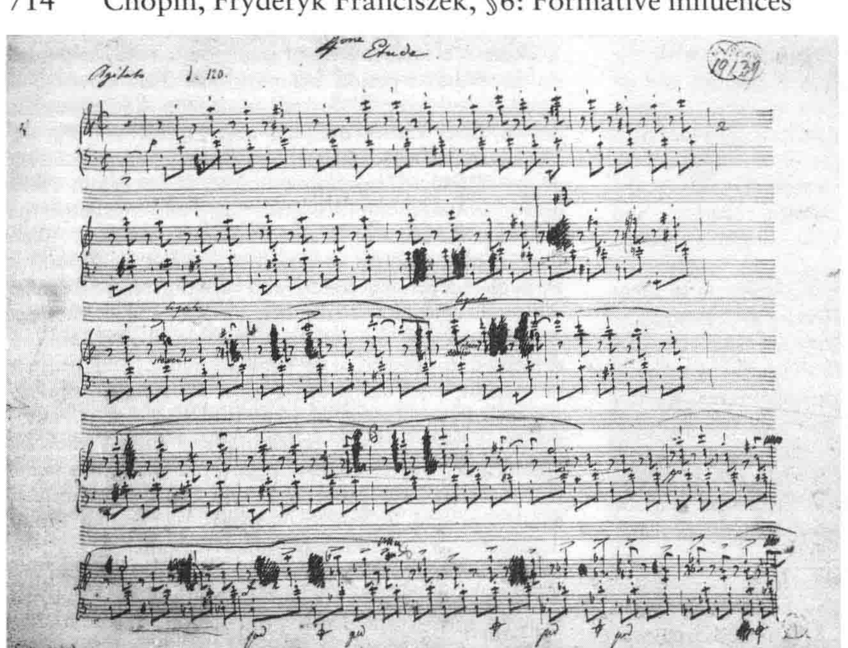
His debt to post-Classical pianist-composers in these early years represents a level of influence which might be characterized as 'direct emulation', a modelling process which is common enough in the formative stages of any composer's creative evolution. A rather different level of influence is invoked by Italian opera and Polish folk music, both of which were much loved by Chopin during the Warsaw period and beyond. Here the influence was indirect, in that it involved a transference of stylistic features from one medium to another, and thus a greater element of interpretation. Chopin was steeped in Italian (and to a lesser extent French) opera from an early age and, like many pianist-composers, saw a vital link between vocal bel canto and piano lyricism. Much of his ornamentation was transparently vocal in origin, stylizing the portamentos, *fioriture* and cadenzas which were part of the singer's art. Likewise his tendency to sweeten the melody with parallel 3rds and 6ths is strongly reminiscent of operatic duet textures. Such features were already prominent in the music of the Warsaw period, culminating in the first of the nocturnes (the E minor, published posthumously as op.72 no.1). Admittedly the operatic influence was partly mediated through existing keyboard repertories, especially that of John Field. But at a deeper level it left its mark on Chopin's whole approach to melody and melodic development. Characteristically he favoured the decoration, elaboration and variation of melodic 'arias' rather than thematic dissection and reintegration on the German model.

In his early mazurkas (and also in several of the little-known songs) Chopin turned to yet another musical background, the folk music of the Mazovian plains of central Poland, and especially to the rhythmic and modal patterns, the characteristic melodic intonations and the *duda* drones of the *mazur*, *kujawiak* and *oberek*. Here again the influence was both direct and indirect. Chopin had some personal contact with Polish folk music, but mostly it would have been mediated through salon dance pieces and songs *im Volkston* which would have been familiar to him from his earliest years in Warsaw. Either way the early mazurkas clearly evoke the world of the traditional folk ensemble of central Poland, where a melody instrument (violin or *fujarka*, a high-pitched shepherd's pipe) would often be accompanied by a drone (*duda* or *gagda*, a Polish bagpipe) and/or a rhythmic pulse (*basetla* or *basy*, a string bass). At a very early stage, Chopin made this genre his own. Even in youthful pieces, such as the 'improvised' mazurkas (the B♭ major and G major C[homiński and] T[urło] 100, 101), whose first versions were published in 1826, the unmistakable character of the mature mazurka is discernible. It is all the more marked in the three mazurkas later collected by Julian Fontana as op.68 nos.1–3, and especially in no.2, with its characteristic Lydian 4th, bourdon 5th pedal and iconoclastic harmonies (in the closing section of the trio).

There is a further level of influence, already apparent in the Warsaw-period compositions. This involved a radical reworking of forms, procedures and materials drawn from earlier masters, and especially from the Viennese Classical composers and Bach. Chopin's training at the Warsaw Conservatory involved studies in 18th-century counterpoint (Albrechtsberger and Kirnberger) as well as in the practice of sonata composition. Elsner liked to start his pupils off with polonaises and then to move through independent rondos and variation sets to sonatas, which they would usually begin at the end of the first year. Hence the Sonata op.4, completed in 1828 and dedicated to Elsner. The sonata's monothematic first movement, with its unusual (possibly Reicha-inspired) formal and tonal organization – the exposition is monotonal – is entirely characteristic of Elsner and his students. Significantly we find an equally unorthodox tonal scheme in the Piano Trio op.8 (1828–9), again a monotonal exposition and a reprise in which the second group modulates to the dominant minor. In other words, the weight of tonal activity is transferred from the early to the later stages of a work. In due course Chopin carried Elsner's formal and tonal principles through into his mature music, where it changed in radical ways the function of the reprise, and therefore the underlying shape, or 'plot', of sonatas and sonata-influenced works such as ballades. There is already a suggestion of this in the first movements of the two major works of the late Warsaw period, the piano concertos, the first extended compositions of Chopin to have an established place in the repertory. (A third concerto was left incomplete and later found its way into the *Allegro de concert* op.46.)

Although these are 'brilliant' concertos in the mould of Hummel, Field and Weber, they also represent something of a reworking of an earlier Mozartian model. Schumann went so far as to claim that 'if a genius such as Mozart were to appear today, he would write Chopin concertos rather than Mozart ones'. The concertos, in other words, mediate between the Classical and the post-Classical, between Mozart and the brilliant style. This is apparent in the formal organization of the F minor Concerto op.21, the first to be written. The relation between solo and accompaniment is closer to Hummel than to Mozart. So too is the duality of lyrical and configurative elements (poetry and display) within each tonal region, already at some remove from Mozart's delicate equilibrium between a ritornello-concertante principle and a developmental-symphonic principle. Yet right from the opening prelude, which embeds its procession of contrasted materials within an apparently seamless flow, this movement owes something to Mozart directly as well as something to Mozart by way of Hummel. And much the same is true of the slow movement. This has been described as Chopin's first 'nocturne', but the essential point is that, in its internal phrase and sentence structures, it is at least as much a transformation of Mozart as a continuation of Field.

Chopin himself paid tribute to Mozart in a famous comparison with Beethoven: 'Where [Beethoven] is obscure and seems lacking in unity . . . the reason is that he turns his back on eternal principles; Mozart never'. Elsewhere he made it plain that these eternal principles included strict counterpoint, and in this respect his teacher was Bach. The influence of Bach, already apparent in the contrapuntal surface of several of the very early works,



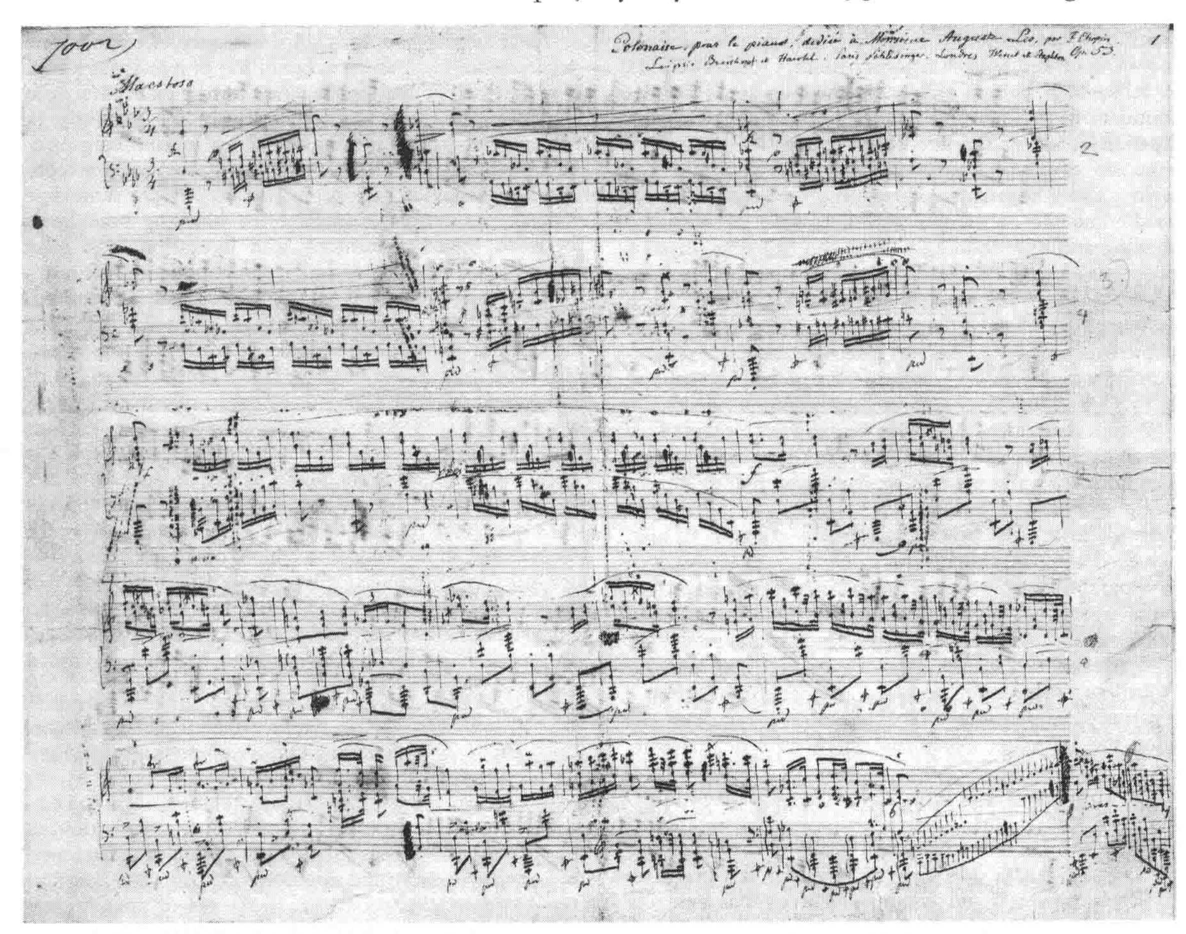
5. Autograph MS of the opening of Chopin's Etude in A minor op.25 no.4, composed 1832–4 (F-Pn Rés.50 [M.67])

including the Sonata op.4, came to the fore in two pieces composed right at the end of Chopin's Warsaw period, the first and second of the op.10 Etudes. Already in the *moto perpetuo* figuration of these pieces, where linear elements emerge discreetly through the surface pattern without disturbing the underlying harmonic purpose, we see indications of how Chopin would in due course reformulate Bach's legacy. Moreover in their formal organization – a unitary process of intensification and resolution (achieved through harmony and line) rather than dialectic of tonal contrast and resolution – the études reach back across the Classical era to Baroque antecedents. In the music of his full maturity this debt to Bach gained even greater significance as a direct motivator of Chopin's creativity, and it will be necessary to return to it shortly.

7. PIANO WRITING. It is worth noting that Chopin had already reached full maturity as a composer before he arrived in Paris in the autumn of 1831. Four of the familiar Chopin genres – the mazurka, nocturne, étude and waltz – were already in place, and in something like their mature formulation, before he left Warsaw. They were consolidated in Vienna and in the early Paris years by the earliest pieces in these genres released for publication by Chopin himself. These included the Mazurkas opp.6 and 7, composed in Vienna, the Nocturnes opp.9 and 15, the remainder of the op.10 Etudes, which were completed in Paris in 1832, and the E♭ major Waltz op.18, composed two years later, somewhat on Weber's formal model. By presenting his Viennese mazurkas to the publisher in conventional sets of four and five compatible pieces (opp.6 and 7), Chopin crystallized the genre and in a sense defined it, investing the salon dance piece with a complexity and sophistication which immediately transcended habitual meanings. Here, and in the early Paris sets (opp.17 and 24), he established a new model for the stylization of folk idioms, marrying elements of peasant music with the most 'advanced' techniques of contemporary art music in a cross-fertilization which would set the tone for Slavonic nationalists generally in the later 19th century. From this point onwards he carved out for the mazurka a special niche in his output, with a singular repertory of technical and expressive devices. It is fitting that his nationalism should have been expressed thus, through the renovation of a simple dance piece rather than through the more usual channels of opera and programmatic reference.

In a similar way, Chopin's engagement with an expressive aesthetic was filtered into the piano nocturne rather than made specific in the art song. When John Field published his first three nocturnes in 1812, neither the title 'nocturne' nor the 'nocturne style' were in any sense novelties, but they had not yet been drawn together to form a genre. By the 1820s, however, there was some measure of generic consistency in the nocturne, especially among composers associated with Field. Central to the genre was the idea of vocal imitation, whether of French *romance* or Italian aria, and this was facilitated by the development of the sustaining pedal, enabling those widespread arpeggiations supporting an ornamental melody which we recognize today as the archetype of the style. To some extent, then, Chopin's early E minor Nocturne already belonged to a tradition, but his op.9 set effectively formalized that tradition. If we were to speak of a normative design, it would be one which allows an ornamental aria (subject to cumulative variation) to alternate with a sequentially developing, tension-building theme. In reality, however, no two of the Chopin nocturnes are alike, and already in the op.15 set it became clear that the title 'nocturne', once its connotative values had been established, could attach itself to music of highly varied formal and generic schemes, and even – as in op.15 no.3, which effectively confronts a 'mazurka' and a 'chorale' – to pieces which seem blatantly to defy the expectations of the genre.

The major achievement of this creative period was the set of 12 Etudes op.10, whose composition spanned the Warsaw, Vienna and early Paris years. They have special



6. Autograph MS of the opening of Chopin's Polonaise in A♭ op.53, composed 1842 (US-NYpm)

significance within Chopin's output as the opus which most clearly signified his transcendence of the brilliant style, confronting virtuosity directly, but conquering it on home ground. The tradition of the étude had developed at the turn of the century as part of a much wider institutionalization of instrumental pedagogy, notably at the Paris Conservatoire; indeed there is a real sense in which the étude was a creation of the Conservatoire. By the 1830s it had already emerged as the principal channel for artistic virtuosity, joining forces with emergent 'lyric' and 'character' pieces to challenge the sonata as the archetypal keyboard genre. Unlike the virtuoso études of Liszt and Thalberg, Chopin's op.10 retains a link with the 'school étude', addressing one principal technical problem in each piece and crystallizing that problem in a single shape or figure. But it goes without saying that he achieved a balance between technical and artistic aims which was unprecedented in the earlier history of the genre. As Schumann remarked, 'imagination and technique share dominion side by side'.

The Etudes are a workshop in Chopin's piano technique, which was by common consent strikingly individual, predicated on a 'natural' hand shape (with B major as the paradigmatic scale), and on an acceptance, controversial at the time, of the imbalance and functional independence of the fingers. The third of the op.10 Etudes, a study in the control of legato melody and in its appropriate phrasing, perfectly exemplifies this, and an adequate performance of it would heed Chopin's caution that 'the goal is not to play everything with an equal sound, [but rather] it seems to me, a well-formed technique that can control and vary a beautiful sound quality'. He believed in a flexible wrist and supple hand, so that the wrist and not the arm is in movement. The first of the études, with its massive, striding arpeggios, would have been performed by him in just this way, and of course it further cultivates a capacity to use the pedal to best effect (as does the third étude in a rather different way). 'The correct employment [of the pedals] remains a study for life'. Moreover, in the interests of fluidity of movement and evenness of tone he was prepared to sanction unorthodox fingerings, as in the detailed autograph fingerings in the second étude. He was happy, for instance, to use the thumb on the black keys not only in the fifth ('black key') étude, where we would of course expect it, but also in the sixth, where it helps the performer maintain the legato of the countermelody alongside the sustained bass notes.

Chopin's mature piano style was defined above all in these works, bridging the final year in Warsaw and the early years in Paris. It remains essentially distinct from that of other bravura pianist-composers of the early 19th century, as it does from the lyrical character pieces of a Prague–Vienna axis (Tomášek, Voříšek, Schubert) and the 'symphonic' piano style of Beethoven, Schumann and Brahms. Drawing together aspects of Viennese bravura
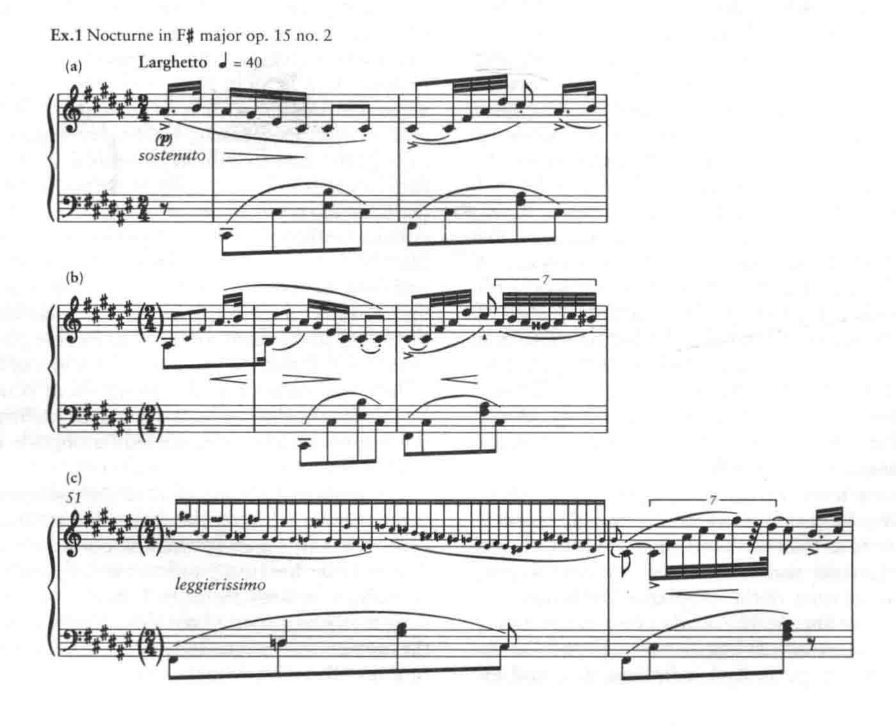
writing (Mozart, Hummel) and a lyrical manner derived from French and English schools (Adam, Clementi, Field), it achieved a unique synthesis which in turn laid the foundations for later piano styles, notably in French and Russian music of the late 19th century. More directly than any of his predecessors, Chopin derived his piano writing from the instrument itself (its uniformity of sound, its diminuendo on every note, its capacity for dynamic shading and its sustaining pedal), and from the physical properties of the two hands (the limitations of compass within each of them, and the absence of any such limitation between them). Hence the idiomatic counterpoint which characterizes his textures, and their separation into two layers, collaborating in many different ways, but above all functioning as 'sonoristic counterweights'.

Within that global approach we can identify three very broad categories of piano texture in these early works. The mazurkas and waltzes represent the first and most straightforward category, where the basic texture is derived from the functional dance, though Chopin achieved a remarkable diversity of keyboard layout even in apparently simple textures such as these. The nocturnes form a second category, comprising an ornamental cantilena with widespread broken chord accompaniment. Characteristically there is a delicate balance here between 'vocal' substance and 'pianistic' ornament, and often a blurring of distinction between the two, as parallel extracts from the F♯ major Nocturne op.15 no.2 demonstrate (ex.1). Fundamental to this texture is a rhythmically stable accompaniment layer which promotes continuity, filling the 'gaps' in the melody and thus helping to simulate vocal legato, supporting it when it takes off in flights of ornamental fancy, and binding together its impulsive contrasts of register and dynamics. The characteristic role of the accompaniment layer is interactive rather than supportive (there is on occasion a motivic relationship between the two layers), emphasizing that the 'Chopin melody' is first and foremost a texture and not just a line.
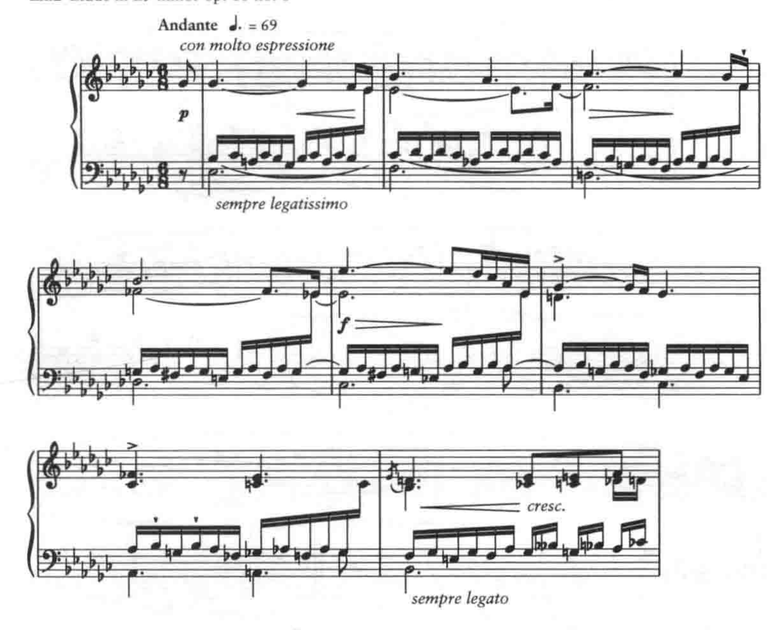
The études make up a third category of texture, one whose main component is figuration of numerous kinds. The first two études set the terms for the main categories of figuration, generated respectively by harmony (a widespread arpeggiation) and melody (an intricate chromatic scalar movement), and these categories are replicated elsewhere in the op.10 collection. At the same time Chopin's textures in op.10 often blur the boundaries between melody, harmony and figuration, and even between principal voice and accompaniment. This interpenetration of functions tends in two opposing directions, towards a differentiated pianistic counterpoint on the one hand, and an undifferentiated sonority on the other. These tendencies can be illustrated by the sixth and third études respectively. Superficially the texture in op.10 no.6 is a 'melody' and 'accompaniment', but in reality the four 'voices' balance each other in a counterpoint which is perfectly moulded to the piano, where independent lines can be added or lost with no threat to the contrapuntal flow nor to the illusion of a homogeneous texture (ex.2). Conversely, in the middle section of op.10 no.3 the music splinters into symmetrically mirrored figurations which threaten (but only threaten) to lose touch with an underlying harmonic foundation (ex.3). In such passages we sense harmony dissolving into 'colour', to use a common metaphor.

8. Musical style. It was through these mazurkas, nocturnes and études that Chopin's piano music acquired its unmistakable sound. While that sound may be explained on one level as a transformation of early 19th-century models, it can also be viewed as a recreation, in terms entirely idiomatic for piano, of Bach's ornamental melody, figuration and counterpoint. All three textural types had receded somewhat in the era of the Classical sonata, and they were in a sense reinvented by Chopin during his early maturity. The next stage of his creative journey was to find ways of harnessing the acquisitions of the early Paris years – in melody, figuration and

Ex.1 Nocturne in F♯ major op. 15 no. 2



Ex.2 Etude in E♭ minor op. 10 no. 6
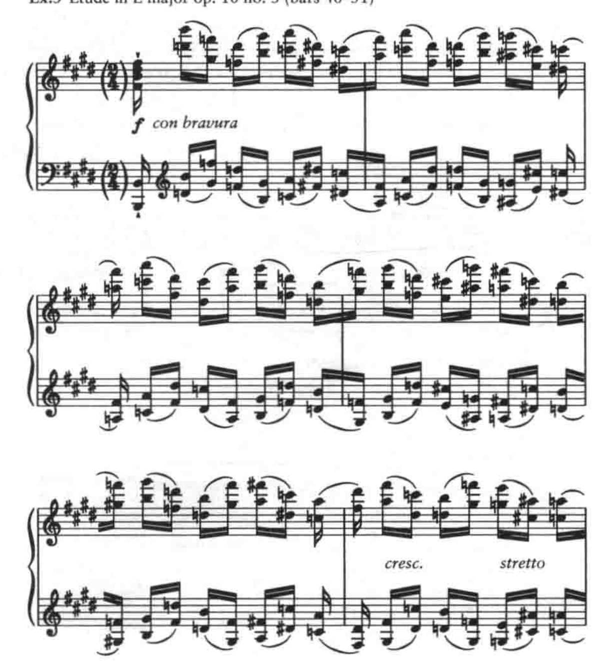


harmony – to the needs of (relatively) more extended forms, and this he achieved with the Two Polonaises op.26, the first Scherzo op.20 and the first Ballade op.23. These were all composed around the same time (1834–5), and for each of the three genres there were to be three further opuses, culminating in the A♭ major Polonaise op.53, the E major Scherzo op.54 and the F minor Ballade op.52, all composed during 1842–3. In other words the entire corpus of mature polonaises, scherzos and ballades was composed between 1834 and 1843. (Intriguingly, a similar chronology applies to the impromptus, which again consist of four opuses.) By the time of his first visit to Nohant in June 1839 Chopin was about halfway through this sequence, having completed the op.40 Polonaises, the second and third Scherzos and the second Ballade.
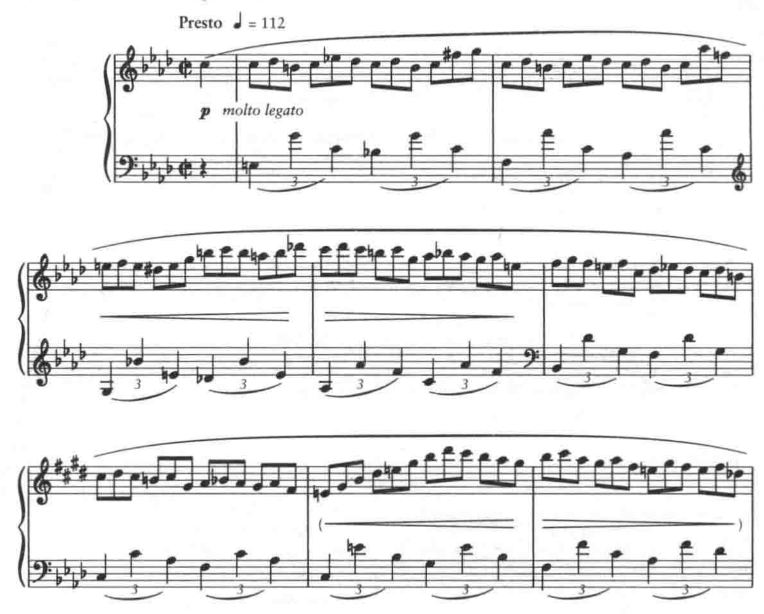
Paradoxically his interest in the epic during the late 1830s was matched by an interest in the epigrammatic. His 24 Preludes op.28 must count as one of his most radical conceptions, giving a quite new meaning to a genre title mainly associated in the early 19th century with the contemporary practice of 'preluding' in extempore performance. Chopin's pieces, however aphoristic, transcend such associations and demand rather to be regarded as works of substance and weight. Like each volume of Bach's '48' (which Chopin brought to Majorca, where he completed the Preludes), Chopin's pieces form a complete cycle of the major and minor keys, though the pairing is through tonal relatives (C major/A minor) rather than Bach's tonal parallels (C major/C minor). They are the first preludes to be presented as a cycle of self-contained pieces, where each can stand alone – issuing a challenge (as Jeffrey Kallberg puts it) to 'the conservative notion that small forms were artistically suspect or negligible' – while at the same time contributing to a single overriding whole, a 'cycle' enriched by the complementary generic characters of its components and integrated by the tonal logic of their ordering (Kallberg, R1992).

During these pre-Nohant years (1834–9) Chopin also consolidated some of the genres already established during the Vienna and early Paris years, including songs (four of those posthumously published as op.74), impromptus (op.29 in A♭ major, the second to be composed and first to be released for publication), nocturnes (the op.27 and op.32 sets, and the first of the two op.37 pieces), waltzes (op.34), mazurkas (opp.30 and 33) and études (the twelve of op.25). It was, in short, an immensely productive period, and the music produced during it can form the basis for useful generalizations about Chopin's musical style. We may begin by returning briefly to texture and

Ex.3 Etude in E major op. 10 no. 3 (bars 46–51)
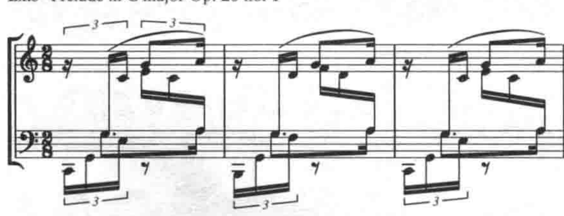


Ex.4 Etude in F minor Op. 25 no. 2



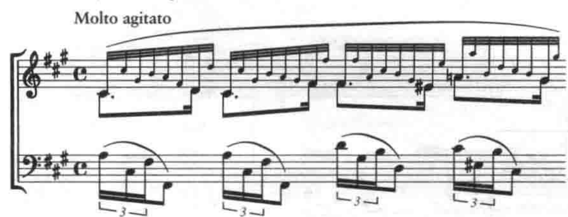
figuration. The Etudes op.25 and Preludes op.28 extend some of the subtleties of figuration already found in op.10, and especially the tendency to inject an unprecedented density of information into apparently standard melodic and harmonic figurations from the Classical and post-Classical traditions. The blurring of function between melody and figure in the right hand and between broken chord and contrapuntal line in op.25 no.2 is characteristic (ex.4). So too is the interplay of functions within a single figuration – effectively a compound of discrete though interactive particles – in op.28 nos.1 and 8 (ex.5). The potent pairing of intricate, variegated figurations and a strong underlying harmonic structure, characteristic of these examples, amounts to a basic ingredient of the style. It is by no means unique to the études and preludes, informing even the apparently transparent, but in reality highly differentiated, melody and accompaniment textures found in the nocturnes.

Chopin's melodies fall into one of two general categories. The most common is the stanzaic melody, whose

Ex.5 Prelude in C major Op. 28 no. 1



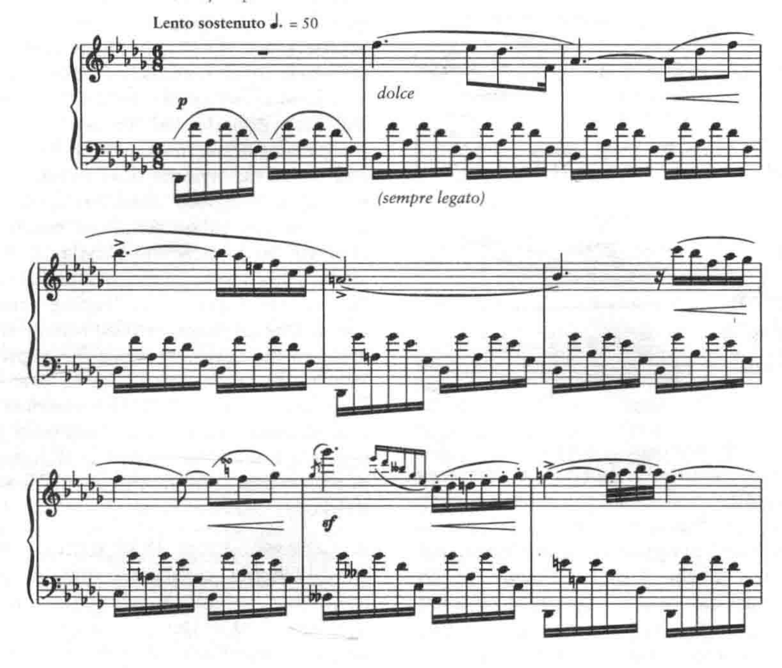
Prelude in F♯ minor Op. 28 no. 8
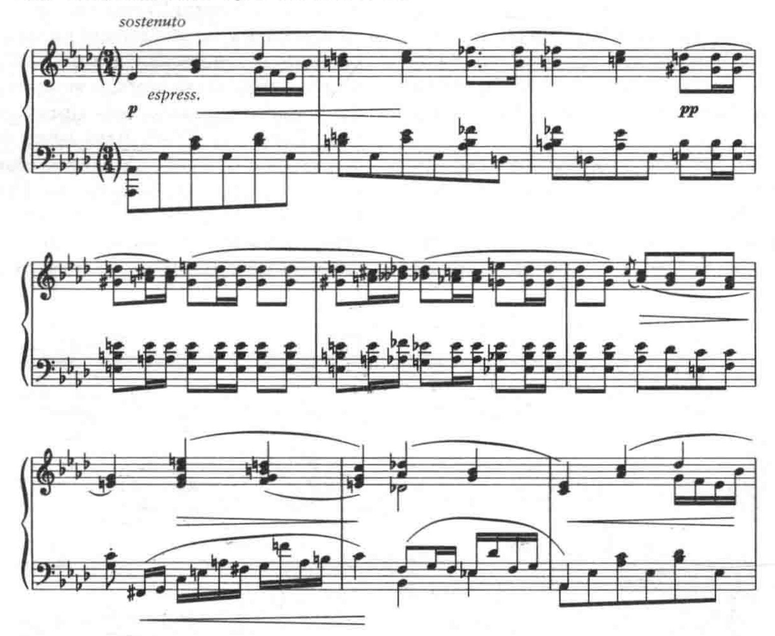


internal repetitions are modelled on variants of a well-established archetype, the eight-bar classical sentence (consider the second theme of op.27 no.2 (bars 10–17), with its two-bar phrase, varied repetition and four-bar liquidation). In broad stylistic terms, such melodies are often similar to, and were on occasion influenced by, those of the early 19th-century operatic aria. The second category is a freer, non-repetitive melody, unfolding continuously in the manner of operatic arioso or even recitative (as in op.25 no.7), or through a process of developing variation such as the familiar opening of op.27 no.2 (ex.6), where the expressive character of the melody results from an unpredictable placing and weighting of the kinds of appoggiaturas which were common currency for Mozart. Characteristically, the underlying regularity of the eight-bar sentence is mitigated by the internal asymmetry of its two unequal phrases, a feature often found in the morphology of Chopin's music. The treatment (as opposed to the structure) of the Chopin melody is characterized above all by a process of cumulative variation and transformation (see the restatement of ex.6), where the melody is enriched by ornamentation, textural amplification, contrapuntal intensification, or elaboration of its accompaniment layer. This supports a general tendency to end-weighted structures, involving the enlargement or apotheosis of materials (as in the climactic re-scoring of the second theme of the G minor Ballade, or the evolutionary, goal-directed melodic extensions of the C♯ minor Etude op.25).

Much of the innovatory quality of Chopin's harmonic practice amounts to either the foreground chromatic elaboration of familiar diatonic progressions or an extension (and speeding up) of the chromatic symmetries commonly found in Classical development sections. Two examples from the polonaises will serve (exx.7 and 8). In both cases the combination of an 'organic' chromaticism and the local attraction of the dominant 7th harmony poses no serious threat to the security of a stable underlying diatonic anchor. In slower pieces such organic

Ex.6 Nocturne in D♭ major op. 27 no. 2
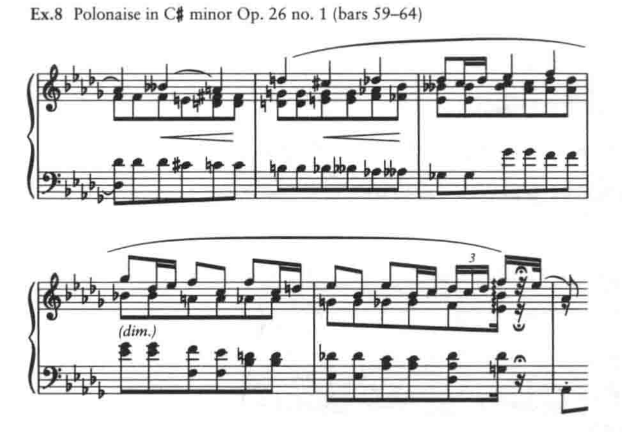


Ex.7 Polonaise in C minor Op. 40 no. 2 (bars 56–64)



chromaticism can be powerfully expressive, as in the well-known E minor Prelude (op.28 no.4) where the opening surface chromatic succession (bars 1–13) elaborates a simple diatonic progression in the depths. In all these cases the 5th relationship is all-important on the foreground of the harmony, where it is largely without tonal significance. Intriguingly, it is used only sparingly at deeper levels of harmonic structure. The major extended works, for example, conspicuously avoid the dominant as a means of articulating larger formal divisions. Thus the first and third Scherzos, both in a minor key, move to the tonic major for their trios, while the second reverses the procedure in that the D♭ major moves to C♯ minor for the trio (the 'tandem' of B♭ minor and D♭ major in this work is another feature of style in Chopin). Likewise the polonaises of opp.26 and 40 explore tonic, subdominant and submediant relationships rather than dominant, while in the first two ballades, it is 3rd-related regions which dominate the tonal organization.

The underlying strategy in all these cases was to reserve the 5th relationship for the latest possible stage of the tonal argument, where it could function as a powerful structural dominant at the background level. And very much the same thinking informs a general tendency for
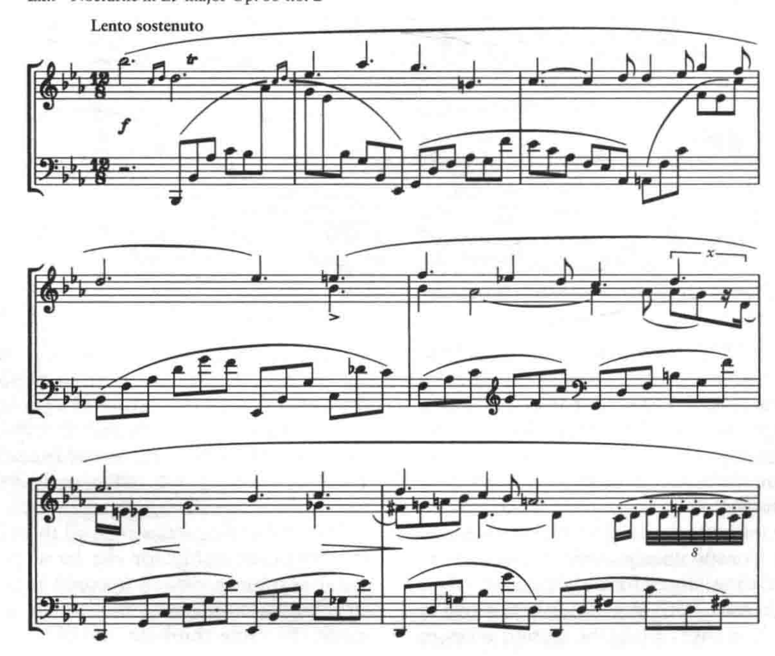


Ex.8 Polonaise in C♯ minor Op. 26 no. 1 (bars 59–64)

Chopin to begin outside the tonic. Occasionally this means no more than opening with chord IV or V rather than I (giving an impression of starting in mid-thought), but in numerous works the overall tonal scheme is e'emergent' or 'directional' in character, as in the second of the op.30 Mazurkas or the A minor Prelude op.28 no.2. Usually such pieces can be described as monotonal with a non-tonic opening. But in some extended works, notably the second Scherzo and op.49 Fantasy, the structural tension between two tonal regions (admittedly tonal 'relatives' in each case) is enough to suggest a two-key scheme. In the second Ballade Chopin went further. Here the alternation of F major and A minor refuses to permit a monotonal analysis, and as such the work represents a significant departure from early 19th-century structural norms.

We can identify two contrasted formal tendencies in Chopin's music, the one towards a continuous, strongly directional form, the other towards a sectionalized ternary design, an expansion of the classical three-part song form. In continuous forms the subtlety often lies in Chopin's control of the 'intensity curve' of the piece, which may well be counterpointed against its formal design – a counterpoint of dynamic shape and 'spatial' pattern. This is true of miniatures such as the G♯ minor Prelude op.28 no.12, but also applies to more extended works such as the first Ballade, where there is a calculated non-congruence between a strongly directional intensity curve and a 'static' symmetrical design (in both cases it is strategies of closure which bridge the gap between shape and pattern). In sectionalized ternary designs Chopin's concern is to achieve a balance between contrasted elements and to soften formal divisions through common motivic substance, voice-leading connections across the caesura, or (in larger works) transitional materials which mediate the contrast, as in the approach to the central 'hymn' of the third scherzo. In later works, such as the Polonaise-Fantasy op.61, he demonstrates incomparable skill in sustaining a level of intensity across the extended time-span of a large ternary design, not least by strategies of concealment, where the formal functions become clear to us only after the event.

9. Genres. From 1839 until the break with George Sand, Chopin composed mainly during the summer months at Nohant. Much of the music from this period was produced in the tranquility of this setting, and it is no doubt significant that for the one year he stayed in Paris (1840) his output was exiguous – really only the Waltz op.42 and the *Trois nouvelles études*, commissioned by Moscheles for the second volume of his (and Fétis's) *Méthode des méthodes*. In general Chopin worked more slowly during these years, a measure of his growing self-doubt and increasingly self-critical approach to composition. The early 1840s have often been described as a turning-point in his creative evolution, marked by a renewed interest in counterpoint, by a more sparing and structurally focussed ornamentation and by a strengthening command of structure. This is apparent in the very much more expansive and ambitious mazurkas dating

Ex.9 Nocturne in E♭ major Op. 55 no. 2
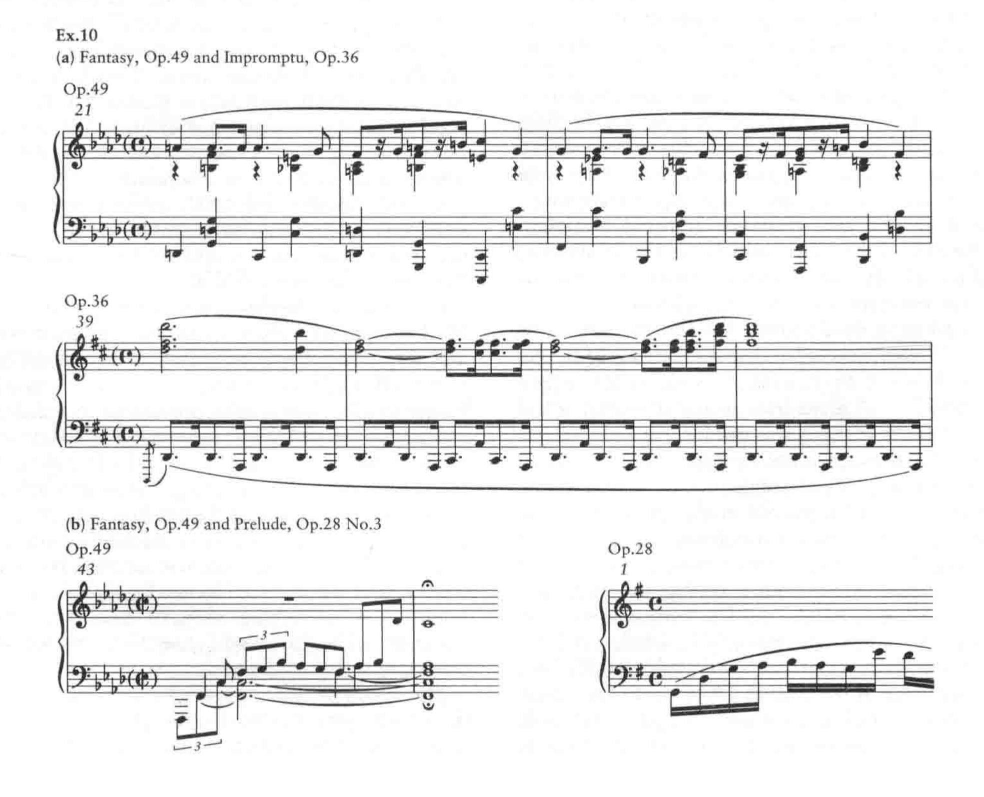


from this period (opp.50 and 56), as well as in the nocturnes (opp.48 and 55). The last of the op.50 mazurkas, for example, is a powerful rhapsody whose contrapuntal intricacy and intensity of expression are only lightly earthed by folkloristic elements. This is a very considerable distance from the tone of the early mazurkas composed in Warsaw and Vienna. Likewise the 'dissonant counterpoint' in the second of the op.55 nocturnes (ex.9) places the familiar melody and accompaniment layout of the nocturne style in a quite new light, characterized by a stratification of rhythmically differentiated lines which is far removed from the relative textural simplicity of the early nocturnes.

A similar ambition attends the major extended works composed during these Nohant years. They include two polonaises (opp.44 and 53), two ballades (opp.47 and 52) and a scherzo op.54, as well as the second and third piano sonatas (opp.35 and 58), the Fantasy (op.49) and the Berceuse (op.57). The B♭ minor Sonata op.35 was completed during that first summer in Nohant (the slow movement had been drafted at least two years earlier). Here Chopin effectively used the sonata genre as a framework within which the achievements of his earlier music – the figurative patterns of the études and preludes, the cantilenas of the nocturnes, and even the periodicity of the dance pieces – might be drawn together. In this sense the work might be seen as a kind of dialogue between the public pianism of the brilliant style and the German sonata principle, though it should be noted that, as in his earlier essays in sonata form, the first movement's reprise is distinctly unorthodox. The later B minor Sonata op.58 takes a step closer to the German tradition, achieving in its first movement in particular a process of continuous development and transformation of motifs, a close integration of melody and accompaniment, and a density of contrapuntal working which are in every way worthy of Brahms. Here Chopin tackled the historical archetype of the most celebrated and prestigious of classical forms on its own terms, so to speak, and emerged victorious.

Significantly the earlier sets of two polonaises (opp.26 and 40) were replaced at this time by single, more extended works (opp.44 and 53), in which Chopin achieved an epic quality through a kind of essentialism, an elemental reduction of the musical materials to dance archetypes – rhythmic and melodic – stripped of all 'inessentials'. The op.53 Polonaise is one of a group of three major works dating from 1842–3, all of them sharply contrasted in character. Thus the fourth scherzo (op.54) is as calm, benign and untroubled as the Polonaise is fierce and heroic. In particular it is concerned with balance and proportion, laying out spacious, relatively self-contained paragraphs which maintain interest over a lengthy time span through a delicate juxtaposition of contrasts. Different again is the fourth Ballade (op.52), by common consent one of Chopin's masterpieces, and one of the masterpieces of 19th-century piano music in general. Few of his other extended works can match it in formal sophistication and in the powerful goal-directed sweep of its musical ideas. Here Chopin brought to summation the narrative techniques associated above all with the ballades, involving an interplay of strongly characterized generic themes, a transformation of conventional (sonata-based) formal successions and a powerful drama of large-scale tonal relationships.

These were seminal, culminating compositions in Chopin's development, triumphantly confirming the essential elements of their respective genres, as he understood and (re)defined them. In each case his transformation of the existing generic associations was radical, though it still retained some contact with original meanings. At the same time the transformation resulted



in new, relatively clearly defined and consistent generic definitions. Thus at the heart of all four Chopin scherzos lies a reinterpretation of the element of contrast essential to the conventional genre, such that the central formal contrast is built into the detailed substance of the work. Likewise all four ballades transform the sonata-form archetype in such a way that the resolution of tonal tension is delayed until the latest possible moment. This in turn helps to condition the larger 'plots' of these works, which may well have been inspired by the tradition of the literary ballad. In a word, the ballades take on the character of a story by invoking and then modifying conventional schemata, and by focussing the events through a distinctive (generic) characterization of themes, the 'personae' of the drama. And in most cases the story culminates in that 'whirlwind of musical reckoning' so characteristic of the poetic ballad. Even miniatures such as the four impromptus exhibit a measure of generic stability, reinforced by obvious commonalities in their musical material.

A comparable stability might be demonstrated for the other Chopin genres, and again the connotative values of the titles echo themes in the wider repertory: improvisation in the prelude and fantasy, vocal transcription and imitation in the nocturne. In short, Chopin's achievement was to give generic authority to the free-ranging devices of an emergent, early 19th-century piano repertory, and that at a time of considerable permissiveness, when titles were used casually and interchangeably, and often emanated from the publisher rather than the composer. Where such stability exists, genre can take on a powerfully communicative role, functioning somewhat as a contract between composer and listener, a contract which may be purposefully broken. Genres 'consist of orienting frameworks, interpretive procedures, and sets of expectations', as William Hanks has argued, and as such they may be manipulated for a wide variety of communicative ends ('Discourse Genres in a Theory of Practice', *American Ethnologist*, xiv, 1987, pp.666–92). One of the ways in which Chopin commonly activated this communicative code was through allusions to genres other than the main controlling genre of a piece. Thus his music draws frequently upon vocal genres, especially from opera, and upon such popular genres as march, funeral march, waltz, mazurka, barcarolle and chorale. Of these, the most common referent is the waltz, which constantly slides in and out of more ambitious contexts, as in the first ballade (bar 138ff) or the second scherzo (bar 334ff).

There is often a similar role for the mazurka, the nocturne and even the prelude. Thus the A minor Mazurka op.17 no.4 plays host to the nocturne, while the G minor Nocturne op.15 no.3 plays host to the mazurka – and also to the chorale. Perhaps it is not far-fetched to claim that in this sense the first of the 24 Preludes plays host to the prelude. It was partly through such generic referents that 19th-century critics arrived at the descriptive and programmatic interpretations which we tend to dismiss today. A comparison between the central march of the F♯ major Impromptu op.36 and contemporary operatic choruses, for instance, would provide some rationale for Niecks's description of a 'procession' (H3/1902, ii, p.260), and even for Huneker's reference to a 'cavalcade' (H1900, p.134). Viewed in this way, genre allows us to cut across the boundaries of individual works, forging links with other moments in Chopin and beyond. The infusion of popular genres into the introduction of the Fantasy op.49, for instance, enables us to make connections with the march from op.36 as well as with the improvisatory prelude of op.28 no.3 (ex.10). These connections would in turn lead us beyond Chopin to (respectively) the choruses of *grand opéra* and the common practice of contemporary improvisation. And it is from this base that an additional layer of meaning – one which involves some reference to extra-musical designates – might be adduced in an interpretation of the Fantasy.

10. Sources and editions. During his final years Chopin reached a new plateau of creative achievement, marked by an eloquent simplicity which severely excludes the extraneous and the gratuitously ornamental. Even his late songs, *Nie ma czego trzeba* ('There is no Need') and *Melodya* ('Melody'), come within sight of a lied aesthetic, unlike those of his earlier years, which remain closer to late 18th-century popular traditions. A new-found simplicity is also discernible in the mazurkas composed during these final years, the three of op.63 (the last published during his lifetime), the second and fourth of the posthumously published op.67, and the sketched mazurka which was reconstructed and published as op.68 no.4 (this latter, for many years considered Chopin's last work, was almost certainly drafted in 1846 and abandoned in favour of op.63 no.2). The late waltzes, a single piece of relatively traditional cast (the A minor, CT 224), and a complete set, op.64, composed in 1847, continue the theme of inspired simplicity, with op.64 in particular drawing the familiar gestures of the earlier waltzes into a miniature compendium of all the grace, elegance and spontaneity we associate with the Chopin waltz. With such pieces Chopin redefined the category 'salon music'.

Like the waltzes, the late nocturnes consist of a posthumously published piece (the C minor, CT 128) and a set, the Two Nocturnes op.62. These latter, composed in 1846, represent the pinnacle of Chopin's achievement in the genre. In the B major he finds once more an inspired simplicity of utterance, where a melody of exquisite restraint conceals subtleties of phrase structure (a kind of musical prose, with metrical dislocations of the melodic repetitions) and of counterpoint (an accompaniment whose motivic fragments interact delicately with the principal melodic layer). Throughout the opening and middle sections, Chopin exercises the greatest possible restraint in the ornamentation of his basic material, so that the reprise, presented in trilled notes which open out into magnificent *fioriture*, can make its effect – truly one of the supreme achievements of Chopin's ornamental melody. In the E major Nocturne, he approaches a kind of *unendliche Melodie*, where exact repetition is kept to a minimum, in favour of a process of discreet variation. The middle section here employs a form of differentiated counterpoint of a kind commonly found in the later music, where tension–release patterns arise as much from dissonance–consonance relationships within a contrapuntal texture as from underlying harmonic progressions. It is striking that in these very late works Chopin arrived – within the constraints of his own highly individual stylistic world – at something akin to both the 'developing variation' of Brahms and Schoenberg and the 'dissonant counterpoint' of Mahler.

Three major extended works were composed during these final years, the Barcarolle op.60, Polonaise-Fantasy op.61 and Cello Sonata op.65. All three are strikingly



7. Fryderyk Chopin: daguerrotype by Louis-Auguste Bisson, Paris, 1849

original, departing significantly from Chopin's own 'tradition' to tackle novel problems of form, genre and even (in the case of op.65) medium. This is entirely symptomatic of the renovative approach to composition he adopted in his final years, and it is perhaps not surprising that the late works caused him endless difficulties. This is shown not only by his correspondence but by the manuscript sources. What few sketches we have tend to be for the later music, including illuminating worksheets for the Berceuse, the Polonaise-Fantasy and the Cello Sonata. Chopin's more usual practice was to bypass this sketching process and to proceed directly from the piano to an engraver's manuscript (*Stichvorlage*). In numerous cases, however, these would have to be abandoned, and such 'rejected public manuscripts' often form a valuable category of source. (We learn much, for instance, from abandoned manuscripts of the C minor Polonaise op.40 no.2, the F♯ Impromptu op.36, the fourth Ballade and the op.59 Mazurkas.) Even those fair copies which were sent to the publisher often contain evidence of several 'layers' of compositional process, something Saint-Saëns pointed out long ago in a path-breaking study of the autograph of the second Ballade. If we add the presentation autographs (some of them written many years after the piece had been composed), scribal copies, often with autograph glosses, and first editions with autograph corrections, we begin to sense something of the complexity of the manuscript tradition in Chopin.

Nor are things much easier when we come to the early printed sources. Most of Chopin's music was published simultaneously in France, Germany and England. While Schlesinger in Paris characteristically worked from an autograph, the German and English publishers followed several options (autograph, scribal copy or proof sheets). This, combined with the fact that Chopin could exercise little control over the publishing process outside Paris, resulted in numerous discrepancies of text between the three first editions. Moreover the print runs were usually small, and it was common for later 'impressions' (*tirages*) to appear with the same plate numbers, but with changes to the text; in the case of the French edition, this evolution of text may, at least in some cases, have been condoned or even instigated by Chopin himself. It is hardly surprising, given the multiplicity of sources and the textual discrepancies between them, that the subsequent publication history of Chopin's music has been fraught with problems. Following the posthumous publications of 1855 and 1859 (opp.66–74, prepared by Julian Fontana for Meissonier and A.M. Schlesinger), the earliest collected editions were French, the Schonenberger, edited by Fétis (1860), and the Richault, edited by Chopin's Norwegian pupil Tellefsen (also 1860). Both were permissive with the text by present-day standards, but for entirely different reasons. The first assumed an editorial licence, an implicit belief that the editor knows best, while the second attempted to recover a living Chopin performance tradition, even if this involved departing from the sources.

These two opposed philosophies continued to inform later 19th- and early 20th-century editions. Tending towards the former approach were the Stellovsky and Jürgenson (later Augener) editions, as also the Litolff and Biehl. Among those which tried to maintain a living link with Chopin were the Gebethner & Wolff, Heugel and Kistner editions, the latter produced by Chopin's pupil Karol Mikuli, based on annotated French and German first editions supplemented by copious notes made from Chopin's lessons. This approach was adopted too in the second Gebethner & Wolff edition (1882), which referred to 'variants supplied both by the author himself and as passed on by his most celebrated pupils', and it reached its culmination in Edouard Ganche's Oxford Original Edition, based almost entirely on the seven-volume annotated collection of Jane Stirling. Of the 'source' or 'Urtext' editions produced following World War II, the most popular today is the Polish Complete Edition ('Paderewski Edition'), based mainly on the work of Ludwik Bronarski. Yet whatever its pioneering significance, this is a deeply flawed text, selecting permissively from different sources, mistaking copies for autographs and basing orthography and phrasing not on legitimate sources but on unidentified recent editions and even personal judgments made in the light of particular harmonic theories.

The jury is still out on more recent collected editions. At the end of the 20th century, the Wiener Urtext had been at a standstill for several years; moreover the volumes which have been produced have no clear or consistent editorial policy. Closer to completion is the Henle Urtext, edited mainly by Ewald Zimmerman; and after many years of gestation the Polish National Edition, under Jan Ekier, also seems to be making some headway (albeit only by sacrificing for subsequent volumes the remarkably detailed commentary which accompanied the first volume, the ballades; Ekier has subsequently replaced this volume by a new edition of the ballades). Of these two, the Polish National is by far the more satisfactory, but despite its declared intention to present an edition of a single ('best')

source, it continues to import from other versions, resulting in the kind of conflation (though to a lesser degree) which has marred Chopin editions in the past. It is easy to see why this has occurred; it requires a particular kind of editorial courage to relegate a preferred reading of a passage to the status of a variant. Nevertheless, a Chopin edition which did remain faithful to a single source, presenting us with a text which did actually once exist, would be as valuable as it would be unique; that is the objective of the latest in the field, Peters Edition's *The Complete Chopin: a New Critical Edition.*

11. Reception. The afterlife of Chopin's music well illustrates the many different ways in which musical works – the products of singular creative acts – can achieve a social existence in the world. By revealing the constantly changing reception of his music, we light up the ideology concealed in the corners of music history, and in the process we expose some of the vested interests at work in the promotion, dissemination, influence and evaluation of musical works. By the late 19th century it was clear that there were several different images of Chopin, as his music responded to the particular needs of particular cultural communities. Different modes of reception serve to focus these images. Thus French critics highlighted the notion of expression. Chopin was the poet of the piano, 'disclosing his suffering' through music. Moreover his preference for intimate performance contexts, for an art of nuance, sophistication and refinement was viewed as a model to be followed, a bulwark against encroaching German influence. Chopin, in short, was portrayed as a kind of vital missing link connecting the *clavecinistes* to the great pianist-composers of the *fin-de-siècle*, Fauré, Debussy and Ravel. German publishers told a different story. The publication of the Breitkopf & Härtel collected edition (1875–80) was a landmark in Chopin reception, and not just because it enabled a wider dissemination of the music. The Breitkopf complete editions of the late 19th century played a large part in the formation of a musical canon, an exercise with strong nationalist overtones. By admitting Chopin to this (largely German) pantheon, they helped translate his music from salon compositions to 'classical music' within the German world, and that status was secured by major biographies (Weissmann and Scharlitt) and by a remarkable analytical study from Hugo Leichtentritt, subjecting virtually every work of the published music to a detailed scrutiny.

Conflicting images of Chopin were also registered through compositional influence – itself a mode of reception – in the late 19th century. Russian composers proved especially susceptible, and from Balakirev onwards their inclination was to view Chopin as a Slavonic composer first and foremost. For Balakirev, Chopin presented a fusion of nationalism and modernism, and it was just such a fusion that he himself tried to promote at the Free School of Music in St Petersburg. Not surprisingly, then, Chopin's stylistic influence on progressive tendencies in Russian music was a decisive one. But it should be noted that Russian composers selected carefully from the fused whole of Chopin's musical style, favouring those elements which appeared to offer an alternative to the forms and methods of an already established Austro-German tradition. In contrast, Chopin was largely domesticated in England. Victorian composers were happy to purloin the external features of his nocturnes and mazurkas, reducing his closely woven textures and delicately shaped phrases to a handful of easy gestures. And in due course his own music was lumped together with this progeny. We find the nocturnes published in collections called 'drawing-room trifles', the preludes described as 'pearls' and the études paraded as 'tuneful gems'. We even encounter publications of simplified and shortened versions of some of the tougher, more technically demanding works, including the G minor Ballade. Chopin's unique features, in short, were smoothed out by association with surrounding lowlands of mediocrity

In the late 19th century, then, Chopin's music was an intimate communication, an icon, an agent of cultural and even political propaganda, and a commodity. And in this respect it held a mirror to the conflicting ideologies attending a critical period in music history, right on the cusp between classical and modernist notions of art. In the 20th century there was something of a closure of meaning in Chopin reception, and this stands in a polarized relation to the perceptions of his own era. Present-day views of Chopin have been marked above all by a separation of performance and text. These had been inextricably tied together during Chopin's lifetime, and their later separation can be traced through performance histories, editions and of course a tradition of music criticism which swerved abruptly into analysis in the early years of the century. It was common practice for Chopin's contemporaries to relate his music to real or imagined contexts. The work was understood to mediate larger realities, and of several kinds: it expressed an emotion; it told a story; it exemplified a genre; it articulated a style; it confirmed an institution. In contrast, the 20th century sought to de-contextualize the music, which became rather a world in and to itself, claiming an ideal relationship of part to whole. The work became a structure, and in that lay its value.

It is worth trying to make concrete this contrast between an 'active present' and a 'recovered past'. In the reprise of the fourth Ballade we may hear a triumphant synthesis of strict canon and ornamental bel canto, Bach and Italian opera. Chopin's world might have related this sequence to a conventional succession of contemporary improvisation, and it might even have heard in the bravura coda a distant echo of the applause-seeking perorations of popular concert pieces. In the second Ballade we may hear a dramatic confrontation of contrasted materials, heightened by a two-key scheme. Chopin's world might have related this to the classic formal ingredients of the brilliant style – bravura figuration squared off against popular melody, étude against siciliano. In the introduction to the F minor Fantasy we may hear a multi-sectional upbeat to the first tonal and thematic cycle. Chopin's world might rather have heard the stylization of an operatic scena, slow march, recitative, grand chorus. Likewise, we signally fail to notice those generic features which would have struck Chopin's contemporaries: those gestures in the A minor Prelude which signal a funeral march; those features of the G minor Ballade which identify it as a lament; and of course the waltzes and barcarolles which infuse extended works such as the scherzos and ballades. It goes without saying that Chopin's music will not be confined by the vagaries and fashions of scholarship. It will always remain larger than any of our attempts to describe it. But that will not stop us trying.

WORKS

Edition: *Wydarie Narodowe Dzieł Frederyka Chopin* [Polish national edition], ed. J. Ekier (Warsaw and Kraków, 1967–)
Catalogues: M.J.E. Brown: *Chopin: an Index of his Works in Chronological Order* (London, 1960, rev. 2/1972) [B]
J.M. Chomiński and T.D. Turło: *Katalog dzieł Fryderyka Chopina* (Warsaw, 1990) [CT]
K. Kobylańska: *Rękopisy utworów Chopina: Katalog* (Kraków, 1977; Ger. trans., 1979) [KK]

Collections of photographs of MSS are in the Chopin Institute, Warsaw, and *A-Wn*. *PL-K* indicates the Kraków National Museum in cases where it is not known to which of its sections – Biblioteka Czartoryskich (*Kc*) or Biblioteka Czapskich (*Kcz*) – a MS belongs. The number in the German translation of Kobylańska's catalogue (KK), with a roman-numeral prefix, is given for works without opus number.

CI – *Chopin Institute, Warsaw*
Ferra – *collection of A.M. Ferra, Valldemosa, Mallorca*
US-NYlehman – *private collection of R.O. Lehman, New York*
US-LApiatigorsky – *private collection of G. Piatigorsky, Los Angeles*

PIANO SOLO

CT	*Op. or KK*	*Key*	*Composition*	*MSS*	*Publication; dedication; remarks*
			mazurkas		
100, 101	IIa/2, 3	G, B♭	1826	*Wtm*, *F-Pn*	Warsaw, 1826 (2nd versions); Poznán, 1875 (1st versions)
97	68/2	a	1827	—	Berlin, 1855
—	7/2a	a	1829	—	Leipzig and Warsaw, 1902; orig. version of op.7 no.2
—	IVa/7	D	1829	—	Poznań, 1875; 1st version of IVb/2
98	68/3	F	1830	—	Berlin, 1855
96	68/1	C	1830	—	Berlin, 1855
56–9	7	B♭, a, f, A♭, c	1830–32	*Basle, Flörsheim Collection (nos.1, 3), **S-Smf* (no.3), **PL-Kj* (no.4, sketch), Schloss Kórnik, Poland (no.2)	Leipzig, 1832; Paris and London, 1833; no.1, Warsaw, 1835
51–55	6	f♯, c♯, E, e♭, CT	1830–32	*Cologne, Stadtarchiv (no.1), **F-Ppo* (no.2 sketch), **RUS-SPsc* (no.4, sketch)	Leipzig, 1832; Paris and London, 1833; ded. Countess Pauline Plater
103	IVb/1	B♭	24 June 1832	**PL-Kcz*	*Lamus*, ii (Lwów, 1909); ded. Alexandrine Wołowska
60–63	17	B♭, e, A♭, a	1832–3	**Kj* (no.2, sketch)	Leipzig, Paris and London, 1834; ded. Lina Freppa
104	IVb/4	A♭	July 1834	**F-Ppo*	ed. M. Mirska, Warsaw, 1930
64–7	24	g, C, A♭, b♭	1833	**PL-Wn*	Leipzig, Paris and London, 1836; ded. Count de Perthuis
92	67/1	G	1835	—	Berlin and Paris, 1855; ded. Anna Młokosiewicz
94	67/3	C	1835	—	Berlin and Paris, 1855; ded. Mme Hoffman
68–71	30	c, b, D♭, c♯	1837	*Wn*	London, 1837; Leipzig and Paris, 1838; ded. Princess Maria Czartoryska Württemberg
72–5	33	g♯, D, C, b	1838	**Wn*	Leipzig, Paris and London, 1838; ded. Countess Róża Mostowska; order varies
74	41/2	e	28 Nov 1838	**US-LApiatigorsky*, **A-Wgm*, **F-Pn*	Leipzig, Paris and London, 1840; ded. Stefan Witwicki; numbering varies
76, 78–9	41/1, 3, 4	c♯, B, A♭	1839	*PL-Wn*	same as CT 77; numbering varies
105	IIb/5	a	1840	—	*Album de pianistes polonais*, i (Paris, 1841); ded. Emile Gaillard
106	IIb/4	a	1841	—	*Six morceaux de salon*, Paris, 1841; *Notre temps* (Mainz, 1842)
80–82	50	G, A♭, c♯	1842	**US-NYpm*, **PL-Kj* (no.3, 1st version)	Vienna, Paris and London, 1842; ded. Leon Szmitkowski
83–5	56	B, C, c	1843–4	**Wn*, **GB-Lbl* (no.2, sketch)	Leipzig and Paris, 1844; London, advertised 1845; ded. Catherine Maberly
86–8	59	a, A♭, f♯	1845	**D-MZsch* (nos.1, 2), **F-Po* (no.2), **GB-Ob* (no.2), **US-NYpm* (no.3)	Berlin and London, 1845; Paris, 1846
99	68/4	f	?1846	*C (sketch)	Berlin, 1855; Paris, 1856; realized 1852 by A. Franchomme from sketch
89–91	63	B, f, c♯	1846	**F-Pn* (no.1), *private collection of Mme Y. Faure (La Croix en Touraine) (no.2, sketch)	Leipzig and London, 1847; Paris, 1848; ded. Countess Laura Czosnowska

CT	*Op. or KK*	*Key*	*Composition*	*MSS*	*Publication; dedication; remarks*
95	67/4	a	1846	**A-Wgm*, *private collection of Mme K.H. Strauss (Paris)	Berlin, 1855; Paris, 1856; 3 versions
93	67/2	g	1848/9	—	Berlin, 1855; Paris, 1856

Lost: several early mazurkas, KK Vf; Mazurka, D, KK Ve/5, ded. ?W. Kolberg, mentioned in 3 Polonaises 1817–12, ed. Z. Jachimecki (Kraków, 1947); KK Vc/2, 1832, mentioned in letter from Chopin to J.K. Jędrzejewicz, 10 Sept 1832; KK Ve/7, 14 Sept 1832, listed in auction catalogue, Paris, 1906; ?Mazurka, B♭, KK Ve/4, 1835, sold in Paris, 20 June 1977; Mazurka, KK Vc/4, 1846, mentioned in letter from Chopin to W. Grzymała, Dec 1846; KK Ve/8, mentioned in letters from Breitkopf & Härtel to Izabela Barcińska, 1878; KK Ve/6, ded. Mme Nicolai, mentioned in note from Augener to C.A. Spina, 21 May 1884

Doubtful: Mazurka in D, B 4, KK Anh. Ia/1, ?1820, ed. in *Kurier* (Warsaw, 20 Feb 1910), P x; in b♭, KK Anh.Ib, MS with J.T. Stopnicki, Warsaw; Mazurka in D, KK IVb/2, 1832 (Leipzig, 1880); Mazurka in C, KK IVb/3, 1833, *D-MZsch* (Warsaw and Mainz, 1870)

Spurious: in F♯, KK Anh.II/1 (by Charles Mayer)

nocturnes

CT	*Op. or KK*	*Key*	*Composition*	*MSS*	*Publication; dedication; remarks*
126	72/1	e	*c*1829	—	Berlin, 1855; Paris, 1856
108–10	9	b♭, E♭, B	1830–32	—	Leipzig, 1832; Paris and London, 1833; ded. Marie Pleyel
111–12	15/1–2	F, F♯	1830–32	—	Leipzig, 1833; Paris and London, 1834; ded. Ferdinand Hiller
113	15/3	g	1833	**US-NYlehman* (frag.)	same as CT 111–12
114	27/1	c♯	1835	—	Leipzig, Paris and London, 1836; ded. Countess Thérèse d'Appony
115	27/2	D♭	1835	**PL-Wn*	same as CT 114
116–17	32	B, A♭	1837	—	Berlin, Paris and London, 1837; ded. Baroness Camille de Billing
118	37/1	g	1838	**Ferra* (frag.) *PL-Wn*	Leipzig, Paris and London, 1840
119	37/2	G	1839	*Wn*	same as CT 118
120–21	48	c, f♯	1841	CI	Paris, 1841; Leipzig and London, 1842: ded. Laure Duperré
122–3	55	f, E♭	1842–4	**PL-Wn* **F-Pn* (no.1)	Leipzig and Paris, 1844; London, advertised 1845; ded. Jane Stirling
124–5	62	B, E	1846	**PL-Wn*, **US-Cn* (no.1), *Ferra (no.2)	Leipzig, Paris and London, 1846; ded. Mlle R. de Könneritz
128	IVb/8	c	1847	**F-Pn* (sketch), *C (sketch)	ed. L. Bronarski (Warsaw, 1938); sketches not entitled Nocturne

Doubtful: in c♯, KK Anh.Ia/6, 'Nocturne oublié', (St. Petersburg), CI

polonaises

CT	*Op. or KK*	*Key*	*Composition*	*MSS*	*Publication; dedication; remarks*
161	IIa/1	g	1817	—	Warsaw, 1817; ded. Countess Wiktoria Skarbek
160	IVa/1	B♭	1817	—	ed. Z. Jachimecki (Kraków), 1947
162	IVa/2	A♭	1821	—	ed. J. Michalowski (Warsaw, 1902); ded. Wojciech Żywny
163	IVa/3	g♯	?1822	*D-MZsch*, CI	Warsaw and Mainz, 1864; ded. Mme Du-Pont
164	IVa/5	b♭	1826	—	Leipzig, 1879; ded. Wilhelm Kolberg; 'Adieu'
157	71/1	d	1827	CI	Berlin, 1855
158	71/2	B♭	1828	CI	Berlin, 1855
159	71/3	f	1829	*CI	Berlin, 1855
165	IVa/8	G♭	1829	*D-MZsch*	Warsaw and Mainz, 1870
150–51	26	c♯, e♭	1835	**US-NYpm*	Leipzig, Paris and London, 1936; ded. Joseph Dessauer
152	40/1	A	1838	**GB-Lbl*	Leipzig and Paris, 1840; London, 1841; ded. Julian Fontana
153	40/2	c	1839	**GB-Lbl*	same as CT 152
154	44	f♯	1841	—	Vienna and Paris, 1841; London, 1842; ded. Princess de Beauvau
155	53	A♭	1842–3	**US-NYpm*	Leipzig and Paris, 1843; London, advertised 1845; ded. Auguste Léo

Lost: several early Polonaises, KK V*f*, incl. one on themes by Rossini and Spontini, 1825, mentioned in letter from Chopin to J. Białobłocki, Nov 1825; KK, Vc/1, 1831, mentioned in letter from Chopin to his family, July 1831; KK Vc/3, 1832, mentioned in letter from Chopin to J.K. Jędrzejewicz, 10 Sept 1832

CT	Op. or KK	Key	Composition	MSS	Publication; dedication; remarks
				waltzes	
216	69/2	b	1829	**Kj*	Kraków, 1852; ded. Wilhelm Kolberg
219	70/3	D♭	1829	—	Berlin, 1855
220	IVa/12	E	?1829	—	Kraków, 1871
221	IVa/13	A♭	1830	**PL-Wtm*	Warsaw and Leipzig, 1902
222	IVa/15	e	1830	—	Warsaw and Mainz, 1868
207	18	E♭	1831–2	**B-MA*, **US-NH*, *private collection of Vicomte P. de la Panouse (Yvelines)	Leipzig, Paris and London, 1834; ded. Laura Horsford
217	70/1	G♭	1832	*private collection of Vicomte P. de la Panouse (Yvelines), **US-NH*	Berlin, 1855
208	34/1	A♭	15 Sept 1835	**PL-Wtm*	Leipzig and London, 1838; Paris, 1839; ded. Josefine von Thun-Hohenstein
215	69/1	A♭	1835	**F-Pc*, *Harvard U., Dumbarton Oaks Research Library	Berlin, 1855; autographs ded. Charlotte de Rothschild Mme Peruzzi, Maria Wodzińska, 'L'adieu'
209	34/2	a	1838	*A-Wn* (frag.)	Leipzig and London, 1838; Paris, 1839; ded. Baroness G. d'Ivry
210	34/3	F	1838	—	Leipzig and London, 1838; Paris, 1839; ded. Mlle A. d'Eichtal
211	42	A♭	1840	—	Leipzig, Paris and London, 1840
218	70/2	f	1842	**F-Pn* *private collection of J. Samuel (Vienna); *private collection of F. Lang (Abbaye de Royaumont)	Kraków, 1852; autographs ded. Marie de Krudner, Mme Oury, Elise Gavard, Countess Esterházy
212	64/1	D♭	1846–7	**Pn* (incl. sketch); **GB-Lcm*	Leipzig, 1847; Paris and London, 1848; Paris edn ded. Countess Delfina Potocka; 'Minute'
213	64/2	c♯	1846–7	**F-Pn*, **Po* (sketch)	Leipzig, 1847; Paris and London, 1848; Paris edn ded. Baroness Charlotte de Rothschild
214	64/3	A♭	1846–7	**Po* (sketch)	Leipzig, 1847; Paris and London, 1848; Paris edn ded. Countess Katarzyna Branicka
224	IVb/11	a	1847	**F-Pn* (incl. sketch)	facs. in *ReM* (1955), no.225, p.13

Lost: several early waltzes, KK Vf, incl. waltz, a, 1824, ded. Countess Łubieńska; in C, KK Vb/8, ?1824; in C, B p.11, KK Vb/3, 1826; in A♭, KK Vb/4, 1827; in d ('La partenza'), B p.23, KK Vb/6, 1828; in A♭, KK Vb/5, B p.62, 1829 or 1830; in E♭, KK Vb/7, 1829 or 1830, listed in catalogue by Ludwika Jędrzejewicz; KK Ve/10, listed in auction catalogue, Paris, March 1906; KK Ve/11, mentioned in letters from Breitkopf & Härtel to Izabela Barcińska, 1878; KK Ve/12, mentioned in diary of L. Niedźwiecki, 1845; in B, KK Va/3, 12 Oct 1848, ded. Mrs Erskine; MS, title page only, formerly owned by W. Westley Mannings (London)
Doubtful: 'Valse mélancolique', f♯, KK Ib/7, CI (New York, 1932); Waltz in E♭, KK IVa/14, 1827, Warsaw and Leipzig, 1902

CT	Op. or KK	Key	Composition	MSS	Publication; dedication; remarks
				other	
227	IVa/4	Introduction and Variations, E, on a German air ('Der Schweizerbub')	1824	**PL-Kp*	Vienna and Paris, ?1851; ded. Katarzyna Sowińska
192	1	Rondo, c	1825	—	Warsaw, 1825; arr. pf 4 hands, Leipzig, 1834; ded. Mme Bogumil Linde
13	72/3	Three Ecossaises, D, G, D♭	?1826	Stanford U., Memorial Library of Music (nos.2, 3)	Berlin, 1855; Paris, 1856
193	5	Rondo à la mazur, F	1826	Warsaw, 1828; ded. Countess Alexandrine de Moriolles	
12	72/2	Funeral March, c	1827	CI, *F-Pn*, Kórnik Palace, Poland	Berlin, 1855; version in CI, ed. E. Ganche (London, 1932)
201	4	Sonata, c	1827–8	**US-NYlehman*	Vienna and Paris, 1851; ded. Józef Elsner
—	73a	Rondo, C	1828	**A-Wgm*	P; ded. Aloys Fuchs; orig. version of Rondo, C, 2 pf, op.73
127	IVa/16, c♯	Lento con espressione	1830	*Ferra	Poznán, 1875; ded. Ludwika Chopin
14–15	10/1–2	Two Etudes, C, a	Nov 1830	CI (MSS, no.1, ?no.2), **S-Smf* (no.2)	Leipzig, Paris and London, 1833; ded. Franz Liszt

CT	*Op. or KK*	*Key*	*Composition*	*MSS*	*Publication; dedication; remarks*
18–25	10/5	Eight Etudes, G♭, e♭, C, F, f, A♭, E♭, c	1830–32	*CI (nos.5–6), **US-NYpm* (no.7) *CI (nos.8, 10), *US-NYlehman* (no.9), **S-Smf* (no.11, 12)	same as CT 14–15
16	10/3	Etude, E	25 Aug 1832	*CI, **US-NYlehman*	same as CT 21–4
17	10/4	Etude, c♯	Aug 1832	*Basle, Flörsheim Collection	same as CT 21–4
195	16	Introduction, c, and Rondo, E♭	1833	—	Leipzig, Paris and London, 1834; ded. Caroline Hartmann
226	12	Variations brillantes B♭, on 'Je vends des scapulaires' from Hérold's Ludovic	1833	—	Leipzig, 1833; Paris and London, 1834; ded. Emma Horsford
8	19	Introduction, C, and Bolero, a–A	1833	—	Leipzig, 1834; Paris and London, 1835; ded. Countess Emilie de Flahault
9	IVb/6	Cantabile, B♭	1834	—	ed. L. Bronarski in *Muzyka* (Warsaw, 1931), nos. 4–6
191	IVb/7	Presto con leggerezza, A♭	July 1834	*Spokane Conservatory, WA	ed. in *Pages d'art* (Geneva, Aug 1918); ded. Pierre Wolff
—	22	Andante spianato, G	1834	—	Leipzig, Paris and London, 1836; introduction to Grande Polonaise, pf, orch, C 149
46	66	[Fantasy] Impromptu, c♯	1834	*private collection of A. Rubinstein (Paris), CI, *F-Pn* CI *F-Pn*	Berlin and Paris, 1855; London, n.d.; ded. Baroness d'Este
197	20	Scherzo, b	*c*1835	—	Leipzig, Paris and London, 1835; ded. Thomas Albrecht
2	23	Ballade, g	*c*1835	**US-LApiatigorsky*	Leipzig, Paris and London, 1836; ded. Baron de Stockhausen
26–37	25/1–2	12 Etudes, A♭, f, F, a, e, g♯, c♯, D♭, G, b, a, c	1835–7	*PL-Wn* (no.1), *Ferra (frag.), *PL-Wn, K* (no.2), *Wn* (no.3, 12), **F-Po* (no.4), **PL-Wn* (no.8), *Wn* (no.4, 5, 6, 9, 10, 11)	Leipzig, Paris and London, 1837; ded. Countess Marie d'Agoult
43	29	Impromptu, A♭	1837	*CI	Paris and London, 1837; Leipzig, 1838; ded. Countess Caroline de Lobau
198	31	Scherzo, b♭	1837	**F-Pn*	Paris and London, 1837; Leipzig, 1838; ded. Countess Adèle de Fürstenstein
202	35	Sonata, b♭	1837	*CI (frag.), *PL-Wn*	Leipzig, Paris and London, 1840; 3rd movt composed 1837 as Funeral March, 1837
230	IIb/2	Variation no.6, E, in Hexaméron (Variations on the March from Bellini's I puritani)	1837	*PL-Kj*	Vienna and London, 1839; Paris, ?1839; composed for Princess Christina Belgiojoso-Trivulzio; collab. Liszt, Thalberg, Pixis, H. Herz and Czerny
—	—	Funeral March, b♭	1837	*A-Wn*	pubd as 3rd movt. of Sonata, CT 202
—	—	Andantino, g	1838	*A-Wgm, PL-WRzno*	ed. A. Orga (London, 1968); pf part of song, CT 130
166–89	28	Twenty-four Preludes	1838–9	**PL-Wn*, **US-LApiatigorsky* (no.2; no.4, sketch), **F-Pn* (no.20), **RF-Ml* (no.20)	Leipzig, Paris and London, 1839; autograph and Leipzig edn. ded. J.C. Kessler, London and Paris edns ded. Camille Pleyel
3	38	Ballade, F/a	1839	**F-Pn*	Leipzig, Paris and London, 1840; ded. Robert Schumann
199	39	Scherzo, c♯	1839	*PL-Wn*	Leipzig, Paris and London, 1840; ded. Adolf Gutmann
44	36	Impromptu, F♯	1839	*CI (sketch), **PL-Kc* (sketch)	Leipzig, Paris and London, 1840
—	IVc/1	Canon, f	?1839	*private collection of M. Uzielli (Liestal) (frag.)	ed. L. Bronarski, *Annales Chopin*, ii (1957); inc.
38–40	IIb/3	Trois nouvelles études, f, A♭, D♭	1839–40	*Ferra	Berlin and Paris, 1840; London, 1841; for Moscheles's 'Méthode'
—	IVb/10	Sostenuto, E♭	1840	**F-Pc*	ed. M.J.E. Brown (London, 1955)

CT	Op. or KK	Key	Composition	MSS	Publication; dedication; remarks
1	46	Allegro de concert, A	1841	*PL–Wn	Leipzig and Paris, 1841; London, 1842; ded. Friederike Müller-Streicher; incl, material originally intended for a 3rd pf conc. (c1834)
4	47	Ballade, A♭	1841	F-Pn	Paris, 1841; Leipzig and London, 1842; ded. Pauline de Noailles
42	49	Fantasy, f/A♭	1841	*PL-Wn	Paris, 1841; Leipzig and London, 1842; ded. Princess Catherine de Souzzo
205	43	Tarantelle, A♭	1841	F-Pn	Hamburg, Paris and London, 1841
190	45	Prelude, c♯	1841	—	Vienna and Paris, 1841; London, 1842; ded. Princess Elisabeth Tschernischeff; composed for Mechetti's 'Beethoven-Album'
—	IVc/2	Fugue, a	1841–2	*Ferra	Leipzig, 1898
45	51	Impromptu, G♭	aut. 1842	private collection of Lady Gwynne-Evans (Wales) (1st version), *private collection of Mrs G. Selden-Goth (Florence) (2nd version)	Leipzig, Paris and London, 1843; ded. Countess Jeanne Batthyany-Esterházy
5	52	Ballade, f	1842–3	*GB-Ob, *private collection of R.F. Kallir (New York) (frag.)	Leipzig and Paris, 1843; London, advertised 1845; ded. Baroness Charlotte de Rothschild
200	54	Scherzo, E	1842–3	*PL-Kj	Leipzig and Paris, 1843; London, advertised 1845; ded. Jeanne de Caraman
107	IVb/12	Moderato, E	1843	RUS-Mcl	ed. H. Pachulski in *Świat* (Warsaw, 1910), no.23; ded. Countess de Cheremetieff; 'Albumblatt'
7	57	Berceuse, D♭	1844	*F-Pn, *US-NYlehman (sketch)	Leipzig, Paris and London, 1845; ded. Élise Gavard
203	58	Sonata, b	sum. 1844	*PL-Wn, *CI (sketch), *private collection of J. Reande (Paris) (sketch)	Leipzig, London and Paris, 1845; ded. Countess Emilie de Perthuis
6	60	Barcarolle, F♯	1845–6	*CI (sketch), *PL-Kj	Leipzig, Paris and London, 1846; ded. Baroness de Stockhausen
156	61	Polonaise-Fantasy, A♭	1846	*Wn, *CI (sketch)	Leipzig, Paris and London, 1846; ded. Mme A. Veyret
—	IVc/13	Galopp, A♭	1846	*private collection of Mme K.H. Strauss, Paris	—
49	IVb/5	Largo, E♭	?1847	*F-Pn	ed. L. Bronarski (Warsaw, 1938)

Lost: Military March, KK Vd/4, 1817 (1817), ded. Grand Duke Konstantyn Pavlovich; other early marches, KK Vf, see Koptiajew; Variations, KK Ve/9, 1818, see *Pamiętnik Warszawski*, Jan 1818; Andante dolente, b♭, KK Vb/1, B p.19, and Ecossaise, KK Vb/9, B p.19, both 1827, listed in catalogue by Ludwika Jędrzejewicz; three marches, KK Vd/1–3, mentioned in letter from J. Fontana to Ludwika Jędrzejewicz, 14 March 1854 (perhaps, incl. Funeral March, c, B 10); Ecossaise, KK Ve/3, mentioned in letter from O. Kolberg to M.A. Szulc, 15 Dec 1874; two lost works for Äolopantaleon, KK Ve/1–2, mentioned in *Gazeta Warszawska* (23 Sept 1873)

Doubtful: Contredanse, G♭, B 17, KK Anh.Ia/4, ?1827 (Warsaw, 1843), P xviii; Variations, A, 'Souvenir de Paganini', KK IVa/10, 1829, ed. in *Echo muzycne i teatralne*, v (Warsaw, 1881); on Venetian air 'Le carneval de Venise'; Prélude and Andantino, F, KK Anh.Ia/2–3, 1845, ed. Z. Mycielski in *Muzyka* (1930), no.1

PIANO FOUR HANDS

CT	Op. or KK	Key	Composition	MSS	Publication; dedication; remarks
228	IVa/6	Variations on a theme of Moore, D	1826	PL-Kj (frag.)	ed. J. Ekier (Kraków, 1965); on a Venetian air

Lost: Variations, F, KK Vb/2, 1826, ded. Tytus Woyciechowski, mentioned in catalogue by Ludwika Jędrzejewicz, see B p. 11; Sonata, op. 28, KK Vc/5, mentioned in letter from Chopin to Breitkopf & Härtel, 1835

TWO PIANOS

CT	Op. or KK	Key	Composition	MSS	Publication; dedication; remarks
196	73	Rondo, C	1828	—	Berlin, 1855; orig. for pf solo, op.73a

CHAMBER

B	Op. or KK	Title, key, scoring	Composition	MSS	Publication; dedication; remarks
206	8	Piano, Trio, g	1828	*CI	Leipzig, 1832; London, 1833; Paris, 1934; ded. Prince Antoni Radziwiłł
148	3	Introduction and Polonaise brillante, C, vc, pf	1829–30	—	Vienna, 1831; Berlin, 1832; Paris, 1835; London, 1836; ded. Joseph Merk
10	IIb/1	Grand Duo, E, on themes from Meyerbeer's Robert le diable, vc, pf	1831	**F-Pn*	Berlin, Paris and London, 1833; ded. Adèle Forest; collab. Auguste Franchomme
204	65	Cello sonata, g	1845–6	*CI (sketches), **F-Pn* (sketch), **US-NYlehman* (sketch), *F-Pn*	Leipzig, 1847; Paris, 1848; ded. Auguste Franchomme

Lost: several works for vn, pf, see Koptiajew

Doubtful: Variations, E, on 'Non più mesta' from Rossini's La Cenerentola, fl, pf, B 9, KK Anh.Ia/5, ?1824, ed. in K. Kobylańska: *Chopin w Kraju* (Kraków, 1955; Eng. trans., 1955); P xvi

PIANO WITH ORCHESTRA

B	Op.or KK	Title, key	Composition	MSS	Publication; dedication; remarks
225	2	Variations, B♭, on 'Là ci darem' from Mozart's Don Giovanni	1827	**A-Wn*, **US-NYlehman* (sketch)	Vienna, 1830; Paris and London, 1833; ded. Tytus Woyciechowski
41	13	Fantasy on Polish Airs, A	1828	*Geneva, Bibliothèque Bodmeriana (sketch)	Leipzig, Paris and London, 1834; arrs. for pf solo and pf, str qt, Leipzig, ?1834; ded. Johann Peter Pixis
194	14	Rondo à la krakowiak, F	1828	**PL-Kc*, **US-NYlehman* (sketch)	Leipzig, Paris and London, 1834; arr. for pf solo, Leipzig, ?1834, pf, str qt and 2 pf, Paris, 1834; ded. Princess Anna Czartoryska
48	21	Concerto no.2, f	1829	**PL-Wn*, *CI (sketch)	Leipzig, Paris and London, 1836; arrs. for pf solo, pf qt and pf qnt, Leipzig, ?1836; ded. Countess Delfina Potocka
47	11	Concerto no.1 e	1830	*F-Pn*	Leipzig and Paris, 1833; London, 1834; arrs. for pf solo, 2 pf, pf qt and pf qnt, Leipzig, ?1833; ded. Friedrich Kalkbrenner
149	22	Grande Polonaise, E♭	1830–35		Leipzig, Paris and London, 1836; arrs. for pf solo and pf qt, Paris, ?1836, pf solo, London, 1838; ded. Baroness d'Este; see also Andante spianato, pf solo, B 88

SOLO SONGS

all with piano accompaniment

134	74/6	Precz z moich oczu! [Out of my sight!] (A. Mickiewicz)	1827	*CI (sketches), *A-Wn*, *F-Pn*	Berlin, 1857
133	74/5	Gdzie lubi [There where she loves] (S. Witwicki)	1829	*A-Wn*, *PL-Wn*	Berlin, 1857
129	74/1	Życzenie [The Wish] (Witwicki)	1829	*A-Wn*, *PL-Wn*, *CZ-Pnm*	Kiev, 1837
—	IVa/9	Jakież kwiaty [Which flowers] (I. Maciejowski)	1829	**CZ-Pnm*	ed. in F. Wójcicki: *Cmentarz Powązkowski pod Warzawa*, ii (Warsaw, 1856); ded. Vaclav Hanka; no pf part known
146	IVa/11	Czary [Charms] (Witwicki)	1830	—	facs, Leipzig, 1910
132	74/4	Hulanka [Merrymaking] (Witwicki)	1830	*A-Wn*, *F-Pn*, *PL-Wn*	Berlin, 1857; as Patryot Piesn [Patriotic song] (S. Hernisz), B 168b, 1831

B	Op.or KK	Title, key	Composition	MSS	Publication; dedication; remarks
131, 143–4f	74/3, 15, 16	Smutna rzeka [The Sad Stream] (Witwicki), Narzeczony [The Bridegroom] (Witwicki), Piosnka litewska [Lithuanian Song] (L. Osiński)	1831	*F-Ppo (no.16) A-Wn	Berlin, 1857
135	74/7	Poseł [The Envoy] (Witwicki)	1831	*private collection of G. Mecklenburg (Marburg), A-Wn, F-Pn, PL-Wn	Berlin, 1857
138	74/10	Wojak [The Warrior] (Witwicki)	1831	*CI, A-Wn, PL-Wn	Kiev, 1837
145	74/17	Śpiew grobowy [Hymn from the Tomb] (W. Pol)	1836	PL-Wtm, A-Wn	Berlin, 1857
142	74/14	Pierścień [The ring] (Witwicki)	8 Sept 1836	*CI (sketch), A-Wn, F-Pn	Berlin, 1857
140	74/12	Moja pieszczotka [My Darling] (Mickiewicz)	1837	*PL-K, F-Pn	Berlin, 1857
130	74/2	Wiosna [Spring] (Witwicki)	1838	*GB-Cfm	Berlin, 1857; ? version for pf solo, see Andantino, 1838
147	IVb/9	Dumka [Reverie] (B. Zaleski)	1840	—	ed. S. Lam in *Słowo Polskie* (Lwów, 22 Oct 1910)
136	74/8	Śliczny chłopiec [Handsome lad] (Zaleski)	1841	A-Wn, F-Pn	Berlin, 1857
139, 141	74/11, 13	Two Dumkas (Zaleski): Dwojaki koniec [The Double End], Nie ma czego trzeba [There is no need]	1845	A-Wn (nos.11, 13), F-Pn (no.13)	Berlin, 1857
137	74/9	Melodya (Z. Krasiński)	1847	A-Wn	Berlin, 1857

Lost: song, KK Vc/10, mentioned in letter from Ludwika Jędrzejewicz to Chopin, 9 Jan 1841; Płotno [Linen], KK Vd/5, mentioned in letter from J. Fontana to Ludwika Jędrzejewicz, 2 July 1852; three songs, KK Vd/6–8, listed in letter from J.W. Stirling to Ludwika Jędrzejewicz, July 1852

Doubtful: Dumka na Wygnaniu [Song of the Exile] (M. Gosławski), KK Anh.Ic/1; Tam na błoniu [There on the green], KK Anh.Ic/2; Trzeci maj [The Third of May] (S. Starzeński), KK Anh.Ic/3; O wiem, że Polska [Oh, I know that Poland] (Z. Krasiński), KK Anh.Ic/4; Pytasz się, czemu [You ask why] (Krasiński), KK Anh.Ic/5; Pieśni pielgrzyma polskiego [Songs of a Polish Pilgrim] (K. Gaszyński), KK Anh.Ic/6

Two sacred works, KK Va/1–2, incl. Veni creator, before 1846, ded. Bohdan Zaleski and Zofia Rosengardt, not available

ARRANGEMENTS, TRANSCRIPTIONS

B	KK	Work arranged	Forces	Date	MS; publication
—	VIIa/I	'Casta diva' from Bellini's Norma	pf acc.	?c1831	US-LApiatigorsky
—	VIIa/2	Three Fugues, a, F, d, from Cherubini's Cours de contrepoint et de fugue	pf		private collection (Paris)
—	VIIb/I, 2	Two Bourrées, G, A	pf	?1846	ed. A. Orga (London, 1968)
—	VIIb/7, 8	Allegretto, A. Mazurka, d	pf		MS sold in Paris, 21 Nov 1974

Frags. (v part only): Czułe serca [Tender Hearts], B 140b (3–4), KK VIIb/3; Dawniey Polak [Previously a Pole], B 140b(2), KK VIIb/4, CI; Doÿna Vallacha [Romanian Folksong], KK VIIb/5, CI; song, a, B, 140b(1)

Lost: Variations, v, pf, on a Ukrainian Dumka by Antoni Radziwiłł, completed by Chopin, KK VIIa/3, mentioned in letter from Chopin to T. Woyciechowski, 5 June 1830; songs, KK VIIb/6, mentioned in letter from Chopin to Ludwika Jędrzejewicz, 18 Sept 1844

OTHER WORKS

Exercises, theoretical works, KK VIIc/1–7
Unidentified sketches, KK VI/1–12
Further lost works, see KK V

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KORNEL MICHAŁOWSKI/JIM SAMSON

Choral (Ger.). *See* PLAINCHANT.

Choralbass. *See under* ORGAN STOP.

Choralbearbeitung (Ger.). A vocal or instrumental composition based on a pre-existing sacred melody. The equivalent English terms, 'chorale setting' and 'chorale composition', are restricted to arrangements of German Protestant hymns ('chorale'; Ger. *Kirchenlied*), but the German term is also applied to compositions based on chants of the Gregorian repertory (Ger. *gregorianischer Choral*).

See CHORALE and CHORALE SETTINGS.

ROBERT L. MARSHALL

Chorale. The congregational hymn of the German Protestant church service. Typically, it possesses certain formal and stylistic traits appropriate to its lay purposes: simple language, rhymed metrical verse, a strophic musical and textual form and an easily singable melody. Since the Reformation, and particularly during the first 200 years of its existence, the chorale has provided raw material for a variety of compositional forms, including the chorale prelude, chorale motet and chorale cantata (*see* CHORALE SETTINGS and BORROWING, §§6 and 8).

1. Terminology. 2. Pre-Reformation antecedents. 3. The chorale in Luther's liturgical reform. 4. Luther's texts. 5. Luther's melodies. 6. Other Wittenberg chorales. 7. The Bohemian Brethren. 8. Calvinist influence. 9. Early hymnbooks. 10. Post-Reformation period, *c*1550–*c*1600. 11. Baroque era, *c*1600–75. 12. Pietism and Orthodoxy,

*c*1675–*c*1750. 13. The Enlightenment, *c*1750–*c*1810. 14. 19th and 20th centuries.

1. Terminology. During the first decades of the Reformation, Martin Luther and his contemporaries most commonly referred to the individual items in the newly revived genre of congregational, vernacular hymns as 'geistliche Lieder' (spiritual songs), 'Psalmen', 'christliche Lieder' and 'geistliche' (or 'christliche') 'Gesänge' or 'Kirchengesänge'. In the later 16th century the term 'Choral', which had traditionally referred to the melodies of the Latin plainchant repertory, began to be applied to the vernacular church hymn. This was presumably partly because congregational singing in Luther's time was led by the monophonic *chorus choralis* (as distinct from the polyphonic *chorus musicus* or *figuralis*), and partly because in the Protestant service the congregation and congregational hymn singing assumed the liturgical position and significance occupied in the Roman Catholic service by the chorus (*chorus choralis*) and by Latin chant (*gregorianischer Choral*). In modern German 'Choral' generally means the tune or simple setting only, while 'Kirchenlied' commonly embraces both hymn text and tune. In modern English usage 'chorale' can apply either to the hymn in its entirety (text and melody) or to the hymn tune alone. Moreover, following a German practice common in the 17th and 18th centuries, the term is often used to refer to simple harmonizations of the German hymn tune, as in 'Bach chorales' or 'four-part chorales'.

2. Pre-Reformation antecedents. The early Christian church provided a number of opportunities for congregational participation. The Ambrosian hymns were originally intended to be sung by the congregation, and congregational refrains were added to a number of liturgical chants. From the 6th century liturgical singing became the preserve of the cantor and choir. But extra-liturgical songs in the vernacular continued to be written and sung at principal festivals, some saints' days and, later, in connection with liturgical drama. Throughout the Middle Ages the refrain 'Kyrieleison' was sung as part of the litany as well as after the Latin strophes of such hymns as the *Te Deum* or after the individual verses of psalms. By the Carolingian period, the 'Kyrieleison' refrain was frequently extended with short vernacular phrases, and German translations of the Latin hymn strophes themselves began to appear. The oldest surviving example is an Old High German version of the Latin hymn *Aurea luce*, the so-called 'Freisinger Petrus-hymnus', in an early 9th-century neumed manuscript. Such vernacular hymnody was particularly strong in German-speaking regions. Between the 9th century and 1518 over 1400 German vernacular hymns are known to have been written. The hymn of Hussite Bohemia, the English medieval carol and the Italian *lauda* are comparable repertories of this period.

From the 12th century the principal forms of vernacular singing that developed into the Reformation chorale were German translations of Latin chant, the *Leise* (German spiritual song) and the *cantio* (Latin spiritual song). Of all the forms of Gregorian chant, medieval translators understandably favoured the Ambrosian hymn of the monastic Offices with its short strophes, concise and straightforward language and essentially syllabic melodic style. These qualities later made it the most significant Gregorian source for the Protestant chorale writers. Single hymns such as the 'Petrus-hymnus' and even entire hymnaries were translated; but during the later Middle Ages hymns for the principal feasts were strongly preferred. Two of the most important German translators of the period, the Monk of Salzburg and Heinrich Laufenberg, set important precedents for Reformation poets with their choice of hymns as well as their translations. Late medieval hymn translations were rarely provided with musical notation, but the fact that they kept the original metrical schemes suggests that they were meant to be sung to the original melodies; the presence of rubrics suggests that they may have been used occasionally in some forms of liturgical worship.

Apart from the hymns, the chants for the Office did not as a group stimulate many translations, but individual antiphons such as *Media vita in morte sumus*, formerly attributed to Notker Balbulus, and the 11th-century Pentecost antiphon *Veni Sancte Spiritus* existed in the German versions *Mitten wir im Leben sind* and *Komm, heiliger Geist, Herr Gott* from at least the early 15th century. The chants for the Mass having non-strophic texts and relatively intricate melodies did not encourage translation in the pre-Reformation period, particularly since they remained the exclusive province of the clergy and choir. There were isolated translations of some items, however, such as a 15th-century German metrical rendering of the Credo, *Wir glauben in einen Gott*, which served as one of several sources for Luther's *Wir glauben all an einen Gott*. Of the Propers only the sequence assumed considerable, indeed outstanding, importance for the later history of the chorale as the origin of the *Leise*.

During the late Middle Ages the practice developed of occasionally permitting the congregation to sing German versions of the sequence (itself by this time a metrical, strophic form) during the regular service at the principal feasts of the church year, immediately after the clergy and choir had performed the Latin original. These German strophes typically concluded with the refrain 'Kyrieleis' and thus suggested the name *Leise* for the genre, a name which was soon applied to other refrain songs as well. Most *Leisen* have a single strophe of four short lines, a simple melody often consisting of repeated motivic formulae and the 'Kyrieleis' refrain. Generally a *Leise* strophe retained the same melody throughout the centuries while the refrain continually received new settings, invariably of the simplest melodic material.

Since the *Leise* shares stylistic and liturgical elements with the litany, the Kyrie, the hymn, the sequence and the folksong, its origins and development have been a matter of controversy. The picture is complicated by the fact that whereas there was an outburst of production of *Leise* texts between the 12th century and the early 14th, melodies for them are extant only from the 15th century. The most important and well-known *Leisen*, those which survive in Protestant chorales, have particularly strong musical and even liturgical connections with the sequence. The chorales associated with the major feasts listed in Table 1, the opening strophes of which existed as *Leisen* in the Middle Ages, all substantially derive their melodic material from the Latin sequence for the same feast. Chorales included in the standard hymnbook of the present German Lutheran church, the *Evangelisches Gesangbuch* (*EG*), are cited by their number in that volume.

Most of these *Leisen* appear with the corresponding Latin sequence in medieval liturgical manuscripts, and

TABLE 1

Feast	*Leise*	*EG*	*Sequence*
Christmas	*Gelobet seist du, Jesu Christ* (14th century)	23	*Grates nunc omnes reddamus*
Easter	*Christ ist erstanden* (12th century)	99	*Victimae paschali laudes* (*Liber usualis*, 780)
Pentecost	*Nun bitten wir den heiligen Geist* (13th century)	124	*Veni Sancte Spiritus* (Hypolydian version)
Corpus Christi	*Gott sei gelobet und gebenedeiet* (14th century)	214	*Lauda Sion Salvatorem* (*Liber usualis*, 945)

because of that they are now thought to have developed as abbreviated forms of the Latin sequence. According to this interpretation the concluding 'Kyrieleis' refrain, with its variable melodies, assumes only secondary importance, whereas earlier views suggested that the four-line strophe was appended to the original acclamation.

In addition to these 'liturgical' *Leisen* there were others whose origins were closer to that of folksong, being associated with less formal aspects of medieval religious life such as liturgical dramas, processions and pilgrimages. The best-known is probably the 13th-century crusaders' *Leise In Gottes Namen fahren wir*, the melody of which is sung to a hymn of the same title (*EG* 498) and to Martin Luther's *Dies sind die heilgen zehn Gebot* (*EG* 231). The melodies of such 'popular' *Leisen* show some preference for the Mixolydian mode.

The *cantio*, a non-liturgical but sacred Latin unison song that was cultivated from the 14th century, largely in monastic and literary circles, is clearly related both to Latin liturgical hymnody and to the *Leise*. *Cantiones* often originated in connection with the liturgical dramas for Easter and Christmas (e.g. *In natali Domini*, *Puer natus in Bethlehem*, *Surrexit Christus hodie*) and were otherwise generally associated with Advent and Christmas. Many *cantiones* were translated into German long before the Reformation and were frequently sung antiphonally, particularly in Germany and Bohemia, with alternating Latin and German verses. A number of these mixed-language song pairs such as *Surrexit Christus hodie – Erstanden ist der heilig Christ* (*EG* 105) and the completely macaronic *In dulci jubilo – Nun singet und seid froh* (*EG* 35), with alternate Latin and German lines, were appropriated unchanged into the Reformation hymnbooks and are included in the *Evangelisches Gesangbuch* in German versions alone. With their major-mode melodies and frequently strong dance rhythms, often in triple metre, the *cantiones* show the considerable influence of medieval folksong and dance.

3. THE CHORALE IN LUTHER'S LITURGICAL REFORM. Only with the Reformation did the chorale become an integral, indeed central, part of the main church service. By being elevated to liturgical status, the chorale, along with the sermon, helped to effect a fundamental change in the nature of the liturgy. For Martin Luther the church service was no longer a sacramental act alone but also the occasion for the proclamation of the Word among believers: the congregation, united through the act of singing, could participate by responding to the spoken word of the pastor, proclaiming the Gospel and expressing the joy of faith and the praise of God.

Apart from his views on the congregation and vernacular singing, however, Luther's attitude towards the liturgy was basically conservative. In the *Formula missae* (1523) he indicated that German chorales could be incorporated into the traditional structure of the Latin Mass – either in addition to the Latin chants or as substitutes for them – in the positions of the gradual, Sanctus, Agnus Dei, and after communion. It was not until his *Deutsche Messe* (1526) that Luther had worked out all the details of a vernacular service which included German equivalents of the introit, gradual, Credo, and (during communion) the Sanctus, Agnus Dei or German hymns. The *Graduallied*, performed between the readings of the Epistle and Gospel, later became the principal chorale of the service. Versifications of the Kyrie, Gloria and a new German version of the Agnus Dei – Luther's *Christe, du Lamm Gottes* (*EG* 190.2) – were subsequently added to the German Mass, thus completing the translation of the Ordinary into the vernacular and its transference to the congregation.

In 1523, at the same time as he drafted the *Formula missae*, Luther evidently began to write his first chorales; 24 were written between 1523 and 1524. The active hymn singing of the German branch of the Bohemian Brethren provided Luther with a close model for the restoration of the chorale, but it is possible that his own writing of 1523 was provoked by the appearance in that year of ten German translations of Latin hymns by the mystic radical Thomas Münzer in a form Luther found unacceptable (although some, for example *EG* 3, found their way into later Lutheran use). In recommending the creation of vernacular 'spiritual songs' for the people, however, Luther cited only those of the Church Fathers and the Old Testament psalms.

4. LUTHER'S TEXTS. Luther and the other early Reformation hymn writers and compilers drew on the pre-Reformation *Leisen* and on the existing German translations of Latin hymns in the interest of maintaining a strong sense of historical continuity and in the hope of securing wide popular support. But they also used other pre-Reformation material, mainly such rarely used items of the liturgical Latin plainsong as the Mass Ordinary and the corpus of secular German folksong and art song. Hardly any early 16th-century Protestant chorale is completely original in both text and music, although the degree of dependence on an earlier source is sometimes slight. (The texts and melodies of Luther's hymns are listed in LUTHER, MARTIN.)

In the variety of their subject matter, Luther's chorales established almost all the principal literary and theological categories: *de tempore*, biblical and catechism chorales, chorales of meditation, penitence, praise, comfort, faith and supplication and chorales on death or for the times of day. But irrespective of their sources, topics or the manner of their derivation, his texts have a strongly unified poetic style. His preference for short, often monosyllabic, words, short strophes and short sentences within strophes (often only one line long), and his frequent use of alliteration and of indicative and imperative verb forms evoke an unusually forceful and personal literary presence.

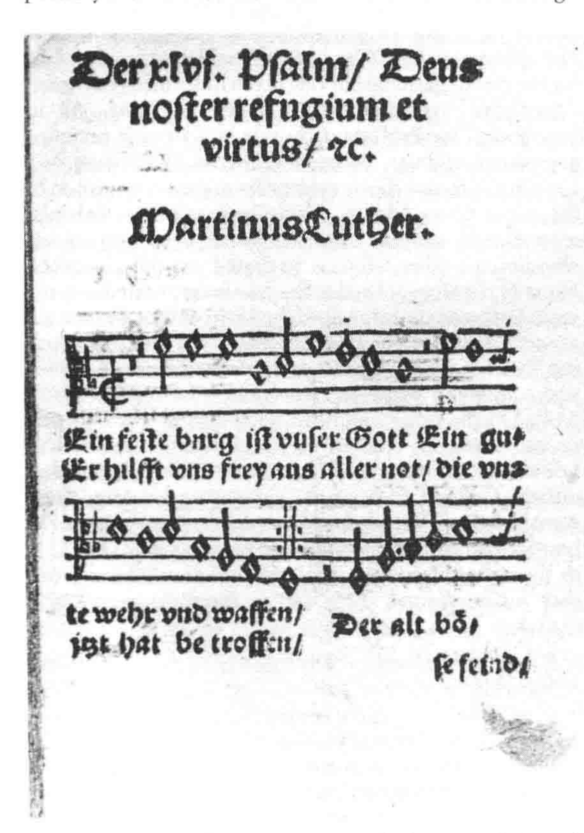
5. LUTHER'S MELODIES. Like other hymn writers of the time, Luther (or whoever was responsible for the melodies of his chorales) generally adapted a complete existing
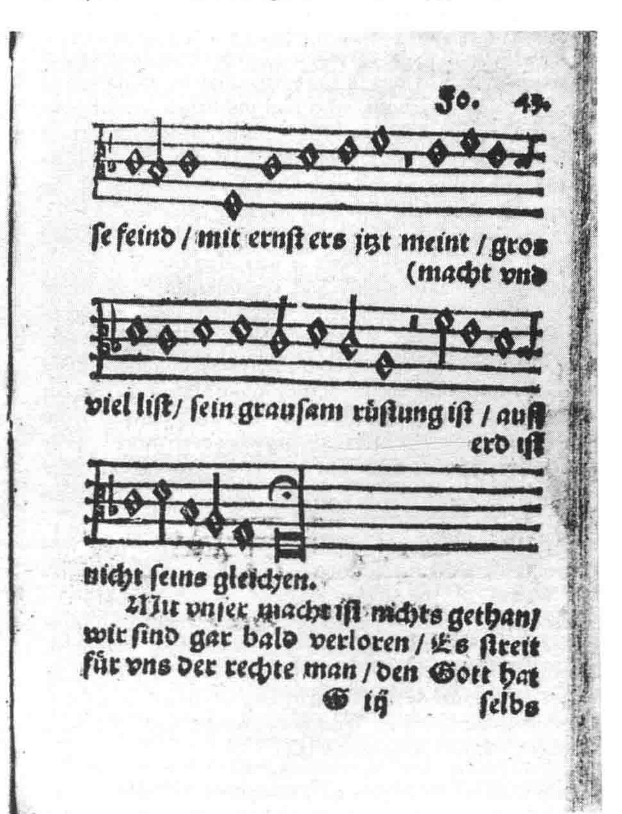
melody to his new text, usually the one associated with the text model. Luther was an unexcelled and unusually resourceful master of this craft, going beyond the simpler practices of contrafactum, whereby one text is mechanically substituted for another without changing the melody. His techniques of adapting complete Gregorian or other monophonic melodies reveal the concern for good text declamation prevalent in the early 16th century: original melismas were removed or underlaid to create syllabic settings, and melodic climaxes were adjusted to correspond with the natural accents of the new texts. A good example of Luther's procedures is his skilful adaptation of the melody of the hymn *Veni Redemptor gentium* to three different chorales, *Verleih uns Frieden gnädiglich* (*EG* 421), *Erhalt uns, Herr, bei deinem Wort* (*EG* 193) and *Nun komm, der Heiden Heiland* (*EG* 4), so that each was not only 'correct' but also had a character of its own. The prayerful and meditative character of the three texts common to most of Luther's chorales set to Gregorian melodies doubtless prompted their common derivation and justified it aesthetically.

On other occasions Luther adopted another common practice of constructing 'original' melodies from melodic formulae and melody types. For example, the melodies of two of his most famous chorales, *Vom Himmel hoch* and *Ein feste Burg* (see illustration), with their unambiguous major tonality and controlled descent through the octave from the upper to the lower tonic (melodies considered the quintessence of his personal style), share their structure and a large number of details with the melody of Hans Sachs's *Silberweise*, *Salve, ich grus dich*, which was possibly their immediate model. The same melodic design is also found in Johann Walter's melody to Johannes Zwick's *All Morgen ist ganz frisch und neu* (*EG* 440); its general outline belongs to a European archetype traceable to the art songs of the troubadours and the Minnesinger. Luther associated this melody type with the texts of his extrovert and enthusiastic *Verkündigungslieder* (hymns of faith) and normally used it in connection with brisk short-note upbeat patterns, whereas for meditative texts set to Gregorian melodies he used long-note upbeats. Apart from their distinctive upbeat patterns, however, Luther's major-mode and church-mode melodies are basically isometric in rhythm, facilitating congregational learning and singing, and perhaps betraying their monophonic or Gregorian origins. Conversely, the occasional presence of more complex rhythms within the phrases of a melody suggests a polyphonic origin, probably as the cantus firmus of the popular German Tenorlied of the late 15th and early 16th centuries.

A modal aesthetic in many of Luther's chorales – the use of Ionian mode for hymns of faith, of Dorian or Hypodorian for meditative texts and of Phrygian for texts of repentance (*Aus tiefer Not*, *Ach Gott vom Himmel*) – may reflect the practice of the Meistersinger. Their influence is certainly evident in the preference of Luther and his fellow hymn writers for casting their melodies in the traditional bar form, usually as a seven-line strophe consisting of a repeated two-line *Stollen* followed by an *Abgesang*, which is either through-composed, producing the overall design *ABABCDE*, or which concludes with a return to the end of the *Stollen ABABCDB*.

The extent of Luther's role as a composer will probably always remain unclear. Johann Walter (i), Luther's main





Luther's chorale 'Ein feste Burg' from Joseph Klug's 'Geistliche Lieder auffs new gebessert' (Wittenberg, 2/1533)

musical collaborator, appears to have been largely responsible for a number of the melodies of his chorales (*see* LUTHER, MARTIN).

6. OTHER WITTENBERG CHORALES. Luther's practice was also that of his immediate collaborators, whose chorales appeared with Luther's in the earliest printed collections, and who together formed the 'Wittenberg orbit', named after the centre of Luther's activities from 1512. Many of their chorales are still sung, notably *Wo Gott der Herr nicht bei uns hält* (*EG* 297) by Justas Jonas; *Es ist das Heil uns kommen her* (*EG* 342) by Paul Speratus; *Ich ruf zu dir, Herr Jesu Christ* (*EG* 343), sometimes attributed to Johann Agricola (*c*1494–1566); Johann Walter's *Wach auf, wach auf, du deutsches Land* (*EG* 145); Erasmus Alber's *Christe, du bist der helle Tag* (*EG* 469), based on the hymn *Christe qui lux es et dies*; *Nun lob, mein Seel, den Herren* (*EG* 289) by Johann Gramann (1487–1541) and *Herr Christ, der einig Gotts Sohn* (*EG* 67) by Elisabeth Cruciger (*c*1500–35), the first Reformation chorale to draw on the late medieval tradition of Jesus mysticism that became prominent in succeeding generations. (The melody of this chorale is derived from a mid-15th-century secular love song, *Mein Freund möcht sich wohl mehren*, in the Lochamer Liederbuch, and its text is based on the Christmas hymn of Aurelius Prudentius, *Corde natus ex parentis*.) *Allein Gott in der Höh sei Ehr* (*EG* 179) and *O Lamm Gottes, unschuldig* (*EG* 190.1) by Nikolaus Decius are important as versifications of the Gloria and Agnus Dei that are set to the original Gregorian melodies. Although Luther, for personal reasons, never included Decius's chorales in the official Wittenberg hymnbooks, they soon became part of the standard German Mass Ordinary cycle.

7. THE BOHEMIAN BRETHREN. Luther may have begun to write church hymns in the vernacular in emulation of the Bohemian Brethren, who had published hymnbooks in Czech in 1501, 1505 and 1519. Luther's most important contemporary, in fact, was Michael Weisse (*c*1488–1534), the editor of the first German hymnbook of the Bohemian Brethren, *Ein new Geseng Buchlen* (1531). This was by far the largest hymnbook to have appeared by that time (157 chorales); it was also the first whose contents were thoroughly and systematically organized by categories, beginning with the church year, followed by chorales of praise, of prayer, on the Christian faith etc. The melodies of the Bohemian Brethren are independent of the Wittenberg repertory; they make almost no use, for example, of bar form. But they are also derived from Gregorian chant and folksong, drawing even more heavily and more literally than the Lutheran chorale on older sources, and adopting a larger variety of Gregorian melodies, including more florid types.

Luther was a friend and admirer of Weisse and was presumably responsible for the inclusion of 12 chorales by Weisse in the Bapst (Babst) hymnbook (1545). Subsequently there were numerous exchanges of hymns between the Lutherans and the Bohemian Brethren. During the 16th century most Passion chorales (the only major genre entirely neglected by Luther) were taken from the Bohemian Brethren hymnbook, for example Weisse's *Christus, der uns selig macht* (*EG* 77).

8. CALVINIST INFLUENCE. The presence of Luther made Wittenberg so influential in the development of the chorale that some centres of activity such as Nuremberg, the base for Hans Sachs, Lazarus Spengler and Sebald Heyden, or Königsberg, the base for the Margrave Albrecht of Prussia (1490–1568), Paul Speratus and Johann Gramann, never attained significant independence. In both Strasbourg and Konstanz, however, the Lutheran model was tempered by Calvinist influence emanating from Zürich and Geneva. In Strasbourg for the first time the congregation constituted the sole musical participant in the service, singing not only strophic chorales but also German versions of Gregorian chants. The chorale repertory of the Strasbourg 'school', which extended north to Hesse and south to Württemberg and Basle, contained both the Lutheran hymns (sometimes set to local melodies) and its own. The latter, in contrast to those of the Wittenberg tradition, made much less use of medieval models, and, both influencing and reflecting Calvinist practice, consisted overwhelmingly of psalm settings.

While the Strasbourg melodies exploited the common stock of existing formulae, they were in general more elaborate than those of the Wittenberg repertory, perhaps because most of them were probably composed by two accomplished musicians, Wolfgang Dachstein and Matthias Greiter. Two of the most famous Lutheran melodies, those of Greiter for Sebald Heyden's *O Mensch, bewein dein Sünde gross* (*EG* 76), and for Dachstein's *An Wasserflüssen Babylon* (now sung to Paul Gerhardt's *Ein Lämmlein geht*, *EG* 83), show a characteristic Strasbourg preference for long strophes with a three-line *Stollen* and (as in *O Mensch, bewein*) for repeating the first line of the *Abgesang*: *ABCABCDDEFGH*.

Three Konstanz pastors, Johannes Zwick (*c*1496–1542) and the brothers Ambrosius and Thomas Blarer (1492–1564 and 1499–1570), were responsible for the *Nüw Gsangbüchle* (Zürich, 1536), which secured a place for the congregational chorale in the Reformed (Calvinist) Church of Switzerland and south Germany. As in Strasbourg, the Protestant chorale in Konstanz occupied a position midway between Lutheran Wittenberg and Calvinist Geneva; this is evident from the organization of the *Nüw Gsangbüchle*, which begins in the Calvinist manner with settings from the Psalter before presenting chorales on other subjects or based on other sources. None of the Konstanz chorales was incorporated into the main Lutheran tradition until the 19th century, but several are represented in the *Evangelisches Gesangbuch*, including Zwick's *All Morgen ist ganz frisch und neu* (*EG* 440) and A. Blarer's *Wach auf, wach auf, 's ist hohe Zeit* (*EG* 244). On the other hand, the verse-for-verse translation of the Genevan Psalter by the Lutheran Ambrosius Lobwasser (Leipzig, 1573) brought Calvinist melodies into the German tradition at a relatively early date. These were later transferred to other psalm or chorale texts, the best-known being *Freu dich sehr, o meine Seele* (*EG* 524) to the melody of Psalm xlii and Paul Eber's *Herr Gott, dich loben alle wir* (*EG* 300) to the melody of Psalm cxxxiv.

9. EARLY HYMNBOOKS. The rapid growth of hymnbook publication in the first half-century of the Reformation (during which over 200 were published) provided for the dissemination, continuity and development of the chorale; it also provoked such counter-developments as the production of Catholic hymns. But its most important effect was to establish the German chorale as one of the most vital literary genres of the 16th century.

Following a precedent set by the Bohemian Brethren of printing collections of congregational hymns in the vernacular, and after a number of chorales had appeared in single broadsheets, four significant collections of German chorales appeared within a single year. Their interrelationships shed light on the procedures of the early hymn writers. The so-called *Achtliederbuch* (*Etlich Cristlich Lider*), evidently the earliest, was printed in Nuremberg in 1523/4 (despite the imprint 'Wittenberg./ M.D.Xiiij' on the title-page). It included eight chorale texts and a total of four different melodies. It was followed in 1524 by two publications, both called *Eyn Enchiridion oder Handbüchlein* and known as the *Erfurter Enchiridien*, containing a total of 25 hymns and 16 melodies. Luther's *Aus tiefer Not* and *Ach Gott vom Himmel* appeared here for the first time with their melodies; the texts alone had been printed in the *Achtliederbuch* with a direction that they were to be sung, along with *Es spricht der Unweisen Mund wohl*, to the melody now reserved for Speratus's *Est ist das Heil*.

In the same year (1524) in Wittenberg Johann Walter (i) published a volume of 38 four- and five-voice settings of 35 melodies for 32 hymns, the *Geystliches Gesangk Buchleyn*, with a foreword by Luther. A monophonic version of Walther's choral hymnbook, published in Wittenberg two years later by Hans Lufft, was the first true German congregational hymnbook. These early publications established two important precedents. First, there were two basic types of German hymnbook: a monophonic edition of texts and melodies intended to be sung by the lay congregation without any organ or choral accompaniment, and a polyphonic edition intended for the church choir. Secondly, the practice of using the same tune for different texts was established, as was its converse, the association of more than one melody with the same text.

Joseph Klug's hymnbook (Wittenberg, 1529, with a new foreword by Luther) was the first to have a clear principle of internal organization, one which predominated during the rest of the 16th century and has remained influential. In Klug's definitive edition (1543, authorized by Luther) an initial section was devoted exclusively to Luther's chorales arranged in four groups: *de tempore* chorales for the principal feasts, catechism chorales, chorales based on the psalms and chorales on miscellaneous subjects. The second section included the 'Lieder der unsern' (chorales by Luther's collaborators, including Jonas, Spengler, Speratus and Cruciger). The final principal section was devoted to pre-Reformation German and Latin chorales, including *Der Tag, der ist so freudenreich* and *In dulci jubilo*.

With the publication of Valentin Bapst's hymnbook (Leipzig, 1545), the last to appear during Luther's lifetime and containing a new foreword by him, an appendix of 40 chorales was added to the central corpus of 80 Reformation chorales. The basic canon, drawn from various regions of north, central and south Germany, remained relatively constant and free of variants for the next 200 years, but the innovation of a regional appendix, which was typical of many subsequent hymnbooks, allowed for variety and for the further growth of the repertory.

10. Post-Reformation period, *c*1550–*c*1600. Luther's death was followed by a period of consolidation against the challenge of the Counter-Reformation; this was furthered by rationalizing the liturgical organization of the Reformation chorale repertory. In Johann Eichorn's regional hymnbook (Frankfurt an der Oder, 1559) the central repertory of Lutheran chorales was arranged according to the utilitarian categories of the Bohemian Brethren, instead of being arranged by author according to the early Lutheran system – a procedure which gave those of Luther great prominence and permanence and kept the others from becoming firmly established in the repertory. An orthodox tradition was further codified by a complete *de tempore* ordering of chorales for the church year in Johannes Keuchenthal's *Kirchen Gesenge latinisch und deudsch* (Wittenberg, 1573) and Nikolaus Selnecker's *Christliche Psalmen, Lieder und Kirchengesänge* (Leipzig, 1587).

The conservative tendencies of the period, combined with war, plague and famine in the second half of the 16th century, resulted in a reduction in the number of new chorales and in a shift in emphasis to themes of the Crucifixion and comfort, death and eternal life and the Second Coming, while the conflict with the Counter-Reformation generated chorale texts concerning pure Christian doctrine and the life and work of the church. Accordingly the years from about 1570 to 1648, which include the post-Reformation period and the Thirty Years War, have often been referred to as the age of the 'Bekenntnis- und Glaubenslied' (chorales of confession, or creed, and faith).

The most important hymn writer at the beginning of this period was Nicolaus Herman of Joachimsthal in Bohemia, a contemporary of Luther but a transitional figure; his chorales (for which he wrote both the texts and melodies), including *Lobt Gott, ihr Christen alle gleich* (*EG* 27) and *Erschienen ist der herrlich Tag* (*EG* 106), were not published until 1560, and then, significantly, in a one-author collection of home devotions and children's hymns for the church year. His chorales show the continuing influence of the Meistersinger traditions in their quantitative scansion and use of church modes with existing melodies and melodic formulae, but the folklike simplicity of his texts and his increased use of pure major-mode melodies reflect new tendencies. In the work of a younger generation, Nikolaus Selnecker, Paul Eber (1511–69), Ludwig Helmbold, Bartholomäus Ringwaldt (1530–99) and Martin Schalling (1532–1600), a more personal tone of Lutheran humanism is discernible, particularly in the texts of Helmbold's *Von Gott will ich nicht lassen* (*EG* 365) and Schalling's *Herzlich lieb hab ich dich, o Herr* (*EG* 397).

The imagery and poetic style used by Philipp Nicolai in *Wie schön leuchtet der Morgenstern* (*EG* 70) and *Wachet auf, ruft uns die Stimme* (*EG* 147), both published in 1599, belong to the Baroque era. These chorales are perfect expressions of the Baroque 'Brautmystik' (the allegory of the soul, church or Mary as bride and Jesus as groom) that unites a medieval mystical tradition, rooted in Psalm xlv and the *Song of Solomon*, with the tradition of secular love lyrics inherited from the Minnelied and German folksong. Nicolai's chorales are also typically Baroque in their constantly changing images, the extension of the allegory even to the verbs and adverbs, and the use of such devices as acrostics and optical verse (e.g. strophes laid out on the page in the shape of a grail in *Wie schön*). But the melodies of these chorales, despite their modern major tonalities, triadic patterns and

occasional tone-painting, are still products of the 16th century in their use of existing material: a melody from the Strasbourg Psalter (1538) is the basis of *Wie schön*; *Wachet auf*, in the manner of the Meistersinger, and indeed following the model used by Luther, appropriates elements from Hans Sachs's *Salve, ich grus dich*.

11. BAROQUE ERA, *c*1600–75. The history of the chorale in the late 16th and early 17th centuries was not marked by the creation of new melodies, which were few in number, so much as by the rise of the *Cantionalsatz*, the simple four-part harmonization of a chorale with the melody no longer in the tenor but in the discant. This innovation, first introduced by Lucas Osiander in his *Fünffzig geistliche Lieder und Psalmen* (Nuremberg, 1586), was intended to facilitate and encourage congregational singing of the tune to the accompaniment of the church choir, presumably in emulation of *falsobordone* practices and the contemporary Calvinist settings by Claude Goudimel and others. The rapid growth of CANTIONAL publications by 1600 meant that new chorale melodies were usually conceived and published not as monophonic tunes or as Tenorlieder but as the top part of four-part homophonic settings. By the early 17th century chorale texts were increasingly written by professional poets, and their melodies and harmonizations were more and more the work of professional musicians. This development, together with the prevailing historical and theological circumstances and the spread of the doctrine of the Affections in music and literature, led to the growth of the individual devotional song as a vehicle of self-expression. Throughout the 17th century the poems, now autonomous, tended towards being personal statements, and the music, more open to foreign, especially Italian, influences (e.g. monody and balletto), was increasingly modelled on the art song, rather than on the folksong as in the 16th century.

Until the mid-17th century chorale texts and German secular poetry, being written by the same authors, developed similarly. Their style was influenced by the reforms of the new literary societies, which achieved a more natural German scansion within more artful poetic designs, as did Martin Opitz in his *Buch von der deutschen Poeterey* (Breslau, 1624). New verse forms (other than the ubiquitous four-foot line) often employed ancient or foreign models, such as the Sapphic metre in Johann Heermann's *Herzliebster Jesu* (*EG* 81), the Horatian ode forms in the lyrics of M.A. von Löwenstern and the French Alexandrine verse scheme, which was popular in Germany throughout the Baroque era, and was used in Martin Rinckart's *Nun danket alle Gott* (*EG* 321) and Heermann's *O Gott, du frommer Gott* (*EG* 495).

But the strongest influence on early 17th-century chorale texts was the Thirty Years War, which produced an outpouring of chorale poetry by laymen as well as professional poets. The destruction of German churches and schools during the war also encouraged private devotions rather than formal church services. This in turn heightened the personal and subjective tone of the chorales, which suggested the term 'Ich-lied' for 17th-century chorale poetry in contrast to the 'Wir-lieder' of the 16th century. It is symptomatic that the works of the most outstanding chorale poets of the time – Paul Gerhardt, whose 134 texts are the greatest in the tradition next to Luther's, Johann Heermann, Johann Franck and Johann Rist – appeared first in collections of home devotions and not in hymnbooks.

The favourite topics of the period, almost all expressions of the personal piety of the individual believer, were also clearly dictated by the experience of the war. They include the memento mori, yearning for death, and sin and repentance (themes usually associated with Heermann and particularly evident in the newly cultivated genre of Passion chorales, e.g. Heermann's *Herzliebster Jesu* and Gerhardt's *O Haupt voll Blut und Wunden*, *EG* 85), and deliberately contrasting affirmations of life and optimistic texts of comfort (also characteristic of Gerhardt, e.g. his *Wie soll ich dich empfangen*, *EG* 11, *Befiehl du deine Wege*, *EG* 361, and *Fröhlich soll mein Herze springen*, *EG* 36). Chorales by the prolific and versatile Johann Rist show his preoccupation with the horrors of hell, as in *O Ewigkeit, du Donnerwort*. More traditional chorales resembling those of the post-Reformation period were still produced by lesser-known poets who are sparsely represented in the modern hymnbook: Rinckart's *Nun danket alle Gott* (*EG* 321), *Ach wie flüchtig* (*EG* 528) by Michael Franck and *Wer nur den lieben Gott lässt walten* (*EG* 369) by Georg Neumark.

Relatively well-known composers, attracted first by the technical demands of four-part setting and later perhaps by the quality of much of the new poetry, began to publish collections of chorale settings in the early 17th century. The most familiar settings by the principal melodists are *Heut triumphieret Gottes Sohn* (*EG* 109), *Auf meinen lieben Gott* (*EG* 345) and *Befiehl du deine Wege* (*EG* 361) by Bartholomäus Gesius; *Gelobt sei Gott* (*EG* 103) by Melchior Vulpius; and the secular tune *Mein G'müth ist mir verwirret* (1601) by Hans Leo Hassler sung to Christoph Knoll's *Herzlich tut mich verlangen* (1605) and later to Gerhardt's *O Haupt* (1647, *EG* 85). Several melodies by Schütz, originally part of his 1628 settings of the German Psalter of Cornelius Becker (a futile attempt to suppress Lobwasser's popular translations set to melodies of the Calvinist Psalter) are now sung to Lutheran texts.

These trained composers were susceptible to the new Italian harmonic and tonal procedures, and their melodies show a strong harmonic sense, having definite major–minor tonality reinforced by such structural devices as frequent semi-cadences and caesurae on important scale degrees, mostly the dominant. Italian influence is also evident in the strong metrical organization and in the use of such recurrent groupings as alternating 2/2 and 3/2 metres, and rhythmic patterns derived from the early Baroque dance suite.

The most important mid-17th-century chorale composer was Johannes Crüger, Kantor at the Nikolaikirche in Berlin (where from 1657 Gerhardt was deacon) and the principal musical collaborator of both Gerhardt and Heermann; his 70 original melodies include those for Gerhardt's *Wie soll ich dich empfangen* (*EG* 11) and *Fröhlich soll mein Herze springen* (*EG* 36), for Heermann's *Herzliebster Jesu* (*EG* 81), and for *Schmücke dich, o liebe Seele* (*EG* 218) and *Jesu, meine Freude* both by Johann Franck. They are all distinguished by their fusion of simplicity suited to the congregation with expressive declamation and rhythmic flexibility, the latter being due largely to the incorporation of Calvinist models. As a hymnbook editor Crüger introduced the private devotional hymn (*Erbauungslied*) that prevailed in the

second half of the 17th century; in his first collection, *Newes vollkömliches Gesangbuch* (1640), which bore the explicit designation 'for home or church use', the standard core of Reformation *de tempore* chorales appeared together with the new *Trostlieder* of Heermann and others. For the first time chorales were presented as melody and figured bass (instead of four-part harmonizations), a format obviously appropriate for home devotions at the keyboard and for church congregations with organ accompaniment. Organ accompaniment had been introduced in about 1600 but had become widespread only as many church choirs were dissolved in the wake of the Thirty Years War. Crüger modified the traditional Reformation melodies by adding large numbers of leading-note accidentals, which helped to erase the last vestiges of the church mode system in favour of major–minor tonality. The second edition, which appeared as *Praxis pietatis melica*, contained a larger number of contemporary chorales including 15 by Gerhardt. (Later editions reflected changing tastes, and with the 44th, the *Praxis pietatis melica* became the most reprinted hymnbook in Protestant history.)

Apart from Crüger the most significant mid-17th-century melodists were his successor at the Nikolaikirche, J.G. Ebeling, who supplied further settings for Gerhardt's texts including *Warum sollt ich mich denn grämen* (*EG* 370), and Rist's principal collaborator, Johann Schop (i), who wrote the melodies for *Sollt ich meinem Gott nicht singen?* (*EG* 325), and *Werde munter, mein Gemüte* (*EG* 475).

12. Pietism and Orthodoxy, *c*1675–*c*1750. The chorale reached its artistic maturity in the achievements of Gerhardt, Crüger and their contemporaries. In the late 17th century the genre began to be overdeveloped and to decline in quality; this situation was aggravated to some extent by such external conditions as increasing secularization, but more specifically by theological dissent within German Lutheranism between the Orthodox and the Pietists.

Pietism as a movement is officially dated from the publication in 1675 of Spener's *Pia desideria*, but it was the natural outcome of the mysticism and religious emotionalism that had been increasing throughout the 17th century. The efforts of the Pietists to replace the formality of regular church services with private Bible classes and home devotions further transformed the character of the chorale and the hymnbook. By 1700 there were two types of hymnbook: one for the congregation, containing only texts (and the melodies of some new hymns), and the so-called 'Choralbuch' for the organist, containing melodies with figured basses and text incipits (the first of this kind was Daniel Speer's *Choral Gesang-Buch*, Stuttgart, 1692).

The new Pietist repertory, which grew rapidly with the mass-production of new hymnbooks, placed renewed emphasis on the soul of the individual believer and the experiences of conversion and penitence. The passivity in the texts of the preceding period was replaced by vigorous utterances and strong contrasts, for example *Jesu, meines Lebens Leben*/*Jesu, meines Todes Tod* (*EG* 86); the chorales on death (*Sterbelieder*), which were numerous during the Thirty Years War, were replaced by combative hymns of faith (*Kampflieder*). For the first time eschatological topics from the Bible (for example the apocalypse) and christocratic theology had special prominence. Paradoxically the Pietists, reacting against traditional dogmatism in the cause of personal piety, made copious use of biblical allusions, and so effected a strong theologizing of the hymnbook. This partly explains why the most significant Pietist poets, Joachim Neander, the author of *Lobe den Herren, den mächtigen König* (*EG* 317), and Gerhard Teerstegen (1697–1769), who were in fact the greatest chorale poets in the history of the German Reformed Church, were both Calvinists.

Of the numerous Pietist hymnbooks the most typical and influential were J.A. Freylinghausen's *Geistreiches Gesang-Buch* (Halle, 1704) and his *Neues geistreiches Gesang-Buch* (Halle, 1714), which contained 815 texts and 158 melody–continuo settings. Like most late 17th-century hymn tunes, Freylinghausen's are of two contrasting types. The first represents a retreat from the rhythmically differentiated pattern of the early and mid-17th-century chorales and a return to isometric melodies, but now – unlike those of the 16th century – with a strict and clearly defined metrical organization, as in *Was Gott tut, das ist wohlgetan* (*EG* 372) by Samuel Rodigast (1649–1708). The second, derived from the Italian Baroque aria by way of the contemporary German continuo lied, made extensive use of short connecting ornaments and stereotyped cadences and were frequently in a continuous dactylic metre. Common to both the isometric and the aria-style chorales is the predominance of a major-mode melodic model in which leaps of a 6th and 7th and cadential progressions from the fourth to the third degree are frequent, often contributing a sentimental and sensuous character symptomatic of the personal enthusiasm of the Pietist movement.

The influence of the Pietist or Freylinghausen style extended to Orthodox chorale poets and musicians, notably Benjamin Schmolck (1672–1737) as well as J.S. Bach's librettists Salomo Franck and Erdmann Neumeister, who both wrote chorale poetry. Orthodox musicians included Bach himself, whose settings of Paul Gerhardt's *Ich steh an deiner Krippe hier* (*EG* 37) and of Johannes Schröder's *Eins ist Not* (*EG* 386) are still in use, Telemann, and his colleague J.B. König, who compiled the largest Choralbuch of the 18th century (the *Harmonischer Lieder-Schatz*, Frankfurt, 1738) and was the presumed composer of the popular melody of *O dass ich tausend Zungen hätte* (*EG* 330).

J.S. Bach's significance for the chorale is not determined by the few original melodies he evidently contributed but rather by his appropriation of the chorale in an enormous variety of instrumental and vocal compositions. His four-part chorale harmonizations in particular, which mark the culmination of the *Cantionalsatz* tradition, may be the most important event in the history of the chorale since the Reformation, for they conveyed a sense of the greatness of the chorale heritage to later generations and helped to inspire and influence the restoration movement in the 19th century (*see* Chorale settings).

13. The Enlightenment, *c*1750–*c*1810. The philosophy of the Enlightenment affected religion in the second half of the 18th century as profoundly as it did secular institutions, and was in many ways the obverse of Pietism. It shared the Pietist emphasis on individual belief and also rejected traditional forms, but it substituted reason for the soul as the noblest human attribute and replaced the ideal of the pious man with that of the enlightened man. Hymnbooks from the Enlightenment period continued

the Pietist arrangement according to categories of dogma such as the characteristics of God, the articles of faith, and so on, but the *de tempore* organization had by now been almost completely abandoned. The church service of this period centred on the moralizing sermon, and prayer was almost entirely eliminated. Older chorale texts were either rewritten or removed; the number of new hymns was greatly reduced, and the number of melodies was reduced even further, with many texts assigned to as few melodies as possible. Four-part harmonizations printed on two staves replaced arrangements for melody and continuo in organ chorale books as the role of organ accompaniment became more crucial. The increasing use of the organ in the church service from the end of the 17th century was accompanied by increasing slowness in the tempo of chorale performance; this reached its extreme when the pastor and theoretician K.W. Frantz (1773–1857) suggested a tempo of four seconds per melody note.

Apart from C.F. Gellert, whose *Geistliche Oden und Lieder* (1757) were set by many well-known composers of the late 18th century (notably and most extensively by C.P.E. Bach but also by Haydn, Quantz, Kirnberger and others), the only other important chorale poets of the Enlightenment were Klopstock and Matthias Claudius (1740–1815). The few melodies produced during the period adopt either the restrained pathos of the contemporary *empfindsamer Stil* or the equally prevalent style of folklike simplicity, as in J.A.P. Schulz's setting of Claudius's *Der Mond ist aufgegangen* (*EG* 482).

14. 19TH AND 20TH CENTURIES. Although a number of new, mainly revivalist, chorales were produced during the 19th century, the most important contributions to chorale history were made by the new disciplines of hymnology and musicology. Research led to the restoration of much of the traditional liturgical structures and the reconstruction of the chorale heritage of the 16th and 17th centuries, and also initiated a movement to implement these restorative achievements by establishing an authoritative, uniform, German Protestant hymnbook. This work was stimulated by patriotic feeling engendered by the wars of independence during the first half of the century, and by the zeal of such individuals as Ernst Moritz Arndt (1769–1860). By 1915 the first all-German hymnbook appeared with the title *Deutsches Evangelisches Gesangbuch*. It was superseded in 1950 by the *Evangelisches Kirchengesangbuch*, which contained a central core of 394 chorales drawn from every historical period arranged according to the reconstructed liturgical categories followed by a variable regional appendix. Its few contemporary chorale texts (by Jochen Klepper (1903–42), Otto Riethmüller (1889–1938) and R.A. Schröder (1878–1962) and others) were mostly written during the revival of interest in the chorale in the 1930s and manifest a consciously traditionalist attempt to re-create not only the congregational tone and orientation of the Reformation chorale but frequently even to resurrect such 16th-century procedures as the transcription and adaptation of existing biblical and Latin hymn texts. The settings for these new texts, by Fritz Werner, Johannes Petzold (*b* 1912) and others, are similarly retrospective, occasionally introducing church modes and bar forms.

The 1950 hymnal was succeeded by the *Evangelisches Gesangbuch* in 1993. While retaining a significant basic corpus of the distinctive German chorale tradition, together with a representative selection of recently written texts and tunes, this hymnal breaks new ground by incorporating self-consciously ecumenical and wide-ranging international hymnody. Like its predecessor, EG offers a core repertory (535 numbered items, although some are subdivided to include as many as 14 individual pieces under one basic number) to which each regional church has appended its own supplement of additional hymns and liturgical pieces. While the newer hymn texts and melodies are thus presented within the context of the basic chorale tradition, it is an open question whether they can be designated 'chorales' in the same sense as in earlier Protestant hymnody.

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ROBERT L. MARSHALL/ROBIN A. LEAVER

Chorale cantata (Ger. *Choralkantate*). A composition generally scored for a combination of voices and instruments and cast in several distinct and relatively independent sections or movements, two or more of which are based on the text (and usually also the melody) of a German chorale. The chorale cantata grew from the multi-sectional chorale concerto as developed by Scheidt and was cultivated most extensively from about 1650 to 1750 by the church composers of north and central Germany. In the late 17th century there were two main types: the 'pure' chorale cantata in which all the movements are based on the strophes of a single chorale; and the 'mixed' chorale cantata in which the first and last, and perhaps a central movement too, are based on a chorale, while the remaining movements are settings of other texts. In the 1720s J.S. Bach introduced a third type, the chorale paraphrase cantata, in which the interior movements, set as recitatives and arias, are based on poetic paraphrases of the internal strophes of a chorale, while the outer movements retain the original text and melody of the first and last chorale strophes.

See CHORALE SETTINGS.

ROBERT L. MARSHALL

Chorale concerto [chorale concertato] (Ger. *Choralkonzert*). A sacred vocal composition, developed during the first half of the 17th century, based on a German chorale and scored for one or more voices and basso continuo and occasionally including obbligato instrumental parts. Like the 'sacred concerto' or *geistliches Konzert*, of which it is a sub-category, the chorale concerto adopted the techniques and aesthetic principles of the concertato style of the early Italian Baroque period. There were two main types, distinguished by the size of the ensembles used: the large-scale chorale concerto, cultivated mostly from about 1600 to 1620, which used two or more vocal or instrumental choirs or both, and was modelled on the elaborate polychoral concertos of Giovanni Gabrieli; and more intimate settings, characteristically set for one or two voices and continuo, which emulated the small *concerti ecclesiastici* of Viadana. Leading composers of the chorale concerto were Michael Praetorius, Schein and Scheidt.

In the 20th century the German equivalent, *Choralkonzert*, was used by Siegfried Reda for a group of his organ compositions.

See CHORALE SETTINGS.

ROBERT L. MARSHALL

Chorale fantasia (Ger. *Choralfantasie*). In its broadest and most common meaning, any large organ composition based on a chorale melody. Such works were composed by north German organists during the mid- and late 17th century, notably by Scheidemann, Tunder and Buxtehude, although the term itself was rarely used by the composers. In these elaborate organ compositions a German chorale melody is freely developed, each phrase normally treated several times in different ways. Bach applied the term 'fantasia' during his Weimar period to a variety of different organ chorale types, but in Leipzig he limited the term to large compositions with the chorale melody presented as a cantus firmus in the bass. (The term 'chorale fantasia chorus' is sometimes applied to the elaborate opening chorus of a chorale cantata by Bach, but this usage is misleading, since Bach's chorale choruses are usually cast in a clear form, most frequently that of the ritornello concerto or the chorale motet.) In the late 19th century, as cultivated by Reger, the chorale fantasia became a rhapsodic organ composition of monumental dimensions based on a chorale melody.

See CHORALE SETTINGS.

ROBERT L. MARSHALL

Chorale fugue [chorale fughetta] (Ger. *Choralfuge*). (1) A short organ composition in which the first line (occasionally the first two lines) of a chorale is treated as the subject of a fugue. Chorale fugues were composed mainly by late 17th-century central German composers, among them Pachelbel and several of Bach's ancestors, notably Johann Christoph. Their function, like that of the chorale prelude, was to introduce the congregational singing of the chorale.

(2) A synonym for CHORALE RICERCARE.

See CHORALE SETTINGS.

ROBERT L. MARSHALL

Chorale mass. A cyclical composition based in whole or part on the Lutheran chorales derived from the Ordinary of the Mass. Luther introduced the concept of such hymnic alternatives in his *Deutsche Messe* (1526; the specific chorales are given in LUTHERAN CHURCH MUSIC, §2) particularly cultivated in the 20th century, notably by Pepping and Distler. The designation is often applied (incorrectly) to the third part of Bach's *Clavier-Übung* because it contains organ settings of the Lutheran Kyrie, Gloria and Credo chorales.

See CHORALE SETTINGS.

ROBERT L. MARSHALL/ROBIN A. LEAVER

Chorale monody. A sacred composition based on the text of a German chorale and written in the expressive declamatory style of the early 17th-century Italian concertato madrigal and monody. The chorale monody differs from the contemporaneous chorale concerto in that it makes no obvious use, if any at all, of the traditional chorale melody. Schein and Schütz included chorale monodies in their collections of *geistliche Konzerte*.

See CHORALE SETTINGS.

ROBERT L. MARSHALL

Chorale motet (i) (Ger. *Choralmotette*). A polyphonic vocal composition in two or more parts based on a German chorale. During the 16th century the chorale motet was the leading form of chorale composition; although it could be performed *a cappella*, instruments were frequently used either to reinforce or to replace one or more vocal parts. At first the chorale melody was usually treated as a rather clearly differentiated cantus firmus, but towards the end of the 16th century and into the early 17th each line of the chorale was normally presented in fugal imitation. After its eclipse by the chorale concerto and the chorale cantata in the 17th and 18th centuries, the *a cappella* chorale motet experienced a significant revival in the late 19th century and in the 20th.

See CHORALE SETTINGS.

ROBERT L. MARSHALL

Chorale motet (ii). An organ chorale written in the style of the chorale motet, that is, a synonym for CHORALE RICERCARE.

See CHORALE SETTINGS.

ROBERT L. MARSHALL

Chorale partita. A set of variations based on a chorale melody. Since the 18th century the terms 'chorale partita' (which, strictly, should be 'choral *partite*') and 'chorale variations' have mostly been used interchangeably. In the late 17th century the chorale partitas developed by central German composers, especially Pachelbel, differ from earlier chorale variations in using structural principles formerly associated with variation sets based on secular songs and dances; each variation retains the original proportions and often the original rhythmic values of the pre-existing melody as well as its basic harmonic properties.

See CHORALE SETTINGS.

ROBERT L. MARSHALL

Chorale prelude (Ger. *Choralvorspiel*). (1) A relatively short setting for organ of a single chorale strophe intended to introduce the hymn tune to be sung by the congregation. The chorale prelude as an autonomous genre was developed by the north German composers of the mid- and later 17th century, notably Buxtehude. The chorale melody, often decorated with expressive ornaments, is usually presented over a mildly polyphonic accompaniment without any interludes separating the individual chorale phrases. The form reached its culmination in the 45 chorale preludes in Bach's *Orgel-Büchlein* but continued to be cultivated throughout the 19th century and especially the 20th by, among others, Brahms, Reger, Distler and Pepping.

(2) A generic term for any chorale setting for organ, i.e. a synonym for organ chorale.

See CHORALE SETTINGS.

ROBERT L. MARSHALL

Chorale ricercare. A leading early 17th-century organ genre in which each line of a German chorale, emulating the style of the contemporary chorale motet, is presented in fugal imitation, whereupon it may be further embellished with idiomatic keyboard figuration. The principal exponents of the chorale ricercare were Michael Praetorius and Scheidt. It is also referred to as 'chorale canzona', 'chorale motet' and 'chorale fantasia'.

See CHORALE SETTINGS.

ROBERT L. MARSHALL

Chorale settings. Arrangements of traditional German Protestant hymns for several parts or voices. Chorale settings have developed since the early 16th century within two main traditions: ensembles for two or more voices or for a combination of voices and instruments; and settings for organ, that is, 'organ chorales'. Compositions in both categories vary from the simplest of harmonizations to the most elaborate contrapuntal and formal designs.

I. Vocal settings

1. THE REFORMATION GENERATION: JOHANN WALTER AND HIS CONTEMPORARIES. The first substantial musical publication of the Reformation, the *Geystliches Gesangk Buchleyn* of Johann Walter (i), prepared under the active supervision of Martin Luther, appeared in Wittenberg in 1524. The collection contained 38 four- and five-part arrangements of 35 melodies set to 32 hymn texts. In his foreword to the volume Luther explained that he desired part settings so that 'young people, who should and must be trained in music and other proper arts, would free themselves from love songs and other carnal music and learn something wholesome instead', and, further, that he wanted 'to see all the arts, especially music, used in the service of him who has given and created them'. The compositions, then, were intended primarily for the schools, but they were also to be used in the church service.

From the first, the newly created repertory of the German Protestant hymn was presented and conceived within the stylistic framework of traditional and prevailing art music. In all Walter's settings the chorale tune is treated as a cantus firmus, that is, the melody is presented in its entirety in a single voice. About half of the arrangements reflect the stylistic conventions of the previous generation, adopting the contrapuntal techniques common to both the Netherlandish motet and the local tradition of the secular Tenorlied of the late 15th century; the chorale melody appears in long note values in the tenor part (doubled in canon in the five-part settings) and is decorated by strongly contrasting, lively counterpoints in the surrounding parts, whose non-declamatory, melismatic character suggests instrumental participation, either *colla parte* or alone. The ornamental lines unfold with almost complete melodic independence, although they occasionally present a 'pre-imitation' of the cantus firmus at the beginning of chorale lines. But this retrospective 'late Gothic' polyphonic style, with its obviously symbolic treatment of the chorale as the structural and stable centre of the composition, is modified by a more modern harmonic style characterized by frequent bass line motion by 4ths and 5ths and by full sonorities instead of open 5ths on the strong beats. The remaining settings are cast in a more chordal or homophonic texture. The concern, reflecting contemporary humanist influence, is for full sonority and the clear projection of the text in all parts. Again the chorale cantus firmus usually remains in the tenor, but the outer parts are more vocal in character; there is little melismatic writing and no use of imitative polyphony.

The *Geystliches Gesangk Buchleyn* provided the classic example of the Protestant cantus firmus chorale motet for the early 16th century. Moreover, it established two basic but opposing approaches to chorale setting that were to endure throughout the history of the genre: the heterogeneous polyphonic style in which the cantus firmus voice is clearly differentiated from the others; and the more homogeneous chordal style in which the cantus firmus is presented essentially in the same rhythmic values as the other parts.

Walter's collection was continually expanded and revised during the following years until, with the appearance of the final edition in 1551, over 80 German chorale settings in three to six parts had appeared in the volume at one time or another along with an increasing number of Latin compositions. The volume (from 1544 bearing

the title *Wittembergisch deudsch geistlich Gesangbüchlein*) ultimately represented the basic liturgical repertory for the central German regions. The later editions reflect notable changes in style, particularly a growing preference for the homophonic type of chorale setting (although the more polyphonic style never completely disappeared) and for settings with soprano rather than tenor cantus firmus.

Next to Walter's *Gesangbüchlein* the most important early collection of chorale settings was the *Newe deudsche geistliche Gesenge* (Wittenberg, 1544), which appeared under the auspices of the principal Protestant music publisher of the Reformation period, Georg Rhau. This too was prepared explicitly for school use but was clearly intended for the church service as well. Unlike Walter's publication, the *Newe deudsche geistliche Gesenge* was an international and interdenominational anthology containing 123 compositions by 19 composers, of whom the best-represented are Balthasar Resinarius, Arnold von Bruck, Lupus Hellinck, Ludwig Senfl, Benedictus Ducis, Sixt Dietrich, Thomas Stoltzer and Stephan Mahu. Resinarius and Dietrich, along with Walter, were the leading composers of the Reformation generation, the three together often referred to as the 'Erzkantoren' (arch-Kantors); but Bruck, Senfl, Stoltzer, Mahu and Hellinck were all Roman Catholic, and their inclusion in the volume is indicative of Rhau's cosmopolitan intent. The anthology reveals in general no stylistic advance beyond Walter's two basic types, the traditional Resinarius preferring the more polyphonic textures and the modern Dietrich the text-orientated homophonic style. Several works, however, tend towards the style of the chorale motet of the later 16th century, most notably Hellinck's setting of *Christ lag in Todesbanden*.

The 1540s also witnessed the publication of numerous volumes of bicinia and tricinia, two- and three-part compositions that presumably served pedagogical purposes but whose history was to continue into the 17th century. One of the most important bicinia collections, Rhau's *Bicinia gallica, latina, germanica* (RISM 1545[6]) included settings of German chorales.

Caspar Othmayr's *Cantilenae aliquot elegantes ac piae* (1546[10]) was another significant publication of the period. It further refined Walter's homophonic type, stressing a more declamatory treatment of the text in all voices and a concomitant reduction in the role of the tenor as an isolated cantus firmus. Othmayr's settings therefore also form part of the stylistic transition to the later 16th-century chorale motet style that appeared fully developed in Walter's penultimate published work, his six-part setting of Luther's chorale *Erhalt uns, Herr, bei deinem Wort* (Wittenberg, 1566). Even so, Walter's successor at the Saxon court, Matthaeus Le Maistre, is still best regarded as a transitional figure. His *Geistliche und weltliche teutsche Geseng* (Wittenberg, 1566), for four and five voices, with their strong contrast between cantus firmus and free voices, are quite conservative, while his *Schöne und auserlesene deudsche und lateinische geistliche Gesenge* (Dresden, 1577), for three voices, reflecting the influence of Othmayr and Lassus, favour systematic imitation of short syllabic units or the motivic treatment of the chorale melody.

2. Development of the 'Cantional' and the chorale motet, *c*1570–*c*1630. The opposing tendencies already evident in Walter's earliest chorale settings led during the last third of the 16th century on the one hand to the flowering of the strictly homophonic setting and, on the other, to the through-imitative chorale motet. Although some of Walter's contemporaries, notably Dietrich, had continued to compose homophonic settings, most of the German Protestant musicians of the 1540s, 50s and 60s concentrated on polyphonic works. The main exponents of the chordal style at the time were rather the Calvinist composers who were interested in developing a simple setting of the Genevan Psalter suitable for private home devotions. Loys Bourgeois' 50 four-part *Pseaulmes de David* (Lyons, 1547), and Claude Goudimel's setting of the complete Psalter, *Les pseaumes ... mis en musique à quatre parties* (Geneva, 1564), accordingly consisted of strictly note-against-note, four-part harmonizations, in which, however, the melody was still placed in the tenor (*see* Psalms, metrical, §II, 2(ii)). With the publication of Ambrosius Lobwasser's German translation of the psalter in Leipzig (1573) this manner of composition spread to Germany; Lobwasser included both the original melodies and Goudimel's four-part settings. Finally, the theologian Lucas Osiander adapted the strictly chordal style to the traditional Lutheran chorale melodies and published the first collection of true four-part chorales under the title *Fünffzig geistliche Lieder und Psalmen* (Nuremberg, 1586). These settings, however, did not merely imitate the Calvinist Psalter publications, for Osiander, motivated by the desire to encourage and facilitate congregational singing in the church service, moved the chorale melody from the tenor to the soprano part in order to ensure its audibility. This may reflect the influence of the older Italian *falsobordone* practice or even that of the contemporary secular villanella. In Osiander's simple harmonizations the text is declaimed simultaneously in all voices and the phrases of the chorale strophe are clearly articulated by cadences marked by fermatas.

Osiander's innovation, soon referred to as the 'Cantionalsatz' or 'cantional' style, so successfully fulfilled its utilitarian purpose that similar chorale collections, or *Cantionale*, were widely produced throughout Lutheran Germany during the next 50 years. Important *Cantionale* were published in Leipzig by Calvisius (1597) and Schein (1627); in Dresden by Rogier Michael (1593) and Erhard Bodenschatz (1608); in other central German cities by Melchior Vulpius (Leipzig, 1604, and Jena, 1609); in Nuremberg by H.L. Hassler (1608) and Melchior Franck (1631); in East Prussia by Johannes Eccard (Königsberg, 1597) and Bartholomäus Gesius (Frankfurt an der Oder, 1601); finally in north Germany by Joachim Burmeister (Rostock, 1601) and Michael Praetorius. In the sixth, seventh and eighth parts of his encyclopedic *Musae Sioniae* (Wolfenbüttel, 1609–10), Praetorius presented a total of 742 harmonizations for 458 hymn texts, comprising settings of almost all the chorale melodies in use at the time, many in every local variant.

Cantionalien and cantional-style chorale harmonizations continued to be produced throughout the 17th century and beyond, but the genre reached its highpoint between about 1590 and 1630 when it was cultivated by such major composers as Eccard, Schein, Hassler and Praetorius. Hassler's and Schein's four-part chorales are enriched by the latest harmonic innovations emanating from Italy (incipient major–minor functional tonality, a wider and more expressive vocabulary of triads, 7ths and dissonances). But by 1627 the inclusion of a basso

continuo part in Schein's *Cantional* signalled the eventual internal dissolution of the style; and as early as 1597 the active accompaniments in Eccard's five-part settings, suggestive of the rhythmic and textural richness of polyphonic writing, had already resulted in a mixed style between the strictly chordal *Cantionalsatz* and the truly polyphonic motet. It was, however, precisely Eccard's intermediate style that was to be appropriated more than a century later when the cantional genre enjoyed a second flowering in the four-part chorales of Bach.

The appearance of the cantional style in the 1580s can be understood as the adoption of mid-16th-century French Calvinist psalmody modified by the discant style of the Italian *falsobordone* and villanella and incorporated into a long-standing German practice, but the chorale motet of this period generally refined and continued the indigenous polyphonic tradition established by the Reformation generation. The *Geistliche und deutsche Gesenge* of Georg Otto (Erfurt, 1588), for example, and many chorale motets of Leonhard Schroeter and Joachim a Burck still consisted of decorative outer parts embellishing a continuous structural tenor cantus firmus, the style familiar from the settings of Walter and Rhau's collection of 1544. But next to this conservative mainstream there appeared a smaller modernist school of chorale motet composers who continued the trend, already evident in Hellinck's setting of *Christ lag in Todesbanden*, towards greater equalization of the tenor and the other voices. Lassus's chorale motets in his *Neue teütsche Liedlein mit fünf Stimmen* (Munich, 1567, 1572) and his four-part *Neue teutsche Lieder* (Munich, 1583) contributed to this development. It was not until the turn of the century, however, that the systematic line-by-line presentation of the chorale melody in imitation by all voices, a technique already common in the 16th-century Netherlandish motet, was completely established in the chorale motet repertory in the Nuremberg publications of Melchior Franck and H.L. Hassler, and in the *Musae Sioniae* of Praetorius.

During the 1580s the most progressive composers usually preferred to abandon the cantus firmus altogether and replace it with freely invented material characterized by a constantly shifting texture alternating between greater and lesser degrees of pure polyphony and declamatory homophony. This style (often called song motet) was capable of the greatest expressivity and drama; it was derived from the motets of Lassus and adopted for both traditional and new chorale texts, most notably by two of Lassus's pupils: Leonhard Lechner, in his *Neue teutsche Lieder* (Nuremberg, 1582, for four and five voices); and Eccard, in his *Preussische Festlieder* (published posthumously, Elbing, 1642; Königsberg, 1644).

Shortly after 1600, the traditional cantus firmus motet, too, particularly those of Hassler, Melchior Franck and especially Michael Praetorius, became receptive to the most significant musical developments of the time – specifically the late 16th-century Italian madrigal – after a period of about 20 years (*c*1580–1600) during which the genre had been cultivated for the most part in relative isolation by conservative composers of modest abilities.

The chorale treatment in Melchior Franck's *Contrapuncti compositi deutscher Psalmen und anderer geistlichen Kirchengesäng* (Nuremberg, 1602), clearly indebted to the late 16th-century Netherlandish tradition, is based on the principles of complete equality of the voices and the systematic presentation of each line of the complete chorale melody in imitation. Indeed, each voice in Franck's chorale settings remains tied as much as possible to the motivic material of the chorale cantus firmus, a result that often could be achieved only by treating the rhythmic values in which the text was declaimed with a flexibility quite uncharacteristic of the motet style, approaching at times the declamatory freedom and shifts of rhythmic motion typical of the contemporary Italian madrigal.

Hassler's *Psalmen und christliche Gesäng* (Nuremberg, 1607, for four voices) are related to Franck's *Contrapuncti*, sharing with them an almost identical repertory. But Hassler's collection is rather a compendium of styles in which Franck's strict imitative type is only one of several approaches to the chorale melody, along with more traditional compositions with tenor or soprano cantus firmus. Like Franck's, and indeed all chorale motets of the 16th and early 17th centuries, Hassler's were to be sung by the choir in the church service as part of the performance of the principal Sunday chorale (the *Haupt-* or *Graduallied*) according to the *alternatim* practice in which the individual strophes were rendered by the congregation, choir or organ (see §II below).

The nine parts of Praetorius's monumental *Musae Sioniae* (1605–10), taken in their entirety with a total of over 1200 compositions, provide a comprehensive and generally retrospective survey not only of the chorale motet but of all the forms of chorale composition developed in the 80 years after the Reformation – from the bicinium and tricinium to the *Cantionalsatz* to the Venetian-style polychoral motet. But in the fifth part of the *Musae Sioniae* (Wolfenbüttel, 1607) Praetorius consistently applied techniques that were only incipient in the works of his contemporaries. The cantus firmus, for example, is often treated with considerable rhythmic variability and melodic freedom. Sometimes the mixture of rhythms within one chorale phrase even results in the creation of short, independent motivic fragments that serve to isolate the meaning of individual words or concepts of the text at the expense of the melodic integrity of the chorale line as a whole: see, for example, the five-part setting of *Gelobet seist du, Jesu Christ* in *Musae Sioniae*, part 5 (no.67 in the complete edition), especially the treatment of the word 'Christenheit'.

In the foreword to the ninth part of *Musae Sioniae* (Wolfenbüttel, 1610) Praetorius suggested a systematic categorization of the principal types of 17th-century cantus firmus treatment. He described three 'manners' (*Arten*): 'Muteten-Art', 'Madrigalische Art' and 'Clausul-Art'. In the 'motet style' the cantus firmus is kept intact in one voice and presented in phrase units of one complete chorale line at a time; the texture is based on the principle of imitative counterpoint; rhythmic motion is mainly in large note values; and the chosen unit of declamation remains constant. Instead of the even disposition of vocal ranges found in the traditional motet style, the 'madrigal style' adopts the basic texture of Viadana's *Cento concerti ecclesiastici* (Venice, 1602), which consists of strongly contrasting registers of two higher parts (usually sopranos or tenors) projected against one lower part (Praetorius, however, made only sparing use of Viadana's instrumental basso continuo); a thorough-going cantus firmus is abandoned; and all the voices are permeated by material derived from the chorale tune, which is dissolved into rhythmically varied motifs. Praetorius referred to the

'Clausul-Art' as 'an innovation invented by the author himself'. The (untranslatable) 'Clausul-Art' is a mixture of quite heterogeneous elements, in effect the attributes of the first two categories; against a statement of the complete cantus firmus presented in long notes in one voice, the other two voices develop throughout a single melodic and textual clause of the chorale in the modern, Italian concertante manner, breaking it down into small, short-breathed and rhythmically variable motivic fragments.

3. CHORALE CONCERTO: PRAETORIUS, SCHEIN, SCHEIDT, *c*1610–50. During the second decade of the 17th century the latest Italian compositional practice continued to influence German Protestant composers, particularly as the principles of the concertato style became increasingly familiar to them. This led to the creation of a new form – the chorale concerto.

With the publication in Wolfenbüttel in 1618 of the third part of his theoretical work, *Syntagma musicum*, and his latest collection of chorale settings, *Polyhymnia caduceatrix et panegyrica*, Praetorius became the advocate and leading exponent of the large-scale chorale concerto. The instrumental combinations in *Polyhymnia caduceatrix* range from continuo-accompanied solo voices and simple *colla parte* instrumental doubling to complete vocal and instrumental choruses conceived as illustrations of the 12 manners of scoring described in the third part of *Syntagma musicum*. But for all their colouristic variety the compositions of *Polyhymnia caduceatrix* never completely disguise an underlying texture of only four or five real parts inherited from the traditional cantus firmus chorale motet. The genuinely modern, concertato elements in these settings are reflected rather in the rhythmic flexibility and melodic freedom of each voice (frequently featuring coloratura scales and virtuoso passage-work), in the exploitation of echo effects, and, most of all, in the clear formal organization that arises from the use of ritornellos and other repetition schemes as well as from strong contrasts of metre, texture and scoring between adjacent sections of a work.

The dissolution, brought about by the Thirty Years War, of the large musical establishments attached to many German courts and churches soon made the composition of elaborately scored chorale concertos of the type in *Polyhymnia caduceatrix* unfeasible. Accordingly, Praetorius's contemporaries preferred the *geistliches Konzert* (i.e. sacred vocal concerto for small ensemble), a form directly modelled on Viadana's *Cento concerti ecclesiastici* and, like these, best understood as in principle constituting a reduction of the large sacred concerto in which tutti ritornellos and independent instrumental choirs were eliminated and the texture was restricted for the most part to one standard type – two upper parts (usually sopranos or tenors) and continuo.

In the first part of his *Opella nova, geistlicher Conzerten ... auff italiänische Invention* (Leipzig, 1618), Schein appropriated this format for the chorale, also using the bold harmonic vocabulary of the Italian style. Schein's chorale concertos, scored for two to four voices with basso continuo, also frequently reflect the influence of Praetorius's 'Clausul-Art'. In the opening composition, for example, a setting of Luther's *Nun komm, der Heiden Heiland* for two sopranos, tenor and continuo, each line is presented as a cantus firmus in the tenor part with the two sopranos manipulating in alternation and imitation short motifs of the chorale melody cast in the typically free rhythms of the concertato manner. In other compositions of *Opella nova* a strict cantus firmus is missing entirely; fragments of the chorale tune appear in the solo voices either ornamented with the affective embellishments and coloratura passage-work of the Italian monodists or declaimed in a parlando-like stream of quavers (see, for example, *Da Jesus an dem Kreuze stund* and *Christ unser Herr zum Jordan kam*). With his setting of *O Jesu Christe, Gottes Sohn*, for solo soprano, violin obbligato and continuo, Schein abandoned the traditional melody altogether and in effect created the first 'chorale monody'.

The 80 chorale settings included in the four parts of Scheidt's *Newe geistliche Concerten* (Halle, 1631–40) belong to a more conservative school, indebted rather to the chorale motets of *Musae Sioniae* (but now consistently provided with basso continuo) and to Scheidt's own organ style (see §II below) than to the expressionistic vocal concertos of the Italian monodists. Unlike Schein, Scheidt frequently set not only the first but several strophes – sometimes all – of a chorale, much in the manner of the chorale variations for organ. Most of Scheidt's settings in the *Newe geistliche Concerten* are scored for three voices (usually cantus, tenor, bass) and continuo (obbligato instruments are only rarely used); the constituent sections, each consisting perhaps of one or more strophes or only of part of a single strophe, are set in contrasting styles. The first section is typically cast as a traditional polyphonic chorale motet, with each line of the cantus firmus presented in imitation, and is a concerto only in the use of the basso continuo and solo scoring. Interior sections may then be set in trio texture according to the 'madrigalian manner'; but Scheidt made considerably more use of literal quotations of the chorale melody and less use of the ornamental vocabulary of the monodists. The final section is normally treated as a simple chordal *Cantionalsatz* (see *Wenn wir in höchsten Nöten sein*, 1634, and *Herr Jesu Christ, meins Lebens Licht*, 1640). The principles of strong stylistic contrast and clear sectionalization embodied in Scheidt's multipartite chorale concertos were to furnish the model for the chorale cantata of the following generation.

The great contemporary of Schein and Scheidt, indeed the leading German Protestant composer of the 17th century, Schütz, did not cultivate the chorale genres extensively or systematically, although more than 50 chorale settings are scattered among his works, mostly as isolated items in larger collections. But they range in style from the cantional harmonizations in his four-part setting of the Becker Psalter (Freiberg, 1628; *see* CHORALE, §10), to cantus firmus chorale concertos and freely composed chorale monodies cast in the contemporary Italian style in the *Kleine geistliche Conzerte* (Leipzig, 1636, and Dresden, 1639; e.g. *Nun komm, der Heiden Heiland* and *Wann unsre Augen schlafen ein* respectively); to retrospective *a cappella* chorale motets in the *Geistliche Chor-Music* (Dresden, 1648), in which, however, references to the traditional melodies are usually indirect or tenuous; as well as to the large-scale polychoral setting of *Komm, Heiliger Geist* for voices and instruments in *Symphoniae sacrae*, part iii (Dresden, 1650).

4. CHORALE CANTATA, *c*1650–*c*1700. During the second half of the 17th century the production of church music increased enormously throughout the Protestant regions of central and northern Germany. With few

exceptions, and in contrast to earlier periods, most of this repertory never appeared in print. Individual Kantors, music directors, or organists of the principal town churches and Lateinschulen, and to a lesser extent the court Kapellmeister, composed or collected in manuscript the works most suitable for local conditions. As a result numerous extensive repertories of manuscripts were established, the largest surviving collections being the so-called Düben, Bokemeyer and Grimma collections (now, respectively, in *S-Uu*, *D-Bsb* and *D-Dl*). But significant collections are known to have existed in Leipzig, Lüneburg and elsewhere; indeed, about 95% of the repertory is thought to be lost.

The predominant form of church music remained the sacred concerto at first. But the trend towards greater internal differentiation, already apparent in Scheidt's *Newe geistliche Concerten*, reinforced by increasingly marked musical (and, later, textual) contrasts between the sections, by the last quarter of the century had gradually transformed the initially unified *geistliches Konzert* into a hybrid form, the cantata, whose sections, now relatively independent, closed movements, appropriated variously the formal and stylistic traits of the prevailing genres of the time – the concerto, the motet, the aria and the chorale. By the end of the century the cantata also adopted the textual and musical forms of the contemporary Italian opera.

As in all previous genres of German Protestant church music, the texts and melodies of the congregational chorale continued to a greater or lesser extent to provide the raw material for the church cantata. But while the strophic form of the chorale lent itself well to the multipartite structure of the cantata, the principle of contrast that was to govern the succession of individual movements made the use of the chorale as the sole text problematic. Nonetheless, the 'pure' chorale cantata *per omnes versus*, in which all the strophes of a single chorale were set with no other text material, was one of the principal cantata types, at least in the early history of the form. Later the 'mixed' chorale cantata was preferred, interpolating biblical passages or freely invented verses between the chorale strophes. Conversely, single chorale strophes or movements appeared at the beginning, middle or end of a cantata based mainly on other texts; and isolated vocal or instrumental quotations of a chorale cantus firmus were frequently superimposed on solo or choral settings of non-chorale texts.

The various uses of the chorale in the cantata were cultivated in different ways and at different times in north, central and south Germany. The north German composers were the first to abandon printed collections and to cultivate the cantata. Moreover, most of the 150 or so surviving pure chorale cantatas (in contrast to mixed cantatas with chorale movements) were written by north German musicians, although some of the earliest examples of the form were composed (before 1650) by the south German, or rather, Nuremberg, composers J.A. Herbst (a work based on the cantus firmus *Wenn wir in höchsten Nöten sein*) and J.E. Kindermann (a setting of *Wachet auf, ruft uns die Stimme*). (Although Nuremberg is in southern Germany, it clearly belonged to the central German musical heritage throughout the 17th century.) In northern Germany influences of the Italian monodic tradition, as represented by the sacred concertos of Schein and Schütz, survived the longest. The characteristically expressive harmonies and declamation used for vivid and subjective text interpretation, as well as the techniques of concertante fragmentation and free elaboration of the cantus firmus (analogous to those found in the contemporary north German organ chorale), and the fluid shifts of texture and styles within the single strophe (rather than between one strophe and the next), resulted in highly complex and individualized forms attained at the expense of the unity of the individual movements and the structural clarity of the cantata as a whole. The hallmarks of the north German chorale cantata can be observed in those of Franz Tunder, Nicolaus Bruhns and, most notably, the six large chorale cantatas of Buxtehude (e.g. his setting *per omnes versus* of *Herzlich lieb, hab ich dich, o Herr*).

The pure chorale cantata is seldom found among the works of central German court Kapellmeister. Only one example survives, for instance, by the prolific J.P. Krieger – his setting of *Ein feste Burg*, which retains a uniform scoring throughout, rendering its classification as a cantata questionable. But the genre is quite well represented in the works of the town Kantors of the region, particularly the Thomaskantors of Leipzig, Sebastian Knüpfer and Johann Schelle. Among composers active in south Germany, only Pachelbel and perhaps one or two others are known to have contributed to the form.

The mixed cantata, containing one or more chorale movements, flowered later than the pure chorale cantata and was apparently more extensively cultivated, especially in central Germany; about twice as many survive. But the hallmarks of the central German cantata and its characteristic treatment of the chorale were established quite early in the second half of the 17th century. Before 1655 Johann Rosenmüller, in at least five of his sacred concertos, used what was to become the typical central German final chorale movement, a straightforward chordal harmonization, usually in 3/2 metre, decorated by ornamented obbligato parts in the upper registers (this modification of the cantional style had been created by Johannes Crüger in his *Geistliche Kirchen-Melodeien*, Leipzig, 1649). By 1670 Knüpfer had developed a standard design for the central German cantata in which several movements, each unified within itself and strongly contrasting with adjacent movements, were symmetrically disposed according to scoring, metre and texture (see his *Was mein Gott will* and *Es spricht der Unweisen Mund wohl*; also Schelle's *Vom Himmel kam der Engel Schar*). In contrast to the north Germans, Rosenmüller, Knüpfer and their successors made practically no use of the monodic style. They used clear, simple structural forms and an undecorated cantus firmus; in their choruses they preferred relatively sophisticated contrapuntal textures based on imitative polyphony (or even canon) to a highly affective and sophisticated harmonic vocabulary. Later central German composers, notably Knüpfer's successor, Schelle, cultivated a more homophonic choral style, and the internal movements of their cantatas began to be dominated by settings without cantus firmus. By the end of the 17th century the structural clarity and more objective style of the central German cantata had been almost universally adopted in north and south Germany, appearing in the works of the Hamburg composers Joachim Gerstenbüttel and Georg Bronner as well as in those of Pachelbel.

By 1700 the pure chorale cantata was abandoned almost entirely throughout Germany in favour of the

mixed type. Typical examples are the compositions on *Christ lag in Todesbanden* and *Wie schön leuchtet der Morgenstern* by Johann Kuhnau (Schelle's successor), in which only the tutti movements at the beginning and end are set to strophes of the chorale; the internal movements interpolate recitatives, arias and biblical settings.

5. EARLY 18TH CENTURY: J.S. BACH. At the beginning of the 18th century, German composers again became receptive to the latest Italian secular developments. The forms and styles of the contemporary Italian opera and, before long, the instrumental concerto as well, exerted as strong and as fundamental an influence on German Protestant church music as had the concertato madrigal, the monody and the sacred concerto a century earlier. Symptomatic of this was the appearance in 1700 of the *Geistliche Cantaten statt einer Kirchenmusic* by the Weissenfels poet and theologian Erdmann Neumeister. The title marks the first use of the term 'cantata' in connection with sacred music, and it is indicative of the collection's nature and significance, for Neumeister's texts consist exclusively of his own freely invented lyrics, all cast in the basic secular text forms of contemporary Italian opera and cantata: the madrigalian (i.e. free-verse) recitative, and the more tightly constructed aria. The two types alternate systematically throughout each cantata.

Neumeister's innovation, usually referred to as the 'new' cantata, immediately became immensely popular, and his texts were set to music by J.P. Krieger, Kuhnau, F.W. Zachow and others. The restriction to recitative and aria texts only in the 'new' cantata, however, was soon modified by Neumeister himself and others, and by 1710 the traditional text sources, biblical passages and chorales, were reintroduced into the German cantata. But their role thenceforth was generally considerably more modest. The only composer of the time to cultivate the chorale extensively was J.S. Bach.

At first Bach made no use of the madrigalian recitative and aria forms of the new Neumeister type. On the contrary, his earliest cantatas adhere strongly to the late 17th-century central and north German traditions with their mixed texts, drawing to a large extent on the standard chorale repertory and passages from the Bible. His setting of *Christ lag in Todes Banden* (BWV4), possibly composed in Mühlhausen in 1708 (or perhaps earlier), in fact is cast as a pure chorale cantata, specifically as a series of chorale variations *per omnes versus*. Its symmetrical ordering of movements (choruses at the beginning, middle and end, separated by duets and arias) with the final chorus set as a simple four-part chorale harmonization, clearly reflects the central German norm going back to Knüpfer. The composition seems to have been influenced by cantatas on the same text by Kuhnau and Pachelbel. The opening and middle strophes are treated as elaborate chorale motets with the cantus firmus presented in long notes in one voice while the remaining voices have imitative motivic material mostly derived from the chorale melody. To a lesser degree elements of the north German practice are evident as well, as in the mixture of techniques within the opening chorus and the decoration of the cantus firmus in the first duet.

The style of Bach's later chorale cantatas, particularly the 40 settings he wrote in 1724–5 in Leipzig as part of a complete cantata cycle for the church year, has no known antecedents, although Bach may have taken the idea for the project from one of his predecessors as Thomaskantor, Johann Schelle, the only other composer known to have written a complete annual cycle of chorale cantatas (now lost). Bach's settings of 1724–5 achieved a unique fusion of the older mixed chorale cantata tradition with the more recent operatic idioms of the Neumeister type. The opening chorale strophe is typically set as an elaborate movement for chorus and orchestra (often described as a 'chorale fantasy') and the final strophe as a simple harmonization in cantional style. The internal strophes, however, are not set literally but are paraphrased and recast in the forms of recitatives and arias. Accordingly, Bach's creation has been called 'chorale paraphrase' cantata. In his chorale cantatas of the late 1720s and 30s, and also in several of the 1724–5 cycle, Bach preferred to set the literal chorale text throughout rather than paraphrases of it. But he retained the musical design of the 1724–5 cycle, which consisted of an opening chorale chorus followed by a succession of recitatives and arias and a concluding four-part chorale.

In his mature chorale cantatas Bach drew on devices from all the prevailing vocal and instrumental genres of his own and earlier periods, characteristically combining two or more simultaneously. The solo movements are usually freely composed recitatives and arias, but they often contain direct or indirect allusions to the chorale melody, perhaps appearing as an instrumental cantus firmus. But the most extraordinary demonstrations of technical virtuosity are in the opening choruses. Here Bach adopted as his usual model the design of the contemporary Italian instrumental concerto as perfected by Vivaldi, the orchestra presenting in effect the ritornellos based on the opening instrumental tutti in alternation with the separated lines of the chorale in the chorus, which function in the formal conception as the solo episodes of the concerto design. The chorale lines themselves are still ultimately cast in one of the two fundamental types of chorale setting, the chordal cantional harmonization or the polyphonic chorale motet. Other chorale choruses may be based not on the concerto model but on the combination of the chorale with other forms: the French overture (BWV61, 20); the strict chorale motet with *colla parte* instruments (BWV2, 28); the recitative, with chorale interpolations (BWV73, 27); or the extended basso ostinato (BWV122). Perhaps Bach's most remarkable combination of techniques is in the opening chorus of *Jesu, der du meine Seele* (BWV78) in which the bar form chorale is presented as a cantus firmus chorale motet, each line being prepared in the lower parts by a polyphonic pre-imitation before the entry of the chorale melody in the soprano. Between statements of the chorale lines there is a ritornello, based on the orchestral introduction, which has the metre of the sarabande. This entire concerto plus chorale motet structure rests on the almost uninterrupted repetition of a basso ostinato that uses the old passacaglia theme of a chromatically descending 4th. The movement, then, combines simultaneously the formal and stylistic properties of the bar form chorale, the chorale motet, the sarabande, the Baroque concerto and the passacaglia. In their expressive depth, their enormous formal variety and their sophistication, Bach's chorale cantatas constitute not only a comprehensive summation of the history of chorale setting but also its greatest artistic manifestation.

Among the cantatas of Bach's contemporaries only those of Christoph Graupner contain relatively ambitious

chorale settings; but Graupner composed no real chorale cantatas. The few chorale cantatas of Telemann use the chorale melody only in the outer movements, where it is set in simple chordal style. Occasional chorale movements, again mostly in simple settings, also appear in cantatas by G.H. Stölzel, J.F. Fasch and others.

6. AFTER 1750. During the second half of the 18th century the growing secularization inspired by Enlightenment attitudes brought about the gradual decline of the religious institutions that had historically supported the production and performance of Protestant church music in Germany: the well-trained school choirs directed by professional Kantors; volunteer church choruses (Kantoreien); and regularly employed court and town musicians. Moreover, the rise of theatre and concert music at this time attracted the most talented musicians away from the church. In response to the new aesthetic ideals of simplicity and naturalness the operatic elements of the early 18th-century church cantata, which had been increasingly cultivated by composers (C.H. Graun, G.A. Sorge, J.P. Kellner) and criticized by theologians – secco recitatives, da capo arias, vocal virtuosity – were suppressed in favour, once again, of biblical and chorale texts, or the new sacred lyrics (*Geistliche Oden*) of such important poets as C.F. Gellert (1715–69). The new musical settings, accordingly, were generally more directly melodious, the textures more chordal.

In the central German regions of Saxony and Thuringia, however, most of the traditional forms were still cultivated; motet composition began to gain in popularity as instrumentally accompanied cantatas declined. J.L. Krebs, a pupil of Bach, and the Dresden Kantor G.A. Homilius and other composers of the region composed motets in which, typically, chorale and biblical texts were combined in textures of greater (e.g. Krebs's *Erforsche mich, Gott*) or lesser contrapuntal complexity (Homilius's *So gehst du nun, mein Jesu, hin*). The motets of the Leipzig Thomaskantor J.F. Doles usually included chorales that were either set as a four-part *Cantionalsatz* decorated by a solo rendering of a biblical passage or presented in systematic alternation with four-part settings of the biblical quotation.

The leading cantata composers of the generation after Bach were, again, Homilius and Doles. In the late 1760s, having composed chorale cantatas modelled on those of Bach and Telemann, Doles cultivated a 'new kind of church music' (in the words of his successor, J.A. Hiller), in which each strophe of a traditional chorale was sung to identical music; a setting of the tune for a four-part chorus was reinforced by a trombone choir (increasingly popular from the late 18th century) and perhaps by the congregation itself, while the rest of the orchestra performed framing ritornellos and interludes between the chorale lines. This 'figurierter Choral Dolesscher Art' was taken up by a number of composers, notably Hiller, C.G. Tag and D.G. Türk.

By the 19th century church cantatas were composed as a rule only for the principal feasts and for special occasions. In general both the style and the scoring of these works were kept modest with a view to congregational participation. The four-part chorale settings published by J.F.S. Döring in 1827 represented the three current principal types: simple strophic settings intended for the school choir, perhaps in alternation or together with wind ensembles (or organ accompaniment) and the congregation; the Doles type; and 'chorale cantatas' containing chorale strophes only in the outer movements. More ambitious settings followed in the wake of the Bach revival of the late 1820s. Between 1827 and 1832 Mendelssohn, the leading proponent of that revival, composed five chorale cantatas based exclusively on the chorale texts, although not always using the traditional melodies. These rather retrospective settings, however, include cantus firmus choruses modelled on those of Bach, simple chorale harmonizations, and lyric arias.

The backward-looking tendency that may be observed in the chorale cantatas of Mendelssohn, the *a cappella* motets of J.G. Schicht, and later in Brahms's chorale motet, *Es ist das Heil uns kommen her* op.29, was a creative response to the Restoration movement in the Lutheran church that had begun in the second decade of the 19th century (*see* CHORALE, §14); this movement led not only to the scholarly investigation of the chorale and liturgical traditions but also to intensive consideration of the question of 'proper' church music. This in turn led to successive revivals of older styles, each presented as the ideal: 16th-century *a cappella* music, especially that of Palestrina and Eccard; then the church music of Bach; and later that of Schütz. The trend continued into the early 20th century with settings by Heinrich Herzogenberg and most notably Reger's four *Choralkantaten zu den Hauptfesten* (1903–5), which are strophic cantus firmus settings for solo voices, organ and accompanying instruments.

The examples of Brahms, Herzogenberg and Reger, but most of all the restoration of the *de tempore* liturgy and the efforts to create a national German hymnbook using the original forms of the traditional chorale repertory, provided the stimulus for the extensive production of artistically ambitious church music from about 1910 on. The chorale cantatas of Arnold Mendelssohn belong to the early stages of this renewal. The trend received further impetus during the anti-Romantic reaction that set in after World War I, leading to the cultivation of a more elaborate polyphonic style. In 1928 Ernst Pepping's *Choralsuite* for large and small choirs marked the beginning of the composer's long series of chorale-based church music in a style characterized by the use of cantus firmus techniques, strict polyphonic texture and a tonal idiom derived from the Renaissance church modes. Other publications of Pepping's include *Kanonische Suite in drei Chorälen* (1928) and his *Deutsche Choralmesse* (1928) – a six-part setting of the Gloria and Credo chorales (*Allein Gott in der Höh sei Ehr* and *Wir glauben all an einen Gott*) and other traditional texts. The work led to further cycles of chorale masses by Hugo Distler, Wolfgang Fortner, Karl Marx and J.N. David. Some of Distler's chorale settings are reminiscent either of the note-against-note style or the polyphonic cantus firmus style of Johann Walter. In general the 20th-century chorale motet repertory of Distler, Günter Raphael, J.N. David and others was characterized by a great variety of styles; but all were predicated on the retention of the cantus firmus, *a cappella* scoring and strict polyphony.

The 1930s and 40s witnessed a renewal of interest in the *Cantional*. Simple settings began to appear with Distler's collection *Der Jahrkreis* op.5 (1932–3), in which the four-part harmonization was rejected in favour of two- and three-part linear writing based on a lightly varied cantus firmus. Pepping's *Spandauer Chorbuch*,

published between 1934 and 1941 (271 settings of 250 chorales for two to six voices, all contained in the congregational hymnbook), is the most exhaustive collection of chorale harmonizations since the 18th century. As in Distler's *Jahrkreis* the texture is polyphonic but maintains a generally simultaneous declamation of the text.

Chorale cantatas based exclusively on the original texts were composed by Kurt Thomas, Fritz Werner, Walter Kraft and others. After World War II interest continued to be focussed on three of the principal genres from the early 16th century onwards: chorale harmonizations, chorale motets and the chorale cantata. Contributions to these genres were made notably by Siegfried Reda and Helmut Bornefeld. Throughout the 20th century the emphasis was on technical sophistication, cultivation of the traditional genres, faithfulness to the historical texts and melodies, and liturgical usefulness.

II. Organ chorales

1. 16th century. 2. Chorale ricercare and chorale variations, *c*1600–50: Sweelinck, Scheidt, Scheidemann. 3. Chorale fantasia and chorale prelude, *c*1650–*c*1700: Buxtehude and the north German tradition. 4. Chorale fugue and chorale partita, *c*1650–*c*1700: Pachelbel and the central German tradition. 5. Early 18th century: J.S. Bach. 6. After 1750.

1. 16TH CENTURY. The function of the organ in the early Protestant church service was not to accompany the congregational singing of chorales. The congregation at that time always sang *a cappella* and completely in unison. Nor is it clear exactly what role Luther expected the instrument to play in the service, for he rarely referred to it in his writings, not mentioning it at all in his hymnbook forewords, the *Formula missae* or the *Deutsche Messe*. But he evidently appreciated the organ's traditional function in the Roman Catholic service in which it played the alternate verses or sections of certain Gregorian chants – principally the *Magnificat*, the *Te Deum*, the gradual and the hymn – for the Reformation applied the *alternatim* practice to the strophic German chorale as well as to the Latin items of the liturgy.

Throughout the 16th and 17th centuries, when the chorale was always performed in its entirety (i.e. *per omnes versus*), strophes sung in unison by the congregation often, for the sake of variety, alternated with strophes performed polyphonically by either the school choir, the Kantorei or the organ. The *alternatim* practice therefore allowed for numerous possible combinations – of polyphonic and unison textures, of *a cappella* and instrumental ensembles, and of choral, congregational and organ performance – in addition to the possibilities of having only the congregation, the choir or the organ perform alone all the strophes of the chorale.

There was, however, no specific literature for the organ in the Reformation period, since Luther and other Protestant theologians were wary of its secular associations and disapproved of displays of virtuosity. Accordingly, they rejected autonomous organ music in the church service. Rather the entire liturgical repertory was available to the instrument; and Protestant organists, adopting a long-standing tradition, prepared intabulations of polyphonic vocal pieces (for example, from the collections of Johann Walter and Georg Rhau; see §I, 1 above), typically adding idiomatic passages and embellishments to the original compositions. Or they improvised on the chorale cantus firmus according to rules and formulae developed by the organists of the 'Fundamentum' tradition that extended back at least to the mid-15th century, to the *Fundamentum organisandi* (1452) of Conrad Paumann and the repertory of the Buxheim Organbook. The *Fundamentum* techniques enabled organists to improvise simple chordal settings, lively counterpoints round a long-note cantus firmus (bicinia), as well as other contrapuntal textures, by mastering a limited number of basic contrapuntal procedures, a vocabulary of stereotyped melodic figures, and a repertory of diminution patterns and embellishments that were to be applied directly to the chorale melody itself, according to the practice known as coloration.

By the early 16th century, organ settings of Gregorian melodies published in the *Tabulaturen etlicher Lobgesang* (Mainz, 1512) by Arnolt Schlick already used devices that became significant in the later history of the Protestant organ chorale, notably the use of introductory pre-imitations in the accompanying parts preceding the entry of the cantus firmus, and the separation of the cantus firmus into segments, each of which was decorated by independent accompanimental counterpoints proceeding in imitation (see Schlick's setting of *Da pacem*).

In marked contrast to the history of vocal chorale settings, no organ chorales by central or north German organists survive from the Reformation period. With few exceptions the early 16th-century liturgical organ repertory consists almost exclusively of settings of Latin liturgical chants by south German Catholic organists. The earliest extant organ setting of a Protestant chorale is an intabulation of *Aus tiefer Not* by the Protestant Swiss organist Hans Kotter. No other Protestant organ chorales are known from the first half of the 16th century and only isolated examples from the 1560s. But church agendas from the post-Reformation generation testify to the increasing role of the organ, and the first important publication to contain Protestant organ chorales, the *Orgel oder Instrument Tabulatur* by E.N. Ammerbach, appeared in Leipzig in 1571. Together with the second edition of 1583, Ammerbach's tablature contained a total of about 20 chorales, largely of praise and thanksgiving, which for the most part did not remain in the repertory. Some of these chorales were intabulations of vocal settings. Reflecting the same stylistic tendencies as the roughly contemporary *Cantional* (see §I, 2 above), Ammerbach's settings are for four parts in a loosely homophonic texture with the cantus firmus usually in the discant. But the lower parts are rhythmically activated and notable for their dissonances.

Towards the end of the 16th century, organ tablatures consisting apparently of intabulations of vocal chorale settings were prepared by Bernhard Schmid (i) (1577) and Jacob Paix (1583) and owned by Christoph Loeffelholz von Colberg (1585). A more extensive collection of 77 chorales, written in a four-part homophonic style related to Ammerbach's, was August Nörmiger's *Tabulaturbuch auff dem Instrument*, a manuscript from 1598 that for the first time in the history of keyboard literature was arranged according to the church year and included settings of the more familiar chorales (e.g. *Nun komm, der Heiden Heiland* and *Vom Himmel hoch da komm ich her*). Of great importance is the so-called Celle tablature of 1601 (now lost), the first known source of organ music from north Germany since the mid-15th century and

containing about 75 chorale settings of which 61 survived, including compositions on *Allein Gott in der Höh sei Ehr*, *Ach Gott vom Himmel sieh darein* and *Vater unser im Himmelreich*. Most of the settings were anonymous; the only composer mentioned by name was Johann Stephan (Steffens). Again, the embellished chordal style familiar from the Ammerbach tablature is represented, but more ambitious compositions appeared in the Celle tablature too (see §2 below).

Organ chorales in basically homophonic style, either strictly chordal or with embellishments applied to the melody or the accompanimental parts, continued to be cultivated after 1600, not only, as in the past, for use in *alternatim* performances but also, as contemporary testimony makes clear, to accompany congregational singing. The first mention of the organ for this purpose is in the *Melodeyen Gesangbuch* (Hamburg, 1604), a collection of cantional-style chorale settings in choirbook format, composed by the principal Hamburg organists of the period: Hieronymus Praetorius, Joachim Decker, Jacob Praetorius (ii) and David Scheidemann. The practice of accompanying the congregation with the organ grew only gradually during the 17th century and did not become the rule until the 18th.

2. Chorale ricercare and chorale variations, *c*1600–50: Sweelinck, Scheidt, Scheidemann. In addition to the continued production of relatively modest and basically utilitarian organ chorale harmonizations the turn of the 17th century witnessed the appearance of more elaborate and autonomous chorale arrangements. Their function, if any, in the church service of the time is not clear (they were possibly performed instead of motets on Sundays when the chorus was unavailable, or during the distribution of Communion when extended chorale settings were possible). The Celle tablature already contained many organ chorales constructed in emulation of vocal genres, specifically in the manner of the contemporary chorale motet with each line of the chorale set as a point of imitation (e.g. a five-part setting of *Ach Gott vom Himmel sieh darein*). This organ counterpart of the chorale motet has itself been called a 'chorale motet', or, adopting the terminology variously used in the early 17th century for similarly constructed instrumental compositions, 'chorale canzona', 'chorale fantasia' or chorale 'ricercare'. The causes of consistency and simplicity seem to be best served by restricting the term 'chorale motet' to vocal compositions, using the term 'chorale ricercare' for the analogous and relatively strict organ form in which each line is presented in fugal imitation, and reserving the term 'chorale fantasia', finally, for the fundamentally freer and more idiomatic organ chorale type that appeared somewhat later and in which each line is characteristically developed several times in different ways.

The chorale ricercare quickly became one of the favourite organ chorale forms of the time. Particularly large-scale examples were contributed by the leading master of the vocal chorale motet, Michael Praetorius (see his *Ein feste Burg* and *Christ, unser Herr, zum Jordan kam*) as well as by the Hamburg organist Jacob Praetorius and others. In addition to adopting the form of the indigenous chorale motet, early 17th-century German organists, following the example of the vocal composers, sought to expand the formal and stylistic resources at their disposal by studying foreign developments. At the same time that sacred and secular Italian vocal music began to exert a strong influence on the style of Protestant vocal music, a similar phenomenon can be observed in the organ repertory. The *Tabulatur Buch* of Bernhard Schmid (ii) (Strasbourg, 1607) was the first such collection in Germany to include a large number of original organ works by Italian composers (the Gabrielis, Merulo and others), and exposed native organists to the elements of the Italian organ style – the sparkling passage-work of the toccata and the rhythmic patterns and textures of the canzona.

Slightly later, a second foreign keyboard idiom, that of the English virginalists, was transmitted to German organists through the Dutch Calvinist master Sweelinck. By adapting the keyboard variation form of the English virginalists to the Protestant chorale Sweelinck became, apparently, the creator of the chorale variations for organ, compositions intended exclusively for concert performance and not for the church service. The basic principle of the chorale variations form is the presentation of the chorale melody, treated usually as a cantus firmus stated in long notes, in several different settings. In Sweelinck's compositions there are normally four variations in a set; the individual variations are mostly for three voices, but also for two or four, and they are characteristically connected by transitional passages. The cantus firmus can appear in any voice and is usually unornamented, although for the sake of variety, especially in bicinia, Sweelinck sometimes alternated 'plain' and 'coloured' presentations of the chorale melody within the same variation.

English influence is most apparent in the active contrapuntal voices of Sweelinck's two- and three-part variations, which typically embellish the cantus firmus with idiomatic keyboard figuration derived from short, mosaic-like motifs that are literally and mechanically repeated in sequence. But Sweelinck's four-part chorale variations are his most successful; they are characterized by a love of variety that often results in a relatively non-systematic, almost improvisatory composition, alternating within a single verse chordal and contrapuntal textures, lively and calm lines, and even occasionally deriving some of the contrapuntal motifs from elements of the cantus firmus. In Sweelinck's few individual variations with a coloured cantus firmus, the principle of embellishment is the same as that used in contrapuntal voices; the melody is adorned with idiomatic, patterned keyboard figuration spun out by sequential repetition, a technique that results in little differentiation between the accompaniment and the cantus firmus. In his chorale variations Sweelinck was not particularly concerned with creating strongly organized cycles. The individual verses are generally similar to each other, adjacent two- and three-voice settings typically sharing their prevailing rhythmic motion. The sense of cyclic design is created only by the increasing number of voices from one variation to the next.

Sweelinck's two leading German pupils, Scheidt and Heinrich Scheidemann, brought the form and the keyboard idiom of Sweelinck's chorale variations to Protestant central and north Germany, respectively, where they were no longer concert pieces but part of the church service. The genre reached its highpoint in the works of Scheidt. Most of the elaborate settings of German Protestant chorales in his monumental publication,

Tabulatura nova (Hamburg, 1624, published in three parts), are in the form of chorale variations. A total of 16 different variation types have been distinguished in Scheidt's chorale variations, according to the number of voices, location of the cantus firmus, plain or coloured treatment of the melody, the type of texture (homophonic, imitative polyphony, canonic), etc. There are two to 12 variations in each cycle, for two, three or four voices, with the four-voice settings prevailing.

In contrast to Sweelinck's, Scheidt's variation sets, as they appear in the *Tabulatura nova*, reveal a systematic principle of internal order. The succession of the constituent variations, like Sweelinck's, is largely controlled by the number of voices in each variation; but Scheidt normally replaced the principle of increasing the number of voices with a symmetrical pattern, generally based on the order of four–three–two–three–four voices (with the first three-voice variation often omitted). Moreover, the styles of the individual variations are designed to contrast with one another. The opening four-voice variation is typically cast as a chorale ricercare with the cantus firmus in the discant and imitative polyphony prevailing. The two- and three-voice variations are usually close to the Sweelinck style: lively counter-voices embellish a sustained cantus firmus, and the two-voice group often makes use of double counterpoint (the cantus firmus presented as the upper and lower part in succession). As a rule the second (or only) three-voice variation has the cantus firmus in the tenor. In the final four-voice variation, the cantus firmus is in the bass, or in two voices, or coloured in the discant and with a chordal accompaniment. The similarity to the design of Scheidt's multi-sectional chorale concertos in the *Newe geistliche Concerten* (see §I, 3 above) is apparent, but there is no evident connection between the musical style of the individual variations and the texts of the individual strophes of the chorale.

Nor is it clear that the variations, in spite of their systematic ordering in the *Tabulatura nova*, were actually intended always to be performed in their entirety as complete cycles. Unlike Sweelinck's chorale variations, Scheidt's are only rarely connected by transitional passages; normally each is a separate, autonomous setting. And it may be significant that instead of the term 'Variatio', found in the headings of Sweelinck's variations, Scheidt used the term 'Versus', and that some of Scheidt's variation cycles were demonstrably partly constructed from earlier single pieces that survive separately in some sources. But the symmetrical organization of the variation sets in their final published form strongly suggests that they were ultimately regarded as unified works. The publication of the south German J.U. Steigleder's *Tabulatur Buch* (Strasbourg, 1627), containing 40 variations for two, three and four voices on the *Vater unser* chorale (mainly in the style of Sweelinck), constituted, along with the *Tabulatura nova*, the culmination of the chorale variations genre, and was surely intended as a repository of alternative settings and not as a closed cycle (the same is true of a contemporary manuscript compilation of 20 variations on *Allein Gott in der Höh sei Ehr* composed by various members of the Sweelinck school).

Scheidt's chorale fantasia on *Ich ruf zu dir* is one of a few early 17th-century uses of the term 'fantasia' for an organ chorale, and it reveals Scheidt's love of rational constructions. Each chorale line has two parts and each is treated in the same general manner: a pre-imitation of each line in small note values is followed by a systematic presentation of the cantus firmus in long note values in each voice against an increasing number of counter-voices, normally concluding with a four-part chordal setting. The work is significant for its mixture of techniques, using points of imitation, long-note cantus firmus setting, and techniques of fragmentation familiar from Scheidt's own chorale concertos.

In contrast to the chorale variations and the chorale fantasia included in the *Tabulatura nova*, in his late publication, the so-called *Görlitzer Tabulatur-Buch* (1650), Scheidt took up the genre of the four-part chorale harmonization, offering 100 of the best-known chorales arranged in the order of the church year and Luther's catechism. These brief works may have been intended either to accompany the congregation or for use in *alternatim* performances; but in their free and extensive use of passing notes, suspensions and syncopations in the inner parts they are more advanced than the basically homophonic chorale settings in the Ammerbach and Celle tablatures, and form an unmistakable stylistic link with Bach's four-part chorales.

The publications of organ works by Scheidt and Steigleder were actually exceptional. Only seven tablature prints, including Scheidt's and Steigleder's, appeared in Germany before 1650. The German organ repertory of the early 17th century was almost entirely transmitted in manuscript. The most significant manuscript collection of the period 1620–40, the so-called LynarB or Lübbenau tablatures (now in *D-Bsb*), contains a repertory predominantly of chorale settings by anonymous composers, but it also includes organ chorales by Sweelinck, Jacob Praetorius (ii), Melchior Schildt, Scheidt and Scheidemann. The appearance of another important manuscript source, the two so-called Zellerfeld tablatures (now in *D-CZ*), led to the discovery of a large number of previously unknown works by Scheidemann. As a result there are now more extant compositions by Scheidemann than by any other 17th-century north German composer with the exception of Buxtehude. Moreover, they reveal Scheidemann not only to be the greatest Sweelinck pupil next to Scheidt but also to be the founder of the specifically north German school of organ composition

A total of 35 organ chorales by Scheidemann survive; most are transmitted in the form of cycles of several chorale verses (usually two or three), but it is not certain whether these sets of variations – any more than those of Scheidt and Steigleder – were necessarily intended as integral sets and not simply as collections from which the performer was expected to choose individual settings. Along with Scheidt, Scheidemann inherited Sweelinck's stylistic synthesis of the English virginalist keyboard idiom with the contrapuntal and cantus firmus techniques of the strict vocal forms – the bicinium, tricinium and chorale motet. And like Scheidt he replaced Sweelinck's relatively loose organization and love of variety with a stronger sense of internal unity, ensuring that the same rhythmic motion and cantus firmus treatment were maintained throughout a verse. Scheidemann's keyboard figuration is spun out more freely than Sweelinck's, betraying a growing independence from the patterned sequences and other techniques inherited from the virginalists. Scheidemann obtained variety by creating contrasts of register and tone-colour (he may have been the first in history to exploit the colouristic resources of the pedals for this

purpose), and by imaginatively constructing the opening imitations of his settings according to a large number of different schemes (using the cantus firmus or the countertheme as the subject, using basically short or long notes, direct or invertible counterpoint, etc.).

Unlike later north German composers Scheidemann did not use echo effects or highly embellished cantus firmi, preferring the more traditional and objective forms of Scheidt and Praetorius. Scheidemann's three-voice organ variations do occasionally colour the chorale melody but in an altogether new way, for the coloration does not take the form of instrumentally conceived displays of keyboard virtuosity (scales or sequential patterns) but rather, for the first time, features vocally inspired 'affective' decorations such as passing notes, suspensions and trills. The resulting style constitutes a basically new genre: the 'monodic' organ chorale (see the second verse of his *Erbarm dich mein, o Herre Gott*). It was to be further developed by Buxtehude and later by J.S. Bach.

As cycles, Scheidemann's variation sets occupy an intermediate position between those of Sweelinck and Scheidt. A few of Scheidemann's sets, like Sweelinck's, include transitional passages between the verses and are organized according to the increase in the number of voices; but most of them, consisting as a rule of only two or three verses, are closer to Scheidt's separable verses and a design based on systematic contrast, beginning, for example, with a strict four-voice setting of a plain cantus firmus, followed by a middle monodic chorale, and finally a verse in keyboard style for two or three voices. During a church service the opening variation possibly functioned as a prelude to the congregational singing, and the second and third as *alternatim* strophes.

Scheidemann also contributed one fantasia on a Lutheran chorale, *Jesus Christus, unser Heiland* (no.16 in the complete edition). It is his longest work – a free, multisectional piece and almost a rhapsodic composite of elements taken from the ricercare, bicinium and free toccata, in which the cantus firmus appears several times in each section, either plain or embellished. This is the first fully formed example of the north German chorale fantasia type that was to be cultivated soon afterwards by Tunder, Weckmann, Buxtehude, Bruhns and Lübeck. The liturgical role of such a piece is unclear.

Scheidemann continued, then, to contribute compositions to the dominant genre of the early 17th century, the chorale variation set, with its preference for the unadorned, plain cantus firmus, but he was also a considerable innovator with respect to form, virtually creating both the monodic chorale and the free chorale fantasia. Since both new forms embodied significant stylistic features of the mid-17th-century Baroque aesthetic – the monodic chorale representing an instrumental equivalent of the aria or arioso with basso continuo, and the chorale fantasia sharing with the concerto style the emphatic combination of two or three contrasting timbres – it is not surprising that, generally speaking, north German composers of the next generation were attracted to them at the same time that they lost interest in plain cantus firmus settings.

3. Chorale fantasia and chorale prelude, *c*1650–*c*1700: Buxtehude and the north German tradition. The north German repertory of the mid-17th century is transmitted for the most part in the so-called Lüneburg tablatures (in *D-Lr*), whose five principal manuscripts contain the works of composers active between about 1640 and 1660, including Matthias Weckmann, Delphin Strungk and Franz Tunder, along with many of the older generation represented in the Lynar B manuscripts (see above). In both collections the two principal types of chorale settings are the chorale variations and the chorale fantasia – both the strict imitative type (designated here as 'chorale ricercare') cultivated by Scheidt and Michael Praetorius and modelled on the motet, and the free toccata-like hybrid form first perfected by Scheidemann.

The chorale fantasia was extensively cultivated by Tunder, organist of the Marienkirche in Lübeck from 1641 until his death. Six of his nine surviving organ chorales are chorale fantasias. As he perfected the genre and transmitted it to later organists, the chorale fantasia became an imposing showpiece, an example of the so-called north German 'Prunkstil' (ornate style), and presumably intended for performance not in the service but in the famous Lübeck Abendmusik. Its basic structural plan is to present each chorale line twice, once ornamented in the soprano, and once unadorned in the bass. Systematic use of pre-imitation and points of imitation in the chorale lines are rare; the governing compositional principle is fragmentation: motifs derived from the first and last few notes of a chorale line are treated imitatively, in echo style, or are passed between the voices in complementary rhythmic patterns; quotations of the cantus firmus are freely embellished either with old-fashioned virtuoso passage-work or with Scheidemann's more restrained but affective ornamentation. In contrast to Tunder, his younger contemporary, Matthias Weckmann, organist at the Jacobikirche in Hamburg, was a conservative. His seven surviving organ chorales are all cast as chorale variations consisting of three or four verses in the style of Sweelinck and Scheidt. Apparently he did not even compose motet-inspired chorale ricercares as had his teacher, Jacob Praetorius. The two surviving chorale settings of J.A. Reincken, organist of St Katharinen in Hamburg and a Scheidemann pupil, are both large-scale chorale fantasias. They too use the keyboard and stylistic resources of the north German style including echoes, passage-work, imitative polyphony, fragmentation techniques, ornamented cantus firmus and, Reincken's hallmark, frequent hand-crossing.

There are over 40 surviving organ chorales by Buxtehude, Tunder's successor at Lübeck, and they constitute the most important contributions to the genre in the 17th century. His settings include chorale variations, chorale ricercares, chorale fantasias and chorale preludes. Buxtehude's chorale variations are mostly conservative, cast in the forms of bicinia and tricinia. The cantus firmus in these settings, however, is usually not presented in the traditional long notes but in normal rhythms, and the counter-voices are not mechanically patterned but rather freely spun out in the manner of Scheidemann. Buxtehude's variation 'suite' on *Auf meinen lieben Gott*, in which the individual verses or variations are set respectively in the forms of allemande and *double*, sarabande, courante and gigue, is unique in the history of the organ chorale (indeed, the keyboard style and the absence of an independent pedal part strongly suggest that the work was intended for the harpsichord). His chorale ricercares, too, are basically conservative, while his chorale fantasias use the fragmentation techniques and keyboard style

established by Tunder. An elaborate chorale fantasia on *Nun komm, der Heiden Heiland* – the single surviving organ chorale by Buxtehude's pupil Nicolaus Bruhns – is a remarkable combination of the obbligato part-writing of the older chorale ricercare with the free, multi-sectional chorale fantasia, incorporating the idiomatic passage-work characteristic of the north German genre.

Buxtehude's principal contributions to the organ chorale are his 30 short chorale preludes, which consist of a single presentation of the chorale melody. The chorale prelude can be best understood as a single chorale variation whose function in the church service was to introduce the hymn tune to be sung by the congregation (increasingly to an organ accompaniment), the congregational rendition of the chorale strophes constituting in effect the remaining variations. Just as Tunder had perfected Scheidemann's chorale fantasia, Buxtehude, in his chorale preludes, appropriated Scheidemann's monodic chorale, liberally ornamenting the soprano cantus firmus with expressive 'vocal' embellishments to a reserved accompaniment in the lower parts in which pre-imitation and other anticipations of the next chorale line are only occasionally used. Buxtehude's most successful compositions in this genre (e.g. *Durch Adams Fall*) convey the general 'affect' of the chorale text quite in the manner of a 19th-century character-piece for piano or, more to the point, in the manner of the contemporaneous devotional song. The six chorale preludes of Buxtehude's Hamburg contemporary, J.N. Hanff, his only surviving instrumental works, are almost all of the Buxtehude type, although Hanff's use of pre-imitation in the lower voices (a central German trait: see below) is more extensive.

4. Chorale fugue and chorale partita, *c*1650–*c*1700: Pachelbel and the central German tradition. While the north German group of Sweelinck disciples, beginning with Scheidemann and passing on mainly to the great Lübeck masters Tunder and Buxtehude, cultivated an approach to the organ chorale increasingly characterized by a flexible manipulation of its structure and dimensions, by the expressive embellishment of the cantus firmus and the general exploitation of an idiomatic keyboard style, the central German line, descended from Scheidt, continued to develop the stricter polyphonic genres based on imitative treatment of the cantus firmus or its presentation as an unadorned, long-note cantus planus; in either case its structural and melodic integrity remained substantially intact. The first significant source of organ music containing any chorale settings to appear in central Germany after the Ammerbach and Nörmiger tablatures of the late 16th century was the *Harmonia organica* (Nuremberg, 1645) by J.E. Kindermann. The organ chorales in the collection are already cast in one of the two characteristic central German genres of the mid-17th century: the chorale fugue, a short composition in which the first and second lines of the chorale (or the first line alone) are treated as a subject for fugal imitation (later chorale fugues typically treated only the first line).

Except for Kindermann's early and tentative experiments with the chorale fugue, the main exponents of the form in the later 17th century were the organists and church music directors of Saxony and Thuringia. The Mühlhausen organist J.R. Ahle, although best known for his sacred arias and concertos, also composed organ works including over 20 (surviving) organ chorales. More conservative than his contemporaries, he continued to compose chorale variations and polyphonic arrangements which, although designated 'chorale fugues', are unlike the prevailing central German chorale fugue, since not only the first line but the complete chorale melody is set in the manner of a chorale ricercare. The cantus firmus is not presented in long notes, but rather in the modern crotchet values. Ahle's settings, then, can be considered generically, if not chronologically, as a transitional stage between the chorale ricercare of Scheidt and the typical central German chorale fugue as cultivated, along with others, by the early members of the Bach family, notably by Johann Christoph Bach (1642–1703). A substantial manuscript collection of 44 short chorale preludes by Johann Christoph Bach survives, most of which are polyphonic settings in imitative style of the first line only (i.e. chorale fugues), although others set the second line or even the entire chorale. While the latter settings are close to the style of Ahle, the former clearly approach that of the leading master of the central German organ chorale, Pachelbel, who occupied significant positions in several central German centres, including Eisenach, Erfurt and Nuremberg. Among his nearly 80 surviving organ chorales are 12 short chorale fugues as well as seven sets of chorale partitas (the term is derived from the Italian *partite*: 'variations'). The chorale partita, along with the chorale fugue, was the most significant central German contribution to the organ chorale in the second half of the 17th century. It takes as its point of departure the formal principle of the 17th-century secular variations descended from Scheidt and Froberger. In contrast to the older variations each variation now retains the harmonic and structural properties as well as the original proportions – and even the original rhythmic values – of the pre-existent melody, so that there is virtually no rhythmic differentiation between the cantus firmus and the other parts. Moreover, the keyboard patterns and figurations of the accompanying parts are decorative rather than contrapuntal. Most of Pachelbel's organ chorales, however, are strict cantus firmus settings cast in a form often referred to as the 'Pachelbel type'. The complete chorale melody, typically unadorned, is presented in minims in the soprano or bass, each phrase prepared by an introductory pre-imitation usually derived from the cantus firmus. While it is sounding, the chorale cantus firmus is embellished as a rule either by two rapid counter-voices proceeding in semiquavers or by three accompanying parts in prevailing quaver motion. The non-motivic character of Pachelbel's accompanying counterpoint distinguishes his cantus firmus settings from those of Scheidt, in which the accompanying parts are based generally on chorale-generated motifs.

Pachelbel was also the creator of a two-part combination form in which the first part consists of a chorale fugue on the first line and the second part, connected to the first by a transitional passage, is a three- or four-voice cantus firmus setting of the entire chorale. The composition as a whole in effect resembles the first two sections of a variation set by Scheidt: the opening chorale ricercare (here reduced to a chorale fugue) is followed by the first cantus firmus variation.

The influence of Pachelbel's organ chorales can be observed in the compositions of his pupil J.H. Buttstett of Erfurt and those of F.W. Zachow of Halle, both of whom cultivated the chorale fugue as well as cantus planus

settings. The central German tradition is also reflected in the *Musicalische Kirch- und Hauss-Ergötzlichkeit* (Leipzig, 1709–13), by the Leipzig organist Daniel Vetter; it is a collection of well-known chorale melodies presented in two contrasting settings, simple four-part harmonization intended for the organ, and an embellished version in the style of the chorale partita.

The central German approach to the inherited organ chorale genres in the second half of the 17th century was, to a remarkable extent, just the opposite of that of north Germany. The north Germans created the chorale prelude by reducing the early 17th-century chorale variation form to a single variation, and they derived the chorale fantasia by incorporating elements of the secular toccata into the old chorale ricercare. Conversely, the chorale fugue was created in central Germany by reducing the early 17th-century chorale ricercare to the opening point of imitation, while the chorale partita represents the incorporation of the principles of the secular keyboard variation forms into the traditional chorale variations genre. Moreover, both abbreviated forms, the north German chorale prelude and the central German chorale fugue, evidently had the same liturgical function, serving as an introduction to the congregational singing of the chorale.

5. Early 18th century: J.S. Bach. Although the characteristic north and central German genres and techniques that had developed mainly during the second half of the 17th century were never totally isolated from one another, at the beginning of the 18th century they began to exert a particularly strong mutual influence. The tendency, already observed in the chorale preludes of Hanff, is quite noticeable in the compositions of the north German Georg Böhm, organist of the Johanniskirche in Lüneburg. Of Böhm's 18 surviving organ chorales, eight are chorale preludes of the Buxtehude type with the cantus firmus embellishments now more elaborate and extensive than before. But the accompanimental parts, reflecting central German tradition, make more consistent use of pre-imitation than is normally the case in Buxtehude's chorale preludes.

The central German influence on Böhm is most evident, however, in the fact that he was one of the principal exponents of the chorale partita and contributed five works to the genre. He also continued to write chorale variations of the older type in which, however, the cantus firmus, reflecting general stylistic developments of the late Baroque period, was internally expanded with spun-out sequential extensions or heavily ornamented in the north German manner. Finally, stylistic elements of the late Baroque vocal forms, particularly the continuo-like accompanimental patterns and motto devices of the contemporary aria, left their imprints on Böhm's organ chorales.

The synthesis of styles, traditions and genres reached its culmination in the organ works, as it had also in the vocal music, of Bach, more than half (about 155) of whose organ compositions are chorales based on a total of 75 different tunes. These compositions draw on all the principal organ chorale forms of the 17th and early 18th centuries, as well as upon vocal genres of the time, adopting them either directly or, more often, modifying or combining them into essentially new genres. Consequently, Bach's organ chorales have been variously classified according to the manner in which the chorale tune is used (e.g. cantus firmus chorale, chorale motet, chorale canon, melody chorale, ornamental chorale, bound or free), the treatment of the accompanying parts, the principles of formal design, or according to the historical or geographical traditions to which they evidently belong.

It is helpful to divide Bach's organ chorales into long or short forms, basing the distinction on the complete or incomplete presentation of the chorale melody; the presence or absence of interludes between the individual chorale phrases; and/or the setting of one or more verses of the chorale. There are, however, not only individual works but even genres of organ chorales by Bach that cannot be unambiguously classified even according to such broad criteria.

The most celebrated of Bach's short organ chorales are the great majority of settings included in the *Orgel-Büchlein* (BWV599–644), a collection of 45 chorale preludes mostly composed in Weimar between 1713 and 1716. They are usually quite short, often between ten and 20 bars; the chorale is normally presented as a continuous melody, essentially in its original rhythmic and melodic shape (melody chorale), to a contrapuntal accompaniment in the lower parts whose constant and unified motivic material, although almost always unrelated to the melodic substance of the chorale, is suggested by the emotional content or theological symbolism of the text. In effect, the chorale text, silent but implied by the traditional melody, is presented simultaneously with its exegesis by the counter-voices. No exact precedent is known for the typical chorale prelude of the *Orgel-Büchlein*. Antecedents can be found in the late 17th-century chorale partita, particularly as cultivated by Böhm, and in the chorale preludes of Buxtehude. Their influence is most prominent in those chorale preludes of the *Orgel-Büchlein* in which the cantus firmus is highly embellished (ornamental chorale) as in *Das alte Jahr vergangen ist* (BWV614), *O Mensch, bewein' dein' Sünde gross* (BWV622) and *Wenn wir in höchsten Nöten sein* (BWV641).

Two different principles of organization underlie Bach's large organ chorales. According to the first, several different settings of a single complete chorale (each in essence a short chorale) are presented in succession as a cycle. This is the additive principle of the chorale variations and chorale partita. Bach contributed to both genres, although he was not consistent in his terminology or practice. Early in his career (presumably *c*1700–07) he composed three cycles called 'Partite' (BWV766–8) in which both variations and 'partite' are included within each set. His greatest contribution to the chorale variation principle, *Einige canonische Veränderungen über das Weynacht-Lied Vom Himmel hoch* (Nuremberg, 1748), dates from the end of his life and is the most significant composition in the history of the genre. Chorale canons appear elsewhere in his work, including the *Orgel-Büchlein* (*In dulci jubilo* BWV608; *O Lamm Gottes, unschuldig* BWV618).

Bach more commonly created organ chorales of large dimension by using the principle of internal expansion, treating the chorale either as a subject extended by polyphonic imitation or as a cantus firmus framed by related or unrelated introductory and concluding material that also appears between the individual chorale lines as a recurring interlude. For the most part Bach neglected the typical north German chorale fantasia with its sectional organization and highly differentiated mixture

of techniques and styles. The clearest example among his organ chorales is a setting of *Christ lag in Todes Banden* (BWV718), which combines north German coloration, echo effects and gigue rhythms with contrapuntal techniques ultimately derived from Scheidt. Bach preferred the more unified forms of the central German tradition and continued to cultivate the 'Pachelbel type' of organ chorale in which each line of the chorale is systematically presented in imitation, usually with one voice presenting the melody as a true cantus firmus in long notes. Both the so-called large and small catechism chorales on *Aus tiefer Not* (BWV686, and 687), from the third part of the *Clavier-Übung* (Leipzig, 1739), belong to this category. The central German chorale fugue, setting only the first line or two of the chorale in imitative or fugal style, is represented in its simplest form by the fughetta on *Christum wir sollen loben schon* (BWV696) and, among the catechism chorales, in more elaborate fashion, by the fugue on *Jesus Christus, unser Heiland* (BWV689) and the fughetta on *Wir glauben all' an einen Gott* (BWV681). In the latter the heavily ornamented cantus firmus subject reflects the infiltration of north German style into the central German genre.

Bach had already enriched the chorale fugue in his earliest works, in many cases by adding obbligato countersubjects that provide both variety and a tension of systematic contrast not found in the chorale fugues of Pachelbel or his other predecessors. Examples are the settings of *Nun komm, der Heiden Heiland* and *Lob sei dem allmächtigen Gott* (BWV699 and 704). Bach's chorale fugues reach their culmination, however, in the large concertante fugues on *Allein Gott in der Höh sei Ehr* (BWV664) and *Herr Jesu Christ, dich zu uns wend* (BWV655), both from the '18 [actually 17] Great Chorales' revised in the composer's late Leipzig period. Here Bach combined the traditional fugue with elements of the trio sonata and the large format of the chorale fantasia. The imitation of the literal chorale subject is replaced with an ornamented version, still treated imitatively, to which are added strongly contrasting obbligato countersubjects and harmonically active interludes. But unlike the north German fantasia, unity is ensured here by textural and motivic consistency.

Bach's organ chorales on the largest scale are the extended cantus firmus settings among the '18' and the large catechism chorales. The complete chorale tune is presented as a long-note cantus firmus whose individual lines are separated by rests while the remaining parts present interludes, a framing introduction and coda to the composition, and accompany the cantus firmus. The most important achievement of these compositions is the imaginative and highly unified organization of the accompanying parts. They characteristically treat one thematic idea throughout and are themselves cast in the form of an almost autonomous composition, usually retaining the basic texture of imitative polyphony: a fugue (e.g. *Nun komm, der Heiden Heiland* BWV661); a trio sonata (*Christ, unser Herr, zum Jordan kam* BWV684); a three-part invention (*Komm, Heiliger Geist* BWV651); or a fugue cast in the rhythm of a sarabande (*Komm, Heiliger Geist* BWV652).

The 'Schübler' chorales, published in Zella about 1748–9, are all arrangements of movements from earlier cantatas. In several of these Bach created cantus firmus settings in which the accompaniments are based on the basso ostinato principle of periodic repetition applied either relatively strictly, as in *Meine Seele erhebt den Herrn* (BWV648), or modified and expanded to resemble a songlike accompanied melody that is repeated several times in the course of the piece, in virtually total independence from the chorale cantus firmus. The settings of *Ach bleib bei uns, Herr Jesu Christ* (BWV649) and *Wachet auf, ruft uns die Stimme* (BWV645) present this new monodic type in its clearest form. The lyric style, combined with the periodic structure of the basso ostinato, served as a model for the next generation.

Bach's contemporaries, notably Telemann, J.G. Walther and G.F. Kauffmann, generally cultivated the same genres and styles as Bach, but their works are considerably reduced in scale and simplified in texture. The contrapuntal style, however, especially in many of Walther's surviving organ chorales, occasionally makes them practically indistinguishable from Bach's. Most notable are the organ chorales published in Kauffmann's *Harmonische Seelenlust* (1733–6), a collection of 98 chorale preludes and simple figured bass harmonizations for almost all of the same melodies; like the collections of Bach, or even Scheidt's *Tabulatura nova*, it was evidently an attempt to survey the variety of organ chorale types available at the time. Telemann's 48 chorale preludes (Hamburg, 1735) also contain twofold settings of each chorale: a three-part chorale ricercare with long-note cantus firmus, then a bicinium for unadorned cantus firmus and a freely patterned, running counter-voice.

6. After 1750. The generation of organ composers after Bach who were active in central Germany (J.L. Krebs, G.A. Homilius and J.P. Kellner – all Bach pupils) occasionally composed organ chorales reminiscent of Bach's style, as did his pupils and others at Berlin, including J.P. Kirnberger, F.W. Marpurg and J.F. Agricola. But in general the contrapuntal genres were almost entirely abandoned after 1750. Indeed, the composition of organ chorales in the later 18th century was increasingly conceived in terms of mood-setting accompaniments of congregational singing. The emphasis on creating a generalized atmosphere also prevailed in the chorale preludes of the period, which in fact only rarely contained any reference to the chorale melody except the occasional quotation of an isolated motif. Homilius and his pupil C.G. Tag wrote a number of melody-dominated chorale preludes modelled after the lyric type in Bach's 'Schübler' chorales, as well as ostinato-accompanied chorales inspired by the same collection.

During the first half of the 19th century organ music for the church service was produced in enormous quantities, but with few exceptions it represented the qualitative nadir of its history. A deliberately neutral and totally utilitarian church style was cultivated, characterized by chordal texture, moderate tempos and stereotyped cadences, modulations and rhythms. Chorale preludes, too, whether based on the cantus firmus tune or not, were generally composed in this style throughout much of the century. The 'Bach Renaissance', however, begun in the 1820s and pursued vigorously after the middle of the century, exerted an increasing influence on the genre. It is evident, for example, in the 11 chorale preludes for organ composed by Brahms (1896, published posthumously as op.122); these are reminiscent at times of Bach's large-scale cantus firmus chorales but are mostly cast in the miniature forms of the *Orgel-Büchlein*, which are quite

compatible with the Romantic keyboard tradition of the character-piece or song without words.

Mendelssohn's Six Sonatas op.65 (composed 1844–5), perhaps the most significant organ works from the first half of the 19th century, represent a more original assimilation of Bach's influence; three of them (nos.1, 3 and 6), which like all ambitious 19th-century organ music were concert pieces and not intended for the church service, use chorale melodies and are therefore often described as 'chorale sonatas', although they are not written in the Classical sonata allegro form. Sonata no.6 indeed is in the form of the Baroque chorale partita, a form that had been sporadically cultivated throughout the late 18th and early 19th centuries. The variations (on *Vater unser im Himmelreich*) begin with a simple chordal setting followed by a series of cantus firmus variations culminating in a chorale fugue on the first line of the tune. The lyrical final section, a character-piece, is not related in any obvious way to the chorale. Mendelssohn's organ sonatas inspired numerous imitations that formed important links with Reger's chorale fantasias of 1898–1900; two of Reger's three fantasias op.52 (on *Wachet auf, ruft uns die Stimme* and *Halleluja! Gott zu loben*) achieved a synthesis of the modern and backward-looking tendencies of the 19th century. They combine the principles of chorale variation with those of the symphonic poem, using all the technical and tonal resources of the Romantic style and the Romantic organ. But Reger, like Brahms and other late 19th-century composers, also composed in the smaller organ forms, particularly chorale preludes which, unlike the large-scale chorale fantasias, were conceived for the church service. In general, however, Reger's organ works were intended for concert performance, so his influence on the renewal of a genuinely liturgical organ repertory in the 20th century was only indirect.

That renewal resulted rather from the broad restoration of the traditional Lutheran liturgical and musical heritage that had been increasingly pursued throughout the late 19th and early 20th centuries. More immediately, it was the inevitable consequence of the *Orgelbewegung* (*see* ORGAN, §VII), which itself grew from the restoration movement. The *Orgelbewegung* called both for the authentic reconstruction of historical instruments and for the revival of the sound-ideal of the Baroque organ. These developments, together with the general revival of composers' interest in polyphony in the 1920s, led to the extensive composition of new, serious organ music, which quite prominently included the intensive cultivation of the organ chorale. The influential toccata *Wie schön leucht' uns der Morgenstern* (1923) by Heinrich Kaminski, which makes systematic use of Baroque-style terraced dynamics, along with Kaminski's Chorale Sonata of 1926 and his Three Chorale Preludes of 1928, are characteristic of the decade. So too are Günter Raphael's Five Chorale Preludes op.1 (1922) and his Chorale Partita op.22 on *Ach Gott vom Himmel sieh darein*.

The desire to provide organ music for the church service resulted by the 1930s in an even greater concentration on the traditional chorale genres, particularly the chorale prelude, understood at this time as a composition of either small or large dimensions in which the cantus firmus is subject to strict or free treatment, and the so-called organ chorale, now the term for a specific genre, namely, simple settings of the complete melody intended for *alternatim* performance. But the preference was at first for the multi-sectional chorale partita, a form not intended for the service. Its cultivation testified to the same artistic interest in creating large-scale and varied polyphonic forms that had motivated the cultivation at the same time of the chorale mass among the vocal genres (see §I, 6 above).

The leading composers of chorale settings for organ after the 1930s were J.N. David, Hugo Distler and Ernst Pepping. David's multi-volume *Choralwerk*, begun in 1932, includes the forms of chorale partita, chorale fantasia and chorale prelude, and in the later volumes is marked by a technique related to serial procedures, the entire texture being permeated by the substance of the chorale melody. Distler's chorale partitas of 1933, with their undecorated cantus firmi and ornate contrapuntal elaborations, on the other hand, are retrospective, reflecting the influence of Scheidt. Distler's 1938 collection of *Kleine Orgelchoralbearbeitungen* op.8 no.3 are more modest settings designed for the service.

The most prolific modern contributor of organ chorales for church use was Pepping. His three-part *Grosses Orgelbuch* (1939) consists of 40 settings of chorales arranged according to the church year. 27 are cast as chorale preludes and 13 as organ chorales in the sense just described. In 1940 he published a less difficult collection of 18 chorale preludes and organ chorales in his *Kleines Orgelbuch*. In 1953, after a gap of 12 years in the production of chorale-based organ music, he returned to the genre with the publication of three partitas on *Sterbechoräle* (chorales on death). This was followed in 1958 by 12 simple chorale preludes and in 1960 by 25 organ chorales on settings for the *Spandauer Chorbuch* (see §I, 6 above). The chorale partitas in Helmut Bornefeld's multi-volume *Choralwerk* (composed 1948–59), his chorale preludes (1958–60) and his three *Choralkonzerte* (1946–8), as well as the 30 chorale preludes (1945–6) of Siegfried Reda, are all notable for their emphasis on colour, a neo-romantic gloss on general neo-Baroque tendencies.

Other composers of organ chorale settings around the middle of the century include Armin Knab, Max Drischner, H.W. Zimmermann and Wolfgang Wiemer; among those active somewhat later were Günter Neubert, K.U. Ludwig, Herbert Beuerle and Rolf Schweizer. J.O. Bender, a pupil of Distler's who spent some time in the USA (1960–76, 1979–82), was a significant factor in the encouragement of American Lutherans to compose chorale-based organ works, among them Paul Bunjes, D.A. Busarow, Ludwig Lenel, Paul Manz and C.F. Schalk.

An important subgroup of the chorale prelude is the chorale intonation, a short introduction to the congregational singing of a chorale, consisting of two- to four-part imitative counterpoint based on the opening of the chorale melody. Although essentially an improvised tradition, many examples of these diminutive organ preludes are found in such published anthologies of chorale harmonizations as M.G. Fischer's *Choral-Melodien der Evangelischen Kirchen-Gemeinde* (Gotha, 1820–21), A.F. Hess's *Rheinisch westphalisch Choral-buch* (Elberfeld, 1840), H.M. Poppen, P. Reich and A. Strube's *Orgelvorspiele zum Evangelischen Gesangbuch* (Berlin, 1953), W. Opp and D. Schuberth's *Singe, Christenheit* (Munich, 1981) and the newer collections designed for use with the *Evangelisches Gesangbuch*.

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ROBERT L. MARSHALL/ROBIN A. LEAVER

Chorale variations. In its most restricted historical sense, a series of compositions or sections of a composition generally for the organ in which the same chorale melody is presented several times in succession, each time in a different polyphonic arrangement (e.g. as a chorale ricercare, a long-note cantus firmus surrounded by a variety of contrapuntal voices and patterns, a simple harmonized tune). Chorale variations were cultivated most extensively in the early 17th century, chiefly by Sweelinck, Scheidt and Scheidemann. With the exception of Sweelinck's variations, which are connected by transitional passages, it is not certain that the early 17th-century chorale variation set was intended to be performed in its entirety as an integral cycle. Since the 18th century the term has been used interchangeably with 'chorale partita', and the distinctions between the two genres have disappeared.

See CHORALE SETTINGS.

ROBERT L. MARSHALL

Choralflöte (Ger.). *See under* ORGAN STOP (*Choralbass*).

Choral Harmonists' Society. Amateur choir formed in London in 1833. *See* LONDON, §VI, 2(i).

Choralreform (Ger.: 'chant reform'). A term used in German for any of the major revisions of Western ecclesiastical chant that have taken place from time to time and that have generally been associated with liturgical reforms; the term excludes changes occurring in the chant repertory through gradual evolution. Examples are the revisions of the chant, and the promulgation of authoritative texts of the chant repertory, in the Carolingian era, in the 16th century and in the 20th century after the work of the monks of Solesmes. The word is applied particularly to the editing of the chant repertory, undertaken for their own use, by most of the Western religious orders. Although the term seems never to have been used in connection with Eastern chant, similar revisions of chant were undertaken by hymnographers such as the Greek scholar CHRYSANTHOS OF MADYTOS.

See also PLAINCHANT and articles on individual Western rites.

GEOFFREY CHEW

Choralvorspiel (Ger.). *See* CHORALE PRELUDE.

Chorasselt. An anagram of his name with which CHARLES OTS signed many of his works.

Chord (Fr. *accord*; Ger. *Akkord, Klang*; It. *accordo*). The simultaneous sounding of two or more notes. Chords are usually described or named by the intervals they comprise, reckoned either between adjacent notes or from the lowest: the TRIAD, for instance, consists of two 3rds (reckoning between adjacent notes) or, equally, a 3rd and a 5th (reckoning from the lowest note). In functional harmony the ROOT of a chord is the note on which it seems to be built. If the lowest note of the chord is also its root, it is said to be in root position; if not, it is said to be in INVERSION (i). If a triad is inverted it becomes either a SIXTH CHORD or a SIX-FOUR CHORD.

See also ADDED SIXTH CHORD; ALTERED CHORD; AUGMENTED SIXTH CHORD; DIMINISHED SEVENTH CHORD; DOMINANT SEVENTH CHORD; DOPPELLEITTONKLANG: DOUBLING (i); MYSTIC CHORD; NEAPOLITAN SIXTH CHORD; NINTH CHORD; SEVENTH CHORD; SPACING; SUBSTITUTE CHORD; and 'TRISTAN' CHORD.

□

Chordal style. A style in which all parts move in the same rhythm, thus producing a succession of chords. *See* HOMOPHONY.

Chordophone. General term for musical instruments that produce their sound by setting up vibrations in a stretched string. Chordophones form one of the original four classes of instruments (along with idiophones, membranophones and aerophones) in the hierarchical classification devised by E.M. von Hornbostel and C. Sachs and published by them in *Zeitschrift für Ethnologie* in 1914 (Eng. trans. in *GSJ*, xiv, 1961, pp.3–29, repr. in *Ethnomusicology: an Introduction*, ed. H. Myers, London, 1992, pp.444–61). Their system, which draws on that devised by Victor-Charles Mahillon for the Royal Conservatory in Brussels and is widely used today, divides instruments into groups which employ air, strings, membranes or sonorous materials to produce sounds. Various scholars, including Galpin (*Textbook of European Instruments*, London, 1937) and Sachs (*History of Musical Instruments*, New York, 1940), have suggested adding electrophones to the system, but it has not yet been formally extended.

Chordophones are subdivided into zither-like instruments including the piano and harpsichord, classified as 'simple chordophones', and 'composite chordophones'

where the structure includes a neck, yoke or other component which acts as a string holder. The plucked drums, which were classified with the membranophones by Hornbostel and Sachs, have since been identified as variable tension chordophones but the classified list has not yet been updated. Each category is further subdivided according to the more detailed characteristics of an instrument. A numeric code, similar to the class marks of the Dewey decimal library classification system, indicates the structure and physical function of the instrument. The Hornbostel-Sachs classification (from the *GSJ* translation, with minor alterations) follows as an appendix to this article.

For further information on the classification of instruments in general, *see* INSTRUMENTS, CLASSIFICATION OF. *See also* VARIABLE TENSION CHORDOPHONE.

APPENDIX

3 *Chordophones*: one or more strings are stretched between fixed points
31 *Simple chordophones or zithers*: the instrument consists solely of a string bearer, or of a string bearer with a resonator which is not integral and can be detached without destroying the sound-producing apparatus
311 *Bar zithers*: the string bearer is bar-shaped; it may be a board placed edgewise
311.1 *Musical bows*: the string bearer is flexible (and curved)
311.11 *Idiochord musical bows*: the string is cut from the bark of the cane, remaining attached at each end
311.111 *Mono-idiochord musical bows*: the bow has one idiochord string only – found in New Guinea (Sepik River), Togo
311.112 *Poly-idiochord musical bows or harp-bows*: the bow has several idiochord strings which pass over a toothed stick or bridge – found in West Africa, among the Fang
311.12 *Heterochord musical bows*: the string is of separate material from the bearer
311.121 *Mono-heterochord musical bows*: the bow has one heterochord string only
311.121.1 *Without resonator*: NB if a separate, unattached resonator is used, the specimen belongs to 311.121.21; the human mouth is not to be taken into account as a resonator
311.121.11 *Without tuning noose*: found in Africa (*ganza*)
311.121.12 *With tuning noose*: a fibre noose is passed round the string, dividing it into two sections – found in south-equatorial Africa
311.121.2 *With resonator*
311.121.21 *With independent resonator*: found in Borneo
311.121.22 *With resonator attached*
311.121.221 *Without tuning noose*: found in southern Africa (*hade, thomo*)
311.121.222 With tuning noose – found in southern Africa, Madagascar (*gubo, hungo*)
311.122 *Poly-heterochord musical bows*: the bow has several heterochord strings
311.122.1 *Without tuning noose*: found in Oceania (*kalove*)
311.122.2 *With tuning noose*: found in Oceania (*pagolo*)
311.2 *Stick zithers*: the string carrier is rigid
311.21 *Musical bow cum stick*: the string bearer has one flexible, curved end (NB stick zithers with both ends flexible and curved, like the Basuto bow, are counted as musical bows) – found in India
311.22 *(True) stick zithers*: NB round sticks which happen to be hollow by chance do not belong on this account to the tube zithers but are round-bar zithers; however, instruments in which a tubular cavity is employed as a true resonator are tube zithers
311.221 *With one resonator gourd*: found in India (*ṭuila*), Celebes [now Sulawesi]
311.222 *With several resonator gourds*: found in India (*vīṇī*)
312 *Tube zithers*: the string bearer is a vaulted surface
312.1 *Whole-tube zithers*: the string carrier is a complete tube
312.11 *Idiochord (true) tube zithers*: found in Africa and Indonesia (*valiha*)
312.12 *Heterochord (true) tube zithers*
312.121 *Without extra resonator*: found in South-east Asia (*čhakhē*)
312.122 *With extra resonator*: an internode length of bamboo is placed inside a palm leaf tied in the shape of a bowl – found in Timor
312.2 *Half-tube zithers*: the strings are stretched along the convex surface of a gutter
312.21 *Idiochord half-tube zithers*: found in Flores
312.22 *Heterochord half-tube zithers*: found in East Asia (*qin, koto*)
313 *Raft zithers*: the string bearer is composed of canes tied together in the manner of a raft
313.1 *Idiochord raft zithers*: found in India, Upper Guinea, central Congo
313.2 *Heterochord raft zithers*: found in the north Nyasa region
314 *Board zithers*: the string bearer is a board; the ground too is to be counted as such
314.1 *True board zithers*: the plane of the strings is parallel with that of the string bearer
314.11 *Without resonator*: found in Borneo
314.12 *With resonator*
314.121 *With resonator bowl*: the resonator is a fruit shell or similar object, or an artificially carved equivalent – found in the Nyasa region
314.122 *With resonator box* (*box zither*): the resonator is made from slats (zither, Hackbrett, piano)
314.2 *Board zither variations*: the plane of the strings is at right angles to the string bearer
314.21 *Ground zithers*: the ground is the string bearer; there is only one string – found in Malacca [now West Malaysia], Madagascar
314.22 *Harp zithers*: a board serves as string bearer; there are several strings and a notched bridge – found in Borneo
315 *Trough zithers*: the strings are stretched across the mouth of a trough – found in Tanganyika [now part of Tanzania]
315.1 *Without resonator*
315.2 *With resonator*: the trough has a gourd or a similar object attached to it
316 *Frame zithers*: the strings are stretched across an open frame
316.1 *Without resonator* (perhaps among medieval psalteries)
316.2 *With resonator*: found in West Africa (*kani*)
32 *Composite chordophones*: a string bearer and a resonator are organically united and cannot be separated without destroying the instrument
321 *Lutes*: the plane of the string runs parallel with the soundtable
321.1 *Bow lutes or pluriarcs*: each string has its own flexible carrier – found in Africa (*nsambi*)
321.2 *Yoke lutes or lyres*: the strings are attached to a yoke which lies in the same plane as the soundtable and consists of two arms and a crossbar
321.21 *Bowl lyres*: a natural or carved-out bowl serves as the resonator (East African lyre)
321.22 *Box lyres*: a built-up wooden box serves as the resonator (kithara, crwth)
321.3 *Handle lutes*: the string bearer is a plain handle; subsidiary necks are disregarded, as are also lutes with strings distributed over several necks, like the harpo-lyre, and those like the lyre-guitars, in which the yoke is merely ornamental
321.31 *Spike lutes*: the handle passes diametrically through the resonator
321.311 *Spike bowl lutes*: the resonator consists of a natural or carved-out bowl – found in Persia [now Iran], India, Indonesia
321.312 *Spike box lutes or spike guitars*: the resonator is built up from wood – found in Egypt (*rabāb*)
321.313 *Spike tube lutes*: the handle passes diametrically through the walls of a tube – found in China, Indochina [now Vietnam]
321.32 *Necked lutes*: the handle is attached to or carved from the resonator, like a neck
321.321 *Necked bowl lutes* (mandolin, theorbo, balalaika)
321.322 *Necked box lutes or necked guitars* (violin, viol, guitar): NB a lute whose body is built up in the shape of a bowl is classified as a bowl lute
321.33 *Tanged lutes*: the handle ends within the body resonator
322 *Harps*: the plane of the strings lies at right angles to the soundtable; a line joining the lower ends of the strings would point towards the neck
322.1 *Open harps*: the harp has no pillar
322.11 *Arched harps*: the neck curves away from the resonator – found in Myanmar and Africa
322.12 *Angular harps*: the neck makes a sharp angle with the resonator – found in Assyria, ancient Egypt, ancient Korea
322.2 *Frame harps*: the harp has a pillar
322.21 *Without tuning action* (all medieval harps)
322.211 *Diatonic frame harps*
322.212 *Chromatic frame harps*
322.212.1 *With the strings in one plane* (most early chromatic harps)

322.212.2 *With the strings in two planes crossing one another* (the Lyon chromatic harp)
322.22 *With tuning action*: the strings can be shortened by mechanical action
322.221 *With manual action*: the tuning can be altered by hand levers (hook harp, dital harp, harpinella)
322.222 *With pedal action*: the tuning can be altered by pedals
323 *Harp-lutes* [bridge-harps]: the plane of the strings lies at right angles to the soundtable; a line joining the lower ends of the strings would be perpendicular to the neck; notched bridge – found in West Africa (*kora*)

[*Variable tension chordophones*: formerly defined as plucked drums. For classification *see* MEMBRANOPHONE]

Suffixes for use with any division of this class:
4 sounded by hammers or beaters
5 sounded with bare fingers
6 sounded by plectrum
7 sounded by bowing
71 with a bow
72 by a wheel
73 by a ribbon [*Band*]
8 with keyboard
9 with mechanical drive

Appendix reprinted from Hornbostel and Sachs, 1914 (by permission of Limbach Verlag, Berlin); Eng. trans., 1961/*R*

HOWARD MAYER BROWN/FRANCES PALMER

Chord zither. *See* AUTOHARP. *See also* HARP ZITHER.

Chorēgia. Part of a system of *leitourgiai* in ancient Greece whereby the rich financed expensive public services. A *chorēgia* was assigned to an individual *chorēgos*, who was responsible for setting up a chorus to compete in dithyramb, tragedy or comedy at a public religious festival. Competing *chorēgoi* cast lots for priority in choosing an aulos player to accompany the chorus. Each *chorēgos* enlisted *choreutai* (members of a chorus) and funded their teacher, training facilities, board and lodging, costumes and accessories. Although the bulk of our information pertains to Athens, where the *chorēgia* was abolished in the late 4th century BCE, there is evidence of *chorēgiai* in other ancient Greek cities.

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DENISE DAVIDSON GREAVES

Choreinbau. *See* VOKALEINBAU.

Choreography. *See* BALLET and DANCE.

Choreometrics. A system of analysis of dance performance. *See* CANTOMETRICS.

Choristfagott (Ger.). An early name for the dulcian. *See* BASSOON, §2.

Chorley, Henry F(othergill) (*b* Blackley Hurst, nr Billinge, Lancs., 15 Dec 1808; *d* London, 16 Feb 1872). English writer and critic. He received some musical training from Jakob Zeugheer (J. Zeugheer Herrmann), and wrote the libretto for Zeugheer's opera *Angela of Venice* (*c*1825). For a while he worked as a clerk in a firm of merchants, a position he detested. In 1830 he began to write articles and reviews for the new weekly *The Athenaeum* and in 1834 joined its staff in London. There he began a long career as the author of plays, novels, poems and essays; he also wrote librettos for Emanuele Biletta (*White Magic*, 1852), Vincent Wallace (*The Amber Witch*, 1861) and Sullivan (*The Sapphire Necklace*, *c*1862), and translated operas by Auber, Cimarosa, Gluck, Gounod, Mercadante and Meyerbeer. His contributions to *The Athenaeum* included weekly notices of musical events in London. His operatic enthusiasms were for the works of Rossini and Meyerbeer. He considered himself the English discoverer of Gounod, and the first English performance of *Faust* took place in Chorley's translation (1863, Her Majesty's Theatre) which, though sometimes ridiculed as stilted, was used on the English stage for many decades. During the 1860s he also advocated the revival of Gluck's operas. Verdi's operas he disliked and Wagner's he detested. Schumann's music repelled him. He admired Mendelssohn, however, almost without reservation, and in 1847 attempted to persuade him to set his own adaptation of Shakespeare's *The Winter's Tale*. Towards the end of his life he promoted the career of Arthur Sullivan. Although performers went in and out of his favour, he exerted his influence consistently on behalf of Pauline Viardot and Charles Santley and was a life-long supporter of the conductor Michael Costa.

Along with J.W. Davison, Chorley was the most influential of the mid-Victorian musical journalists in the eyes of his contemporaries. His books, though hastily put together, have contributed largely to later generations' understanding of mid-Victorian musical taste. *Music and Manners in France and Germany* (1841) is a record of professional travel; most of it was re-used for *Modern German Music* (1854). His masterpiece, *Thirty Years' Musical Recollections* (London, 1862), a year-by-year summary of London operatic seasons from 1830 to 1860, contains informative digressions on contemporary singers and composers and chronicles Chorley's belief that, because of Benjamin Lumley's poor management, Her Majesty's Theatre declined until, after 1847, it was gradually supplanted as the principal opera house of London by the Royal Italian Opera at Covent Garden.

Chorley retired from *The Athenaeum* in 1868, though he continued to contribute occasional reviews and letters. He was said to be moody, quarrelsome and eccentric, and alienated many of his musical and literary friends though he remained intimate with Dickens, to whom he dedicated his novel *A Prodigy: a Tale of Music* (1866). At the end of his life he was working on a study of Rossini's music and his own autobiography; substantial portions of the autobiography were used in Hewlett's compilation.

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ROBERT BLEDSOE

Choro. A term with various meanings in Brazilian popular music. Generically *choro* denotes urban instrumental ensemble music, often with one group member as a soloist. Specifically it refers to an ensemble of *chorões* (musician serenaders) that developed in Rio de Janeiro around 1870. One of the first known *choros* was organized by the popular composer and virtuoso flautist Joaquim Antonio da Silva Callado (1848–80). In the mid-19th century the instrumental ensemble generally included flute, clarinet, ophicleide, trombone, *cavaquinho* (a type of ukelele), guitar and a few percussion instruments (particularly the tambourine). The repertory of *choro* ensembles consisted mostly of dances of European origin performed at popular festivities. For the serenades the band accompanied sentimental songs, such as *modinhas*, performed by a solo singer. No special music was composed for the *choros* at that time, but such designations as *polka-choro* and *valsa-choro* indicate the nationalization of European dances in Brazil.

In the 20th century the *choro* or *chorinho* has been closely connected with other popular dances of urban Brazil such as the MAXIXE, the *tango brasileiro* and the SAMBA. All have the same rhythmic patterns (syncopated binary figures), although tempo and instrumentation are distinguishing features. The originality of the *choro* of the 1930s and 1940s, for example those of the Velha Guarda band of 'Pixinguinha' (Alfredo da Rocha Viana), lies in the typical virtuoso improvisation of instrumental variations and the resulting imaginative counterpoint.

See also LATIN AMERICA, §IV; BRAZIL, §III, 1(i).

GERARD BÉHAGUE

Choron, Alexandre(-Etienne) (*b* Caen, 21 Oct 1771: *d* Paris, 29 June 1834). French writer on music, instructor, publisher and composer. While still a boy, he taught himself Hebrew and German and acquired a permanent interest in scientific experiment and a fascination for music theory and the techniques of composition. Although he reached the age of 16 before taking music lessons, he had already attained elementary skill on keyboard and other instruments. He greatly valued a friendship with Grétry which began in his 20th year and which suggests that he moved to Paris after his father's death.

Choron's earliest publications, the three-volume *Principes d'accompagnement des écoles d'Italie* (1804) and *Principes de composition des écoles d'Italie* (whose publication was announced for 1806 even though it did not appear until the end of 1808 or early 1809 - the preface is dated 9 December 1808), include courses in thoroughbass together with instruction in counterpoint and fugue, implemented by exercises from Sala, Martini, Marpurg and Fux. In February 1806 he undertook the editing for August Leduc of the scores of Haydn's symphonies. He began his activities as a music publisher in partnership with Leduc in November of that year, in order to exploit a licence for lithographic printing bought from Frédéric André in 1807. His partnership with Leduc ended in late 1811. Choron published works by Josquin, Goudimel, Palestrina and Carissimi, as well as Italian and German music up to the time of Bach. In 1827 his daughter Alexandrine (*d* 1835) took over the running of her business, which after her marriage in 1832 to the composer and teacher Stéphano Nicou took the company name of the Société Nicou-Choron. There followed the two-volume *Dictionnaire des musiciens* (1810–11) in which Fayolle was his collaborator. Choron was too idealistic to be financially successful, and his attention to business was limited by his scholarly and scientific pursuits. What might have been his magnum opus, *Introduction à l'étude générale et raisonnée de la musique*, remained unfinished. He was forced to teach music and accept public appointments.

In 1811 he was appointed a corresponding member of the Beaux-Arts class of the Institut de France in succession to Framery. From 1812 until Napoleon's downfall he was Directeur de la Musique des Fêtes Publiques. His essays on plainsong and church music led to his nomination for the task of reorganizing music in French cathedrals and in the royal chapel after the restoration of the Bourbon monarchy. In January 1816 Louis XVIII made him régisseur général of the Académie Royale de Musique. According to Fétis he turned the Opéra 'into a trial theatre', and his dismissal after little more than a year enabled him to devote his energy to the founding of his Institution Royale de Musique Classique et Religieuse. He secured public grants for it between 1826 and the Revolution of 1830, but Charles X's attempt to revive absolutism led the new government under Louis Philippe to discontinue expenditure associated with royal privilege.

The reduced budget not only proved disastrous for Choron but incurred disappointment for music lovers in general, as Choron's students associated with other schools to give choral festivals in Notre Dame, St Sulpice and provincial cathedrals. The programmes included unaccompanied works of the Renaissance, together with Baroque oratorios with orchestra and music of later periods. After years of decline his school was revived by Niedermeyer and renamed Ecole de Musique Religieuse Classique. It remains the most substantial testimony to the work of an influential idealist during a time when French musical life badly needed ideals.

Although a few Conservatoire pupils sought Choron's instruction, his school produced no outstanding composers until the Niedermeyer régime after 1836; yet Choron had a widespread influence on teachers, organists, choralists and those who were awakening to the importance of music history. His inexpensive editions of polyphonic and choral music were invaluable, despite the later issue of most of the works in better format by Proske and the Regensburg scholars and by English and German publishers; nor were his labours towards the revival of plainsong in vain, though the work of the Benedictine monks of Solesmes superseded them. His interest in the Baroque masters was more a revival than a novelty, and contributed indirectly to the demand for scholarly editions. The *Manuel complet de musique vocale et instrumentale*, published after his death by his collaborator, La Fage, was uniquely valuable in its day. In a country whose musical tradition was almost entirely unscholarly, and focussed on the capital, Choron stimulated interest that made his own publications impermanent.

He composed chiefly sacred music, including a *Messe brève*, a *Magnificat*, a *Stabat mater* and numerous motets, both *a cappella* and with organ accompaniment. His opera, *Nadir et Salyha*, was produced in Kassel in 1811. He also wrote a number of songs, of which *La sentinelle* (1810) was popular in his lifetime.

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Chorsaite (Ger.). *See* CHANTERELLE.

Chorton (Ger.: 'choir pitch'). A term applied in Germany and the Habsburg Lands to describe a pitch level used in the performance of church music. *Chorton* has been associated with many different pitch levels. In the Habsburg Empire and in southern Germany until the late 18th century it denoted a pitch a whole-tone below CORNET-TON (which was *a*′ = *c*465), thus about *a*′ = 413. This was directly analogous to the practice in Italy, where *tuono corista* was originally a whole-tone below the pitch of cornetts. In northern Germany, as Praetorius explained (*Syntagma musicum*, ii, 1618), many organs that had been built at a low pitch were raised a whole tone. The level of Chorton therefore rose at this time: confusingly, Praetorius used the term *ChorThon* to mean both low and high pitch levels. The association of Chorton with a high pitch in Germany was reinforced in the last decade of the 17th century when CAMMERTON (secular instrumental pitch) shifted its meaning downwards as the traditional Renaissance woodwind instruments (which had generally been pitched at *Cornet-ton*) made way for new French woodwinds that arrived in the 1680s and were pitched between *a*′ = 385 and *a*′ = 425 (*see* PITCH, §I). Chorton came to be associated with most organs, brass instruments and cornetts, pitched at an average of *a*′ = *c*465 (i.e. the old Cornet-ton). Chorton was also applied to a small number of organs that were built at higher pitch levels, from *a*′ = 437 to *a*′ = 486. An important reason for the existence of these organs was to save tin on pipes; if they were used only to accompany voices, there was no need to tune them to an exact pitch standard. By the early 19th century most new organs were pitched at Kammerton (i.e. *a*′ = *c*440).

BRUCE HAYNES

Chorus (i) [choir] (from Gk. *choros*; Fr. *choeur*; Ger. *Chor*; It., Sp. *coro*). A group of singers who perform together either in unison or, much more usually, in parts; also, by extension, a work, or movement in a work, written for performance by such an ensemble (e.g. the 'Hallelujah' chorus in Handel's *Messiah*). In the performance of part-music a distinction is generally observed between a group of soloists (one singer to each part) and a chorus or choir (more than one singer, usually several or many, for each part); this distinction is not, however, without its exceptions (e.g. the solo *petit choeur* of the 17th-century French *grand motet*). The designations 'chorus' and 'choir' are often used in conjunction with qualifying terms indicative of constitution or function (e.g. mixed choir, male voice choir, festival chorus, opera chorus). Moreover at various times and places certain types of chorus and choir have been generically designated by terms lacking the words 'chorus' and 'choir' (e.g. *schola cantorum*, glee club, singing society, chorale). In English, but in no other language, a distinction is often made between 'choir' and 'chorus': an ecclesiastical body of singers is invariably called a choir, as, normally, is a small, highly trained or professional group; 'chorus' is generally preferred for large groups of secular provenance. This article deals with the chorus as it developed in Western art music; group singing in the art and traditional music of other cultures is discussed in articles on individual countries.

1. ANTIQUITY AND THE MIDDLE AGES. Organized choruses are known to have existed in several cultures of the ancient world. Two pre-Christian cultures, those of Greece and Palestine, fostered choral singing that was destined to have an influence on later developments in Western music.

In ancient Greece the chorus was a dancing as well as a singing ensemble. It consisted of one of four groupings – men, women, men and women together, or men and boys – and performed only monophonic music. It played a particularly important role in the drama of the Periclean Age – indeed, Greek drama evolved from religious and ceremonial performances of a chorus of masked dancers. Of the many types of choral dances performed by such choruses, the paean, first mentioned in the *Iliad* (*c*850 BCE), was an invocation to Apollo in his capacity as god of healing; the partheneia, introduced about 650 BCE, was

for a women's chorus composed of Spartan virgins; and the dithyramb, raised to the level of choral art music about 600 BCE, was a choreographic description of the adventures of the fertility god Dionysus. It was the dithyrambic chorus that led directly to the tragedies and comedies of the 5th and 4th centuries. In these dramas, the chorus, whose leader (*coryphaeus*) sometimes spoke as its representative, functioned as a corporate commentator. Delivering its commentary from a traditional, conservative perspective that bespoke its earlier existence as a religious and ceremonial body, the chorus acted as an articulate spokesman for conventional society, thereby heightening the spectators' perception of the tension existing between the protagonists and their environment. Pre-dramatic Greek choruses are reported to have been sometimes quite large, numbering 600 on at least one occasion; the dithyrambic chorus was conventionally composed of 50 boys and men arranged in a circle about an aulos player (fig.1). Authorities disagree about the size of the chorus in Greek drama. It is generally said to have numbered 12 in the dramas of Aeschylus and 15 in those of Sophocles, and the latter figure subsequently became standard for tragedies; it has been variously asserted that the chorus in comedies consisted of 24, 50 or perhaps as many as 60 singers.

The Old Testament provides ample evidence of the existence of well-organized choral singing in ancient Israel. David, when he made preparations for bringing the Ark of the Covenant into Jerusalem, 'spake to the chief of the Levites to appoint their brethren to be the singers with instruments of musick, psalteries and harps and cymbals, sounding, by lifting up the voice with joy' (*1 Chronicles* xv.16). Of the leaders appointed at that time, three were assigned the honour of signalling with cymbals, and 14 (eight with psalteries and six with harps) were designated to play the string instruments which constituted, then and later, the typical accompaniment for Jewish choral music. Chenaniah, appointed to supervise the singing, 'instructed about the song, because he was skilful' (*1 Chronicles* xv.22). He proved to be an able teacher; when the first Temple establishment was formally organized shortly afterwards, David found it possible to appoint 288 skilful Levite musicians – 24 groups of 12, each group with its designated leader. For ordinary occasions these small groups may have served in rotation, but at more important ceremonies the entire body of Levite musicians performed. At the splendid ceremonies conducted at the dedication of Solomon's Temple, this already large choir was further augmented by the addition of 'an hundred and twenty priests sounding with trumpets ... the trumpeters and singers ... as one, to make one sound to be heard in praising and thanking the Lord' (2 *Chronicles* v.12–13).



1. Part of a dithyrambic chorus, with an aulos player in the centre: detail from an Athenian bell krater by the Kleophon Painter, c425 BCE (Nationalmuseum, Copenhagen)

Several times, during periods of apostasy or adversity, the Temple choir was disbanded, only to be restored subsequently to its original splendour. A choir school was maintained in which Chenaniah's successors trained generation after generation of cantors and choristers. The levitical choir was officially composed of only adult males, but Levite boys were allowed, probably in the role of apprentices, to add the sweetness of their voices to the singing. There is insufficient evidence to support the view held by some authorities that women were allowed to perform with the levitical singers, but, notwithstanding their probable exclusion from the official choir, women no doubt participated in the congregational acclamations and responses introduced into the singing of psalms. The choirs of many synagogues, though more modest in size and usually lacking accompanying instruments, were modelled on that of the Temple in Jerusalem. In the Temple and synagogues, Jewish choral music, which was monophonic, was often performed responsorially or antiphonally. Certain psalms bear superscriptions which have been held to refer to performance by a soloist with responding chorus, and antiphonal singing is described in several biblical passages (e.g. *Nehemiah* xii.31–9). That the ancient practice of antiphonal singing was still in existence among Jews of the 1st century is shown by Philo of Alexandria's description of congregational antiphony as practised by a Jewish sect known as the Therapeutae (*De vita contemplativa*, §29):

> They rise up together and ... form themselves into two choirs, one of men and one of women, the leader chosen from each being the most honoured and most musical among them. They sing hymns to God composed of many measures and set to many melodies, sometimes chanting together, sometimes antiphonally ... It is thus that the choir of the Therapeutae of either sex – note in response to note and voice to voice, the deep-toned voices of the men blending with the shrill voices of the women – create a truly musical symphony.

The leaders of the early Christian Church, guided by Old Testament precedent and New Testament admonition (e.g. *Colossians* iii.16 and *James* v.13), gave their general approval to the use of music in the services of the church; but although Christianity was a Jewish sect at its inception and therefore heir to the musical materials and practices of Judaism, it possessed during its earliest period neither the financial resources nor, since it was forced by persecution to conceal its activities, the physical facilities necessary for the development of a tradition of choir singing like that of the Jews. As a result of these circumstances the singing that flourished among the early Christians was largely congregational. Specific practices varied from place to place, but the activity of singing praise was common to Christians everywhere. 'The Greeks use Greek', reported Origen (*c*185–*c*254), 'the Romans

Latin ... and everyone prays and sings praises to God as best he can in his mother tongue'. The singing of Old Testament psalms was practised, initially at least, by Christians of both sexes and of all ages, but some of the later church Fathers, heeding the interdiction of St Paul (*1 Corinthians* xiv.34), opposed the participation of women in congregational singing.

Not only were the psalms themselves borrowed by the Christians from their Jewish predecessors but Jewish methods of performance were also incorporated into Christian worship. References to antiphonal and responsorial singing occur in the works of several patristic writers. Eusebius (*c*260–*c*340), Bishop of Caesarea, in whose *Historia ecclesiastica* Philo's account of antiphony among the Therapeutae is quoted, remarked that in his own time the manner of singing described by Philo was still practised among the Christians. Responsorial psalmody was mentioned, probably with reference to Rome, by Tertullian (*c*155–*c*222). Antiphonal and responsorial singing may have appeared first among those Christians in closest geographical proximity to the Judaic roots of Christianity, but by the end of the 4th century at the latest these methods of performance were common to Eastern and Western churches alike. Moreover, antiphonal and responsorial singing were not used exclusively in connection with psalm texts but were applied to other types of texts as well, and exercised an influence on the development of the early Christian liturgy. Patristic opinion was divided concerning the propriety of using instruments to accompany singing. Because of their association with pagan festivities, instruments were censured by many of the church Fathers, among them Clement of Alexandria (*c*150–*c*220), who forbade their use in church. Even as late a writer as Didymus of Alexandria (*c*313–38), however, defined a psalm as 'a hymn which is sung to the instrument called either psaltery or cithara'.

Constantine the Great's Edict of Milan of 313 elevated Christianity to the status of an officially recognized religion, thereby eliminating all previously existing impediments to the development of choirs. The work of educating experts in the art of singing seems to have begun almost immediately, for according to tradition St Sylvester, pope from 314 to 336, was the founder of the first *schola cantorum*. The Roman *schola cantorum*, which served simultaneously as the papal choir and as an institution for training apprentice choir singers, was further developed during the 5th-century pontificates of Celestine I and Hilarius; two other 5th-century popes, Sixtus II and Leo I, are reported to have established monasteries devoted to the daily practice of psalmody; moreover, music also held an important place in the activities of the monastic order established in the early 6th century by St Benedict. Thus, when Gregory I, pope from 590 to 604, set about reforming the liturgy and music of the church he found that some of the tools necessary for his task were already at hand. Recognizing its importance to his programme of reform, he reorganized the *schola cantorum*, in the process making use of the musical skills of a Roman community of Benedictine monks. The alliance thus formed between monastery and *schola cantorum* was to have far-reaching effects on the development of choral music; during the next five centuries monasteries, and the cathedral schools that succeeded them, functioned as the principal centres of choral music education, imparting Roman musical methods to many generations of singers, who became the cantors and choristers of churches throughout the Christian world.

The existence of expert singers – soloists and choristers – was reflected in the development of stylistically differentiated liturgical chants. In contrast to the simple, syllabic chants entrusted to the priests and congregation, more elaborate ones were assigned to the choir; the most difficult and elaborately melismatic chants were sung by the virtuosos who functioned as cantors. Methods of performance were also affected by the existence of virtuoso soloists within the choir; responsorial performance, in which the soloists were given an opportunity to display their skills, was eventually employed not only for those liturgical chants that had traditionally been performed in this manner but also for chants that had earlier been performed antiphonally. The resulting prevalence of responsorial singing in the performance of monophonic chant is of basic importance to an understanding of the respective roles of soloists and choir in early polyphony. In the organa of about 1200 and in clausulas throughout the 13th century, only those portions of the responsorial chants originally assigned to soloists were provided with polyphonic settings; those portions originally chanted by the choir remained monophonic. This distinction is almost universally accepted as showing that polyphony in its earliest stages was assigned exclusively to soloists. Indeed, there is a great deal of evidence suggesting that only unison choirs and solo ensembles were known in the medieval church and that it was not until about 1430, a date coinciding with the beginning of the musical Renaissance, that polyphony was assigned to the choir.

In the churches and monasteries of the Middle Ages choirs were composed of men or of men and boys; only in convents were women afforded an opportunity to sing sacred choral music. Extant documents from the last few decades before the Renaissance show that cathedral choirs usually consisted of four to six boys and ten to 13 men; the eight boys and 18 men employed in 1397–8 at Notre Dame, Paris, constituted what was, for that period, an exceptionally large choir. Instruments, if they had ever been entirely eliminated from church services in accordance with the directives of some of the early church Fathers, were readmitted to play in churches by the later Middle Ages. Many churches had organs; string and wind instruments were regularly employed in religious processions outside the church and are known to have been played on occasion inside the church as well; it is probable that in some 14th- and 15th-century performances of sacred vocal polyphony these instruments were combined with the voices, the former doubling, or substituting for, some of the latter.

European secular music during the Middle Ages was almost entirely the province of soloists. In the period of monophony, choral singing of secular music was restricted to the performance of choral refrains in works of the litany and rondel types. Choruses also sang the refrains of some secular and para-liturgical polyphonic compositions, for example carols. In general, however, secular polyphonic works were performed entirely by ensembles of soloists in which there was equal participation between singers and instrumentalists.

2. THE RENAISSANCE. With few exceptions, secular music continued throughout the Renaissance to be sung by soloists. At the courts and in the homes of aristocrats and prosperous merchants, madrigals, chansons and all

other types of Renaissance secular music were performed for pleasure by amateurs, sometimes with the assistance, or perhaps under the leadership, of court or household professional musicians. Men and women were on an equal footing in performing these convivial pieces, and instruments were freely combined and interchanged with the voices; the social nature of the musical activity made it essential for all those present on any given occasion to contribute whatever vocal or instrumental talents they possessed. Although secular music of this period was generally sung and played by solo performers, there were some important occasions, such as festivities associated with court weddings, at which it was publicly performed by choruses consisting for the most part of professional musicians. In 1475, at festivities in celebration of the wedding of Costanzo Sforza and Camilla of Aragon, two 16-voice antiphonal choruses performed along with 'organi, pifferi, trombetti ed infiniti tamburini'; and in a masque described in Balthasar de Beaujoyeux's *Balet comique de la Royne*, a chorus of about 12 singers sang both with and without instruments at a wedding celebration held at the court of Henri III of France in 1581, the instruments on this occasion comprising violins, viols, flutes, oboes, cornetts, trombones, trumpets, harps, lutes and percussion. Choruses also participated in the Italian *intermedi*. For example, Cristofano Malvezzi's 1591 compilation of *Intermedii et concerti*, performed at the wedding in 1589 of the Medici Grand Duke Ferdinando I, includes a six-voice madrigal described as having been sung by a chorus of 24 singers and a concerted finale said to have been performed by a company of 60 musicians composed of about equal numbers of singers and instrumentalists. Though such festive choral performances of secular music were rare, the fact that they occurred at all suggests that the prevalence of solo ensemble singing in Renaissance secular music resulted from the convivial function generally served by the music rather than from any fixed objection to the use of larger numbers of singers.

About 1430 sacred polyphony ceased to be sung exclusively by solo ensembles and began to be sung by choirs as well. As composers of sacred music explored the capabilities of the choir, rapid progress was made in its development as a vehicle for the performance of polyphonic music, and its general constitution was established along lines that were to remain constant throughout the later history of choral singing. Ranges of outer parts were gradually extended until, by the beginning of the 16th century, the range of the choir as a whole spanned three to three and a half octaves. It was recognized that this aggregate range allowed for the existence of four basic voice parts. By the end of the 16th century the Latin forms of the names by which these parts were to be known had emerged. The lowest part was called the bassus, a shortened form of 'contratenor bassus', which had earlier designated the lower part written against the tenor; the next lowest part, the tenor, retained the name originally used for the part assigned the function of carrying (literally 'holding') the pre-existing material of cantus firmus compositions; the part above the tenor was called the altus, a shortened form of 'contratenor altus', which had earlier designated the higher part written against the tenor; and the highest part was often called the superius (later Italianized as 'soprano'). The emergence of this SATB distribution of parts did not deter Renaissance composers from writing for other combinations and for larger numbers of parts. Choirs of the Renaissance, like those of later periods, were often called on to sing in five, six or eight parts; occasionally the number of parts was even greater, as for example in Tallis's 40-part motet, *Spem in alium*. Four parts, however, became the standard minimum and SATB their basic distribution. In works in more than four parts, one or more of the basic parts was subdivided, or if the number of parts was unusually large they were distributed among two or more choirs; for example, Tallis's 40-voice work is for eight choirs, each in five parts resulting from subdivision of the lowest part into what would today be called baritone and bass parts.

The choirs of Renaissance churches and chapels, like their predecessors of the Middle Ages, were composed entirely of male singers (fig.2). Bass and tenor parts were sung by men. Alto parts were sung by men with exceptionally high natural voices, by falsettists, by boys or by boys and men combined. Soprano parts were normally assigned to boys, who occasionally were assisted or replaced by falsettists capable of singing these high parts. In the second half of the 16th century, castratos were introduced into the choirs of the Roman Catholic Church. They were first listed as members of the Cappella Sistina in 1599, but this listing may constitute a belated acknowledgment of an already well-established practice; one singer listed in the Vatican rolls for 1562 as a falsettist is elsewhere referred to as a castrato, and castratos are known to have been employed in Portugal and elsewhere as early as about 1570. Although the use of castratos in church choirs seems to have been most prevalent in Italy, particularly at Rome, the practice spread to all other Roman Catholic countries. At first only soprano parts were assigned to castratos, but after 1687 castratos in the Cappella Sistina sang alto parts as well. Although the



2. Unaccompanied chapel choir: painting on parchment by Marcello Fogolino, first half of the 16th century (Galleria dell'Accademia Carrara, Bergamo)



3. Section of the choir of S Marco, Venice, with a lute, rebec and harp: detail from the 'Procession of the True Cross in the Piazza S Marco' by Gentile Bellini, 1496 (Galleria dell'Accademia, Venice)

Church took a strong stand against castration, it continued to employ castratos in its choirs. In 1780 more than 200 of them were employed in churches at Rome, and they continued to sing in the Cappella Sistina throughout the 19th century, the last of them retiring as late as 1913.

Renaissance sacred polyphony was probably not infrequently performed by instruments and voices combined. However, all-vocal performances seem to have been the ideal; the Cappella Sistina, for example, was particularly noted for its singing without instruments. When melody instruments were used, they served to replace absent parts, or doubled the singers to enrich the texture on festive occassions; they were rarely required. The players of melody instruments sometimes listed on the membership rosters of church and chapel organizations were usually used as a separate, contrasting ensemble rather than as an accompaniment added to the voices. Although many other melody instruments were employed by such organizations, sackbuts, shawms, dulcians and cornetts were those most frequently associated with performances in ecclesiastical surroundings. Organs were sometimes used to accompany the voices in the last few decades of the Renaissance. Organists often played from bass partbooks, sometimes from organ scores, which consist for the most part of reductions of the vocal parts.

Roman Catholic choirs of the Renaissance, maintained in the chapels of princely patrons as well as in churches, were in general larger than their medieval predecessors. In 1467, for example, the Burgundian chapel of Philip the Good consisted of about 30 men and boys, and in England 16 boys and 16 men made up the choirs of the collegiate churches of King's College, Cambridge, in 1448 and Magdalen College, Oxford, in 1484. Choirs tended to increase in size as the period progressed. Employing only nine singers in 1436, the papal choir, descended from the Roman *schola cantorum* and called the Cappella Sistina from about 1480, grew to 18 in 1450, 24 in 1533 and 28 in 1594; in 1625 its strength was permanently established at 32. Most choirs of the period were probably no larger than the Cappella Sistina, but there were some important exceptions; for example, about 1570 the Bavarian Hofkapelle at Munich, directed by Lassus, consisted of a total of 92 performers: 16 boys, 6 castratos, 13 alto falsettists, 15 tenors, 12 basses and 30 instrumentalists. This and other exceptionally large establishments no doubt functioned on a day-to-day basis as umbrella organizations from which smaller performing units were extracted as needed for ordinary events (even the Cappella Sistina rarely, if ever, performed at full strength); for festive religious and ceremonial occasions their full complements were available to give aural representation to the magnificence of their ecclesiastical or secular patrons.

Although the Reformation signalled the end of Roman Catholic hegemony in the development of church choirs, the 16th century witnessed only modest steps towards the establishment of independent traditions of Protestant choral singing. Both Luther and Calvin, emphasizing the priesthood of all believers, recognized the need for revitalization of the ancient, but generally neglected, practice of Christian congregational singing. Calvin's austere views concerning the function of music in the service of religion led him to sanction only unison congregational singing of psalms, thereby forestalling for at least two centuries the development of choirs in Calvinist churches. Luther, however, encouraged the use of choirs, acknowledging that they served both aesthetic and didactic functions in worship. Early Lutheran choirs were modelled on their Roman Catholic predecessors. The doctrine of the priesthood of all believers did not result in the participation of women singers; men and boys were trained in the cantorial tradition at schools which were under the protection of clerical or municipal authorities. Lutheran choirs may sometimes have been larger and less professional than Catholic choirs of the period. Johann Walter (i), Luther's principal musical adviser and from 1526 to 1548 Kantor at Torgau, was the leader of a Kantorei made up of students from the Torgau Lateinschule, clergy, teachers and other interested citizens. Walter's choir, like many other Lutheran choirs, performed on civic and scholastic as well as ecclesiastical occasions.

Inasmuch as the Reformation in England was motivated more by political considerations than by religious discontent or theological differences with Rome, the early Anglican Church tended to conserve many customs and traditions of the past. English choirs were not therefore greatly altered in constitution or in function as a result of the Reformation. The dissolution of the monasteries

between 1536 and 1540 and the similar fate that befell the choir schools of cathedrals and collegiate churches as a result of the Chantries Acts of 1545 and 1547 would have been fatal to English choral singing traditions had not Henry VIII and his successors provided for the survival or establishment of more than 30 regularly constituted and endowed cathedral and collegiate choral foundations. The Chapel Royal, which had existed since the late 13th century, was also retained, and it continued to attract to its service the finest of England's singers and composers (see LONDON, §II, 1). From the mid-16th century until the Civil War a century later it regularly employed 32 men and 12 boys. The choirs of cathedrals and collegiate churches varied in size from place to place; the cathedral choirs of 16 men and eight boys established in 1541 at Oxford, Ely and Peterborough were average in size, but smaller choirs of 12 men and six to eight boys were established between 1540 and 1542 at the cathedrals of Bristol, Carlisle, Chester, Gloucester and Rochester, while during the same years larger choirs of 20–24 men and ten boys were established at Westminster Abbey and at the cathedrals of Canterbury, Durham, Winchester and Worcester. Unusually large choral bodies were sometimes created when, in connection with particularly important occasions of state, the Chapel Royal joined with the musical forces of one of the cathedrals, thus producing choirs of more than 70 voices. Although recorders and viols were sometimes used in English churches, cornetts and sackbuts were the instruments most frequently combined with choirs; indeed, the use of a quartet of two cornetts and two sackbuts was more or less standard practice in some churches. As on the Continent, the organ, although probably used with voices in earlier times as well, began to be recognized as a constituent part of English choral establishments only during the last few decades of the 16th century; at the Chapel Royal the first appointment of an organist specifically so designated is not recorded until 1601. Following medieval custom, English choirs of the Renaissance were divided into two equally balanced halves; the two groups were seated facing one another on opposite sides of the chancel, *decani* on the dean's side and *cantoris* on the precentor's side. This encouraged an antiphonal mode of performance that was often exploited in the works of English Renaissance composers. The principle of responsorial singing was employed in the English verse anthem. In contradistinction to the entirely choral full anthem, the verse anthem consisted of contrasting sections for soloist or soloists (verse) and chorus. In Renaissance verse anthems, soloists were supported by a consort of viols or an organ; the instruments doubled the voices of the choir during the full choral sections. It has been suggested that the use of the term 'verse' to designate the solo sections of these anthems was derived from its association with responsorial chants (e.g. graduals, alleluias, introits) consisting of verse and respond sections sung respectively by soloists and choir; according to an alternative explanation, the term was derived from secular or paraliturgical compositions (e.g. rondels, carols) possessing a structure of verse (solo) and refrain (chorus). In either case the fact that this term, with its antecedents in earlier responsorial singing, was adopted by English composers of verse anthems may be seen as a specific reflection of the general continuity that characterized the development of the chorus throughout the Middle Ages and up to the end of the Renaissance.

The general statement that women did not sing in church and chapel choirs during the Renaissance and Baroque eras is subject to two important exceptions. In convents, unison chanting was used in daily religious observances from the Middle Ages onwards. During the late Renaissance period and the Baroque, some female monastic houses emerged as centres of musical development. In these centres, polyphony was performed and sometimes composed by nuns specially trained as musical leaders. Late 20th-century research into this subject has tended to show that with some exceptions the polyphony performed in the chapels of convents was more conservative than that sung coterminously in non-monastic



4. Chapel choir accompanied by cornetts and sackbut: woodcut from the title-page of Hermann Finck's 'Practica musica', v (Wittenberg: Rhau, 1556)

musical establishments. This was not the case, however, with the second exception. At four *ospedali* in Venice, renowned composers such as Caldara, Cimarosa, Hasse, Jommelli, Lotti and Porpora were engaged to direct and teach and to compose works in the most up-to-date styles for talented and rigorously trained women singers and instrumentalists who began as students and progressed to become teachers and leaders; these institutions were the forerunner of later conservatories of music. Among the women who emerged as leaders within these conservatories were several composers whose works, some of which compare favourably with those of their famous teachers, have begun to receive the attention of musical scholars. Founded to provide charitable relief for the indigent, the chronically ill and orphans (hence the derivation of the word 'conservatory'), the *ospedali* began in the mid-16th century to offer musical training to the female orphans in their care. By the mid-17th century, this training and the opportunities it opened for its recipients became so desirable that the daughters of Venice's patrician and noble families, who were neither orphans nor indigent, sought admission. Talented young women of lower socioeconomic status who were not orphans were recruited and accepted as what would today be called scholarship students. Each *ospedale* had a large church building attached to it in which services and concerts featured the singing and playing of the student ensembles. Although the orchestras sometimes included male teachers playing alongside their female students, the choruses were made up entirely of women. These choruses were not large – perhaps no more than 20 singers as a rule – but on at least one important occasion, a concert in 1782 in honour of Emperor Joseph II, the four *ospedali* combined to create a force of over 100 singers and instrumentalists. The music historian Charles Burney spent several days in 1771 investigating the *ospedali*. In his *Present State of Music in France and Italy* (1771), he gave a decidedly favourable description of what he saw and heard, commenting as follows on technical aspects of the choral ensembles:

> As the choruses are wholly made up of female voices; they are never in more than three parts, often only in two .... Many of the girls sing in the counter-tenor [range] as low as A and G, which enables them always to keep below the soprano and mezzo soprano, to which they sing the bass.

3. The Baroque. The general enlargement of church and chapel choirs that had taken place during the Renaissance was not carried forward to any great extent during the period from 1600 to 1750. As in the previous period, unusually large choirs occasionally flourished as a result of favourable patronage: the French royal chapel in the second half of the 17th century, for example, consisted of about 60 singers, Louis XIV having doubled its former size in order to make it a sufficiently splendid representative of his opulent court. For the celebration of particularly important occasions, untypically large choral bodies were sometimes created either by combining two or more choirs or by enlarging a single choir through the temporary employment of additional singers. The choirs of the Chapel Royal and Westminster Abbey were customarily combined at English coronations, and on at least one occasion, the funeral of Handel in 1759, they performed in conjunction with the choir of St Paul's Cathedral as well. Extra singers were often employed at, for example, S Petronio, Bologna, in connection with the feast on 4 October of the church's patron saint; in 1687, a typical year, the basic 16-voice choir was augmented by 49 additional singers. On the other hand, Baroque choirs were often smaller than their Renaissance predecessors. Periods of adversity were sometimes the result of external circumstances: for instance, German choirs suffered a drastic shortage of adult male singers during the Thirty Years War (1618–48), and English choirs, already adversely affected during the Civil War (1642–9), ceased to exist altogether during the Commonwealth and Protectorate (1649–60). Towards the end of the Baroque era, indifference on the part of patrons had a deleterious effect on choirs. English choirs, although they had been re-established at pre-Commonwealth strength immediately following the Restoration in 1660, were allowed to degenerate in both size and quality by Charles II's successors. Lack of affirmative patronage is also reflected in the memorandum that Bach submitted in 1730 to the Leipzig town council. In his 'Short but most necessary draft for a well-appointed church music, with certain modest reflections on the decline of the same', he complained of the inferior quality of some of the singers assigned to him and enumerated the minimum number of singers required to serve the three Leipzig churches in which concerted music and motets were performed; this minimum number, according to him, was 36 – three choristers, one of whom also functioned as a soloist, for each of the four parts of three 12-voice choirs. However, notwithstanding the existence from time to time and place to place of larger and smaller choirs, the choir of 30–40 voices which had become common during the Renaissance continued to be regarded as a satisfactory norm throughout the Baroque era. S Marco, Venice, had a choir of 36 in the late 17th century; as has been stated above, the Cappella Sistina numbered 32 from 1625; the restored Chapel Royal of England consisted of 44 singers from 1660 to 1689, 34 from 1689 to 1715 and 38 thereafter; Buxtehude employed a choir of about 30 in his Abendmusik concerts at Lübeck during the last three decades of the 17th century; and even Bach, when major undertakings warranted the use of all his singers in a single performance, possessed a choir of 36.

Thus choirs did not generally grow in size during the Baroque period, primarily because they were expensive. For this reason, solutions less costly and more effective than the mere multiplication of voices were devised to satisfy the Baroque concern for increased sonority. Contrast was the essential factor in these solutions, one of which involved polychoral performance and spatial distribution of the voices, others the use of solo–tutti contrasts and of independent choral and instrumental bodies in a concertato style.

Music for two or more choirs was not a new development of the Baroque period. Mention has already been made of a performance by antiphonal choirs at a 1475 wedding celebration, of *decani–cantoris* antiphony in English Renaissance music and of a motet for eight choirs by Tallis. Polychoral works were produced by many other Renaissance composers, among them Palestrina at Rome and Willaert at Venice. Performance by Cori spezzati – literally 'broken' choirs, that is, choirs spatially separated from one another – was indicated for several psalm compositions by Willaert which were published in 1550 under the designation 'salmi spezzati'. It was, however, during the early 17th century that

performance by two or more choirs in a concertato manner was fully exploited. Choirs of like timbre (e.g. SATB/SATB) as well as those of unlike timbre (e.g. SSAT/SATB/TTTB) were pitted against one another; spatial distribution of the choirs created an illusion of increased sonority. S Marco in Venice became famous for its use of antiphonal *cori spezzati*, and Venetian techniques spread to other countries as well, especially to Germany, where they were employed by Lutheran musicians such as Michael Praetorius and Schütz. At Rome, although the Palestrinian contrapuntal style was perpetuated in conservative *stile antico* writing, polychoral performance flourished and was expanded to unprecedented dimensions. The term 'colossal' has been aptly applied to Roman polychoral performances, some of which involved as many as 12 choirs. André Maugars described one such spectacular performance which he attended in 1639 at S Maria sopra Minerva:

> Two large organs are elevated on the two sides of the main altar, where two choirs of music were placed. Along the nave were eight more choirs, four on one side and four on the other, raised on platforms eight or nine feet high, separated from one another by the same distance and facing one another. With each choir there was a small organ.

The grand style of Roman polychoral performance was exported to other countries, notably to Austria. Indeed, the colossal Baroque style can be said to have reached a climax in the later 17th century with the 53-part polychoral mass formerly attributed to Orazio Benevoli but now thought to be by Biber or Andreas Hofer. Polychoral distribution of the voices, although never again so extensively employed as in the 17th century, remained a device occasionally used by composers of all later periods.

Contrasts between large and small choirs or between soloist(s) and choir(s) were sometimes employed in both Venetian and Roman polychoral performances, but such quantitative contrasts, probably because they contributed to a lesser degree to the illusion of increased sonority, were not an indispensable feature of the splendid performances of Italian music that occurred during the 17th century. In the last half of the century, however, solo–tutti contrast constituted an essential feature of choral performances in both England and France. The French *grand motet* depended for its identity on a juxtaposition of *grand choeur* and *petit choeur*, the latter consisting of solo voices, and the Restoration verse anthem, like its Renaissance forerunner, was similarly identified by contrast between soloists (verse) and chorus.

Since there was no general increase in the number of participants, solo–tutti contrast and polychoral disposition of the singers made a contribution more illusory than real to increased sonority. Initially at least, similar circumstances prevailed in connection with concertato deployment of instrumental ensembles. The same instruments that had previously functioned as an integral part of the choir, reinforcing or replacing *ad libitum* the individual vocal parts, were organized in the late 16th and early 17th centuries into independent ensembles which, functioning now as one or more of the separate choirs of polychoral works, were pitted against the voices. At first, as in a 1587 collection of polychoral compositions by the Venetian composers Andrea and Giovanni Gabrieli which appeared under the title *Concerti ... continenti musica di chiesa*, composers began to express a generalized desire for vocal–instrumental contrast, but without designating either the specific parts to be assigned to instruments or the specific instruments to be used. As time passed, specific instrumental designations began to appear and the contrast between voices and instruments was heightened by concomitant developments in the differentiation of vocal and instrumental idioms. Not only was there a shift from a *colla parte* to a concertato use of melody instruments in the early Baroque period but the organ also began to function in a new role, underpinning the vocal and instrumental choirs with a virtually indispensable continuo part. Shortly after 1600, as the instruments of concertato ensembles began to be specifically designated, a real increase in sonority resulted from enlargement of the instrumental groups. The aforementioned 53-part mass, for example, was written for two eight-part vocal choirs; two six-part choirs of string instruments; a six-part choir of flutes and oboes; a seven-part choir of trumpets, cornetts and trombones; two four-part choirs of trumpets, one with timpani; and three organs, two of them functioning as continuo instruments with the vocal choirs and the third playing a master *basso seguente* part. The instrumental ensembles participating in early Baroque performances of choral music were not standardized, but as the period progressed, choirs performed more frequently with homogeneous groups of instruments, most often strings, and with regularly constituted orchestras. In Louis XIV's royal chapel, for example, the famed '24 Violons du Roi' played a prominent role in performances of concerted motets, and a similar band of string instruments, organized by Charles II in imitation of it, participated in Chapel Royal performances of many English verse anthems. Similar string groups and orchestras also existed in many churches and cathedrals. Buxtehude's choir of 30 or so voices performed with a string ensemble of about 15 players, and Bach, in his 1730 memorandum to the Leipzig town council, specified the need for an orchestra of about 18 players. At S Petronio, Bologna, in the previously cited typical year of 1687, the normal 16-voice choir sang regularly with an orchestra of 13 players, and the 49 singers added to the choir to celebrate the feast of the church's patron saint were balanced by an additional 28 instrumentalists. By the end of the Baroque period, continuo underpinning was virtually an ever-present element in choral music and fully developed orchestral accompaniments were a normal part of most choral performances.

The foundations of opera were laid by the musicians, poets and scholars of the Florentine Camerata, who had as their goal the renewal of musical practices associated with ancient Greek drama. Although concerned chiefly with the creation of a monodic style of declamation suitable for the individual expression of passionate utterances, they recognized that the restoration of Greek practices required the use of the chorus not merely as a decorative element, as had been the case in *intermedi* (which were among the immediate theatrical predecessors of the opera), but in the roles of interlocutor and commentator as well. Moreover, early composers of operas, especially Monteverdi, discovered that the chorus served a useful purpose from a purely musical point of view by providing contrast and structural delineation amid the unvarying style that prevailed in solo song before the development of stylistic contrast between recitative and aria. The chorus therefore played a structurally

important role, dramatically and musically, in early opera, especially in the works of Monteverdi and in those of Roman composers. At about the time that Venice emerged as a leading centre of operatic activity, a variety of circumstances – theoretical, musical, and practical – combined to reduce the importance of the chorus in Italian opera: a waning of speculative interest in the restoration of Greek drama undercut the theoretical basis on which the dramatic importance of the chorus had initially been predicated; developing stylistic differentiation between recitative and aria eliminated the previous need for choral delineation of musical structure; and most important, increasing reliance on public support, rather than, as previously, on the support of munificent patrons, demanded the elimination of the extravagance of choristers' salaries. After about 1640 the chorus virtually disappeared from Italian opera; only in festival operas produced at the italianate courts of such Austrian and German centres as Vienna and Munich, where opera continued to be supported by wealthy patrons rather than by the public, did the chorus retain something of its former importance. In the late 17th century and in the 18th, the chorus flourished briefly in French operas by Lully, Rameau and their contemporaries, as it did also in English theatrical music of the Restoration, especially in the works of Purcell (e.g. *Dido and Aeneas* in which the chorus, with Belinda as its leader, functions very much in the manner of its Greek ancestor).

At about the time of its disappearance from Italian opera, the chorus began to be used in the oratorios which were just then becoming popular in Rome. Supported by church societies, the Roman oratorio was not subject to the budgetary difficulties that adversely affected the chorus in publicly supported opera. The oratorio initially possessed a dramatic libretto in which a sacred story was recounted; non-sacred subjects of a moralizing nature were also used at a later time. These dramatic texts were usually presented, however, without benefit of scenery, costumes or stage action. Under these circumstances the chorus was found to be useful not only in its ancient role of commentator and in its operatic role of collective persona but also for the purposes of narrating the action and compensating for the lack of visual representation. The chorus flourished particularly in the oratorios of Carissimi and, outside Italy, in those of Charpentier and Schütz. During the last decades of the 17th century a few Italian composers of oratorios (e.g. Stradella and Legrenzi) made extensive use of the chorus, but by the end of the century Italian oratorio, like the opera for which it served by that time as a Lenten substitute, featured the singing of virtuoso soloists to the virtual exclusion of the chorus. In the first half of the 18th century, Italian oratorios in which the chorus played a prominent part were produced in Vienna. It was, however, in the English oratorios of Handel that the chorus, enjoying a reversal of its earlier exclusion from opera due to economic considerations, became an element of central importance. Handel, whose entrepreneurial ventures in opera had ended in failure, discovered as a result of several fortuitous circumstances the profitability of a kind of public entertainment that, although presented in the same theatres that had formerly housed his operatic works, dispensed with expensive scenic trappings and highly paid Italian virtuosos and substituted for them an expanded use of the relatively inexpensive chorus. He gave the chorus an importance, invariably structural and sometimes quantitative, that outweighed that of the solo singers. He often, as in *Israel in Egypt*, assigned the chorus the role of idealized protagonist, writing brilliant and varied movements on a grand scale and sometimes combining two or more consecutively to form multi-movement choral structures on an exceptionally large scale. Through his emphasis on the chorus he developed the oratorio far beyond its original scope and produced works that were destined to serve as models for many later generations of oratorio composers, especially in England.

Little documentary evidence is available concerning the size and other physical characteristics of Baroque opera and oratorio choruses. A rare insight into the size of the chorus in the earliest operas is provided by Marco da Gagliano's specification, in the preface to his *Dafne* (1608), that the chorus should be composed of 'no more than 16 or 18 singers'; it is also known that at Vicenza in 1585 a group of 15 singers, a number determined by the supposed size of the ancient Sophoclean chorus, performed the music composed by Andrea Gabrieli for the choruses of the drama *Edippo Tiranno*. Probably the choruses employed in early Italian operas were generally no larger than these. Indeed, evidence shows that the designation 'coro' was sometimes used in these early operas to refer to an ensemble which, although it functioned dramatically as a chorus, was composed of only one singer for each part. Except at the German and Austrian courts, where operas were produced on a grander scale, this latter practice became the norm for all Italian operas after about 1640. In Handel's operas, for example, the final ensembles, although designated 'coro', were performed by the principals. The chorus in French opera was at first no larger than its Italian predecessor. Cambert's *Pomone*, produced in 1671, employed a chorus of 15 singers and an orchestra of 13. Larger groups were organized by Lully and his successors. From at least 1713 the orchestra of the Académie Royale de Musique consisted of 46 players, and it was presumably balanced by a chorus not too dissimilar in size: in 1754, when the orchestra still numbered just under 50, there was a chorus of 38. It is impossible to determine the extent to which women participated in Baroque opera choruses. They appeared from the outset in solo roles. Moreover, in 1681 female dancers were admitted to the French operatic *corps de ballet*, and it may be reasonable to suppose that at this time female singers – if they had ever been excluded – were also licensed to appear in operatic choruses. They had definitely been admitted by 1754; of the 38 choristers employed in that year, 17 were women. It has been generally assumed that the structurally and dramatically important choruses of early Italian oratorios were sung by choral groups no smaller, perhaps even considerably larger, than the average church choirs of the period, but there is at present no direct evidence for this assumption. Maugars, whose account of music performed at a Roman church service included ample description of the use of choirs, provided an analogous account of a 1639 Roman oratorio performance in which he mentioned the singing of an introductory motet but omitted any reference to a chorus. He was apparently unimpressed by the singing of the oratorio chorus – or perhaps there was no chorus, the introductory motet having been sung by an ensemble composed of the soloists who later portrayed the various characters in the oratorio. The instrumentation



5. Rehearsal of De Fesch's oratorio 'Judith', first performed at the Lincoln's Inn Fields Theatre, London, 1733: engraving by William Hogarth, 1733–4

of two violins and continuo typically used by Carissimi and his contemporaries suggests that the chorus was only of modest size, but later Italian oratorios, particularly those produced at Vienna during the 18th century, used larger orchestras and may therefore have required appropriately larger choruses. The English oratorios of Handel, however, were often more fully orchestrated still and virtually always more emphatically choral than any previous oratorios; yet their choruses were generally performed by groups of about 25 singers, sometimes even fewer, this number including the soloists who are known to have participated at times in the singing of the choral movements. For the 1758 Foundling Hospital performance of *Messiah*, for example, Handel's forces consisted of 13 adult male choristers, six boy choristers, three male and three female soloists and an orchestra of 33. Regularly employed as members of the choirs of the Chapel Royal, Westminster Abbey and St Paul's Cathedral, Handel's choristers found in the oratorio a welcome opportunity for part-time employment. They were probably typical in this respect of most of the choral singers in Baroque performances of non-ecclesiastical music, for although opera and oratorio provided additional vocational opportunities for professional choristers, the church remained, throughout the Baroque period, the principal educator and employer of choral singers.

4. FROM THE MID-18TH CENTURY TO THE LATER 19TH. During the last years of his life Handel's oratorios were increasingly performed in the English provinces, generally in conformity with practices familiar in London. His death turned what had already become a cult almost into a religion. In 1759 there were many commemorative Handel performances, not only in London but also in Oxford, Cambridge and other large towns and in the small village of Church Langton, near Leicester, where there was a two-day festival. In the same year, at the Three Choirs Festival at Hereford, *Messiah*, which like the other oratorios had been previously performed only in secular buildings, was for the first time sung in a cathedral. Almost from the beginning of Handel's career as an oratorio composer, the profits on performances of his works had helped sustain charities, and as the need for investment in hospitals became more urgent, so the cult of Handel, assisted by the editions of Randall and Arnold, grew even stronger during the remainder of the 18th century.

The centenary of Handel's birth was celebrated in 1784 (a year prematurely) with a festival of his works in Westminster Abbey; 300 singers and 250 instrumentalists participated. The singers came from various parts of England, and, as a result of the impressions they carried home with them to their local choral organizations, large-scale performances became the rule rather than the exception. As far as interpretation was concerned, the 1784 commemoration was a watershed, for from then until modern times the main emphasis was on large numbers and broad effects, with the orchestra reduced to a supporting role. The success of the 1784 commemoration was followed by other Handel festivals in Westminster Abbey: in 1785 there were 616 participants, in 1786 749, in 1787 806, and in 1791 (when Haydn was present) the number had increased to more than 1000. In the same year the festival in York Minster comprised a force of 100 singers and players, but at the more important festival of 1823 there were 465 ('vocal band' 285, 'instrumental band' 180), including 49 female and 13 boy trebles and 55 altos, all men. It was not always the case at this time, however, that women were included in festival choruses. In the Norwich Festival chorus of 1830 there were 70 trebles, 38 countertenors, 61 tenors and 65 basses; in a memorandum giving these numbers Edward Bunnett noted 'no ladies at this period'.

The stimulus given by Handel's works to choral singing in Britain (already noted in F.W. Marpurg: *Historisch-kritische Beyträge zur Aufnahme der Musik*, 1758) was to some extent paralleled on the Continent. At Hamburg, Michael Arne directed performances of German versions of *Alexander's Feast* and *Messiah* in the early summer of 1772, and these works and a *Te Deum*by Handel were included in the concert series given in the 1775–6 season in the Handlungsakademie. German performances of *Messiah* were stimulated by translations of the text by Herder, J.A. Hiller and Klopstock. One of the most important of these performances was directed by Hiller on 19 March 1786 in Berlin Cathedral; there were 305 singers and players. Hiller also arranged two performances of *Messiah* later in the year in the university church at Leipzig, where he used 90 singers and rather more orchestral players. During the years 1788–90, Mozart, on commission from the Prefect of the Imperial Court Library, Gottfried van Swieten, reorchestrated four of Handel's works: *Acis and Galatea*, *Messiah*, *Alexander's Feast* and the *Ode for St Cecilia's Day*. Mozart's expanded use of woodwinds in *Messiah* became closely associated with 19th-century performances of that work and his version remained in use well into the 20th century.

As in England, where the cult of Handel provided an impetus for the use of grandiose performing forces, the numbers in continental choruses grew, particularly in response to special needs and occasions. At Naples in 1774, 300 performed the music at Jommelli's funeral. In Vienna, oratorios were given in 1773 by 400 performers,

in 1811 by more than 700 while in 1812 1000 took part in Handel's ode *Alexander's Feast*. Annual oratorio performances involving such forces took place in Vienna until 1847.

As choruses grew larger, participation of amateur singers supplanted the reliance on professionals which had been characteristic of oratorio and church music performances in earlier times, and the distinction between church and civic venues began to blur. To some extent, this emancipation of 'sacred' music from its former confinement in the ecclesiastical arena was brought about by a new concept of social obligation, symbolized by the sorts of charity set up during the Enlightenment. As regards the development of the chorus, one of the most important of these charitable enterprises was the Tonkünstler-Societät of Vienna, for which a constitution was drawn up in 1771; it was modelled on the Society of Musicians in London and catered for the needs of indigent members of the musical profession and their dependants. On 29 March 1772 Gassmann's *Betulia liberata* was performed under its auspices and was so well received that further performances were given on 1 and 5 April. Haydn was greatly interested in the society and composed for it his *Il ritorno di Tobia* (1774–5). Later, one of the most popular works in its repertory was his *Creation*, which was greatly influenced by Handel and almost immediately after its composition joined Handel's works in the international repertory.

In Britain, new societies for the purpose of singing madrigals and madrigal-type music came into being during the 18th century, either to conserve old music, as with the Madrigal Society (founded in 1741) and the aristocratic Anacreontic Society (1766), or to encourage the production of new music, preferably of a convivial nature, as with the Noblemen's and Gentlemen's Catch Club (1761) and the Glee Club (1783). Although they were male preserves (except for 'ladies' nights'), such bodies served a useful function in developing musical literacy, especially among the middle classes, and increasing the regard for choral music *per se*. The term 'glee club' was in due course adopted in North America, but its meaning was extended beyond English usage to denote a choral group in general – usually one in a high school or college and, in the late 20th century at least, all-male or all-female – rather than a club devoted to singing catches and glees.

In the 19th century, Romanticism led to the advancement of music associated with words, and choral music enjoyed the benefits of this. The age of the lied and the Wagnerian music drama, was also the age of the *Chorgesang* and Beethoven's Ninth Symphony. That choral music could prove influential in developing political as well as religious philosophies had been shown long before, but it was to become more evident during the epoch to which the storming of the Bastille in 1789 was the prelude. In 1790 a popular festival to celebrate the French Revolution took place in Paris. The music for it, a *Te Deum*, was composed by Gossec, who subsequently wrote a number of other choral works reflecting his political thinking. In 1794 the National Festival – a popular yearly event – was remarkable for the use of a chorus of 2400 voices. From this initial enthusiasm there developed in France a male-voice choir movement, its participants largely working-class men, which from 1833 was generically known under the name ORPHÉON.

In Germany by the end of the 18th century much patriotic music for male voices was being published in such periodicals as the *Berlinische musikalische Zeitung*. In 1793, with an initial membership of 30, C.F.C. Fasch established the Berlin Sing-Akademie (which was also a teaching institution) for the purpose of protecting standards in German choral music. Encouraging developments soon occurred throughout the German states. In 1801 an Akademischer Chor was founded in Würzburg, in 1802 a Singakademie at Leipzig and in 1804 a Singverein at Münster; in 1806 choral societies came into being at, among other places, Dresden, Erlangen and Kassel. Meanwhile Zelter, Fasch's successor at the Berliner Singakademie, founded the first LIEDERTAFEL, a male-voice choir organized as much for convivial as for musical purposes, and many similar bodies so designated (or sometimes called Liederkranz to denote a group rather more popular in character) were later established throughout Germany and ultimately in North American cities with large German communities. By 1839 the male-voice choirs of the German-speaking countries (often, like Orphéon choirs, composed of working-class men) were brought together into an association known as Vereinigte Liedertafeln. Regional festivals, usually including a competitive event, were organized for which festival compositions were sometimes commissioned. For example, for one such festival, an 1843 gathering of Saxon male choruses, Wagner supplied a large-scale work entitled *Das Liebesmahl der Apostel*. Nowhere was the urge to nationalism stronger than in the German male-voice choral movement, which received a great impetus in the first place from the liberation of Germany through the so-called Battle of the Nations at Leipzig in October 1813. Typically nationalist works include Spohr's *Das befreite Deutschland* (1814) and Weber's *Kampf und Sieg* (1815), while anthologies such as *Auswahl deutscher Lieder: Vaterlands- und Bundeslieder, Kriegs- und Heldenlieder nebst Festgesänge für Siegestage* (Leipzig, 1830) appeared in profusion. The importance of the Liedertafel movement is illustrated by the fact that in 1847 Schumann undertook to conduct the one in Dresden in succession to Ferdinand Hiller, whom he also succeeded, in 1850, as director of the Düsseldorf Gesangverein, a mixed-voice choral society. Schumann produced several lovely but relatively easy Liedertafel partsongs, as did a multitude of other composers. A composition that provides some insight into the convivial nature of the Liedertafel is Brahms's 'Tafellied' (1884), a scintillating portrait of 'ladies' night' at a Liedertafel gathering.

Side by side with the French and German development of choral music an important movement grew up in Switzerland. The initial inspiration came from H.G. Nägeli, who postulated that music involving the participation of many people in joint performance was of its very nature democratic. He founded a Singinstitut and a Sängerverein at Zürich, and from time to time he provided them with compositions of his own. The political character of the male-voice choir – for which much music to politically inspired texts was provided by German composers – met with disapproval in Austria, where the formation of such choirs was for a time forbidden. German partsongs were also written for female ensembles by many 19th-century composers. Some, like those composed by Schubert to be performed by the voice students of Anna Fröhlich, were intended for informal

soirées and concerts by ad hoc ensembles. Others, like those supplied by Brahms for the women's chorus he conducted in Hamburg from 1859 to 1861, were written for formally constituted ensembles which enjoyed an existence similar to that of their male-voice counterparts. These women's ensembles, however, were far less numerous than men's ensembles, and they were not organized, as the male groups were, into a strong national organization that existed for the purpose of promoting their development.

In the first half of the 19th century, new choral societies (SATB) sprang up in virtually every British town. Just as the 1784 Westminster Abbey commemoration had proved an inspiration to the country at large so too did the festival held in the Abbey in 1834 by command of King William IV. Once again performers came from all parts of the country; they were directed by Sir George Smart. The conservative nature of the festival was reflected by a programme note which read: 'To avoid giving offence to any living Authors, it was determined, that the selection should be made, solely, from compositions of those who had been gathered to their fathers'. Smart, who in the course of a long life conducted some 1500 concerts, popularized the grand manner of Handel performances through the festivals (many of them dating from the previous century) in Bath, Birmingham, Bury St Edmunds, Cambridge, Colchester, Derby, Dublin, Edinburgh, Hull, Liverpool, Manchester and Norwich. A remarkable growth in secular choral societies was in no small measure due to the vocal scores that were being made increasingly available: just as in Germany Breitkopf & Härtel had seen the commercial possibilities of the situation, so in England Alfred Novello, himself much in demand as a bass soloist in oratorios, put himself in the van of progress by issuing material for amateur singers at low cost. In London the Sacred Harmonic Society (1832–82) did much to widen opportunities and also to broaden the repertory. The chorus had women to sing the treble and alto parts (though they were invited to assist at the performances rather than being admitted to full membership of the society). The Handel Festival at the Crystal Palace in 1859 was prompted by a suggestion from R.K. Bowley, sometime secretary and librarian of the society. When the society's regular meetings came to an end through lack of proper rehearsal facilities the final report presented to the members on 24 November 1879 stated:

> It cannot be forgotten ... that to the efforts of the Sacred Harmonic Society of forty years ago, and to the consistent course pursued by its Managers throughout its entire history, is due the great advance which has taken place in public musical taste, and that cultivation of oratorio music which in times gone by was only the luxury of a few wealthy amateurs. The style of the Society's Concerts has furnished the type and standard of oratorio performances throughout the country.

It was also noted that towards the end of its existence the society had found it difficult to meet ever-increasing costs which all but exhausted its funds. Performances patterned after the large-scale English festivals were presented in other countries as well, most importantly in Germany, Austria and the USA. The manner in which these festivals developed, and the principles that inspired them, affected both architecture and composition. The centuries before the 19th had brought to maturity a style



6. 'Conversazione' and concert by the Vocal Association at St James's Hall, London, 1860: engraving from the 'Illustrated London News'



SACRED HARMONIC SOCIETY, EXETER HALL.

On WEDNESDAY EVENING, NOVEMBER 17th, 1847,

WILL BE PERFORMED,

MENDELSSOHN'S ORATORIO,

E L I J A H.

PART I.

Recit.	Mr. H. PHILLIPS	As God the Lord
OVERTURE		
Chorus		Help Lord!
Choral Recitative		The deeps afford no water
Duet and Chorus	Madame C. ALLAN and Miss DUVAL	Zion spreadeth her hands Lord, bow Thine ear.
Recit. and Air	Mr. LOCKEY	If with all your hearts
Chorus		Yet doth the Lord
Recit.	Miss DOLBY	Elijah, get thee hence
Double Quartet	Madame C. ALLAN Miss E. BYERS Miss DOLBY Miss DUVAL, Mr. LOCKEY Mr PECK, Mr. J. A. NOVELLO & Mr. SMYTHSON	For He shall give His Angels charge
Recit.	Miss DOLBY	Now Cheriths brook
Recit. and Duet	Madame C. ALLAN & Mr. H. PHILLIPS	Give me thy son
Chorus		Blessed are the men.
Recit. & Chorus	Mr. H. PHILLIPS & Mr. LOCKEY	As God the Lord
Chorus		Baal, we cry to thee;
Recit.	Mr. H. PHILLIPS.	Call him louder
Chorus		Hear our cry, O Baal.
Recit.	Mr. H. PHILLIPS.	Call him louder
Chorus		Baal, hear and answer
Recit. and Air	Mr. H. PHILLIPS.	Draw near, all ye people
Quartet	Madame C. ALLAN Miss DOLBY. Mr. LOCKEY, and Mr. J. A. NOVELLO	Cast thy burthen upon the Lord
Recit.	Mr. H. PHILLIPS.	O Thou, who makest
Chorus		The fire descends
Recit. & Chorus	Mr. H. PHILLIPS & Chorus.	Take all the prophets of Baal
Air	Mr. H. PHILLIPS.	Is not His word like a fire?
Air	Miss DOLBY.	Woe unto them
Recit.	Mr. LOCKEY	O man of God.
Recit. & Chorus	Mr. PHILLIPS and Madame C. ALLAN	O Lord, Thou hast over-(thrown
Chorus		Thanks be to God.

PART II.

Air	Madame C. ALLAN	Hear ye Israel
Chorus		Be not afraid!
Recit.	Mr. H. PHILLIPS	The Lord hath exalted
Solo & Chorus	Miss DOLBY and Chorus	Have ye not heard
Chorus		Woe to him!
Recit.	Mr. LOCKEY	Man of God
Recit. and Air	Mr. H. PHILLIPS	It is enough, O Lord!
Recit.	Mr. LOCKEY	See, now he sleepeth
Trio	Madame C. ALLAN Miss DUVAL and Miss DOLBY	Lift thine eyes
Chorus		He, watching over Israel
Recit.	Miss DOLBY & Mr. H. PHILLIPS	Arise, Elijah.
Air	Miss DOLBY	O rest in the Lord
Chorus		He that shall endure.
Recit.	Mr. H. PHILLIPS & Madame C. ALLAN	Night falleth
Chorus		Behold! God the Lord
Recit.	Miss DOLBY.	Above Him stood
Quartet and Chorus	Madame C. ALLAN Miss E. BYERS, Miss DOLBY, Miss DUVAL	Holy, holy,
Choral Recit. and Solo.	Mr. H. PHILLIPS and Chorus	Go return upon thy way
Air	Mr. H. PHILLIPS	For the mountains
Chorus		Then did Elijah
Air	Mr. LOCKEY	Then shall the righteous
Recit.	Madame C. ALLAN	Behold God hath sent
Chorus		But the Lord
Quartet	Madame C. ALLAN Miss DOLBY, Mr. LOCKEY and Mr. J. A. NOVELLO	O come every one
Chorus		And then shall your light

LEADER, MR. PERRY. ORGANIST, MR. MILLER. CONDUCTOR, MR. SURMAN.

The BAND and CHORUS, complete in every department, will be on the most extensive scale, consisting of above 500 PERFORMERS.

The Doors will be Opened at half-past SIX, and the Performance commence at SEVEN o'Clock.

Correct Books of the Words, 6d. each, to be had ONLY in the Hall on the Evening of Performance.

Tickets, 3s. each, Reserved Seats in the Gallery and Area 5s.,

May be had of the Principal Music Sellers; of Mr. BOWLEY, 53, Charing Cross; Mr. MITCHELL, 39, Charing Cross; Mr. SURMAN, 9, Exeter Hall; and Mr. RIES, Grand Cigar Divan, 102, Strand, opposite Exeter Hall.

The Subscription to the Society is One Guinea, or for Reserved Seats, Two Guineas per annum.

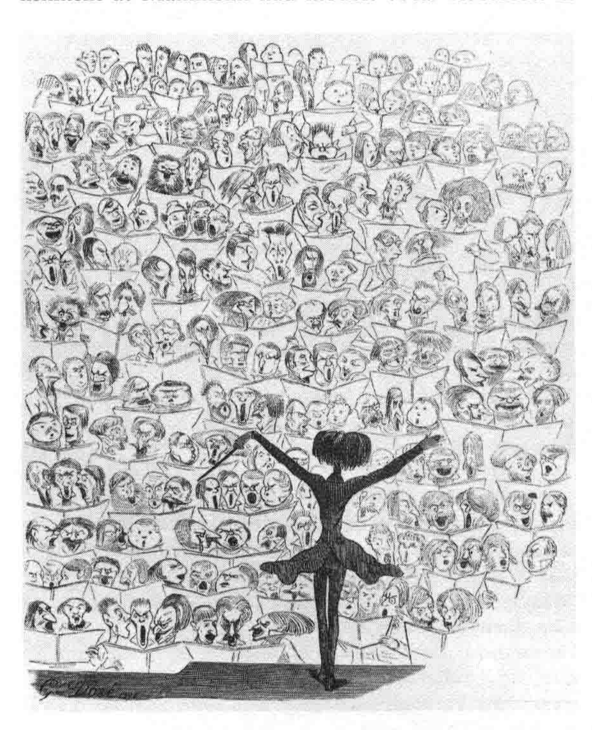
7. Advertisement for a performance of Mendelssohn's 'Elijah', to be given by the Sacred Harmonic Society at Exeter Hall, London, 17 November 1847

that had evolved within great ecclesiastical buildings and for the purposes of the ceremonies held within those buildings. The major works of the 19th century were mostly designed for secular buildings, which were themselves not infrequently planned with the requirements of oratorio-type music in mind. At the same time, choral festivals encouraged the creation of new large-scale choral works; many festivals regularly commissioned composers to write what were called 'novelties', and the oratorio-type works thus created were for a new category of singers, largely amateurs and members of the emerging middle class, and a new kind of public. The oratorio enjoyed enormous popularity, but the religious element was of relatively little significance, except that it denoted 'serious' music for middle-class audiences who liked to take their pleasures gravely. For example, works by Ferdinand Hiller, Loewe and Spohr detailing the destruction of Jerusalem or Babylon, dramatic themes formerly treated by Handel, had their day. On the other hand, Mendelssohn – 'Bach's spiritual son', in Hanslick's phrase – ensured himself a place beside Handel and Haydn in the pantheon of oratorio composers with *St Paul*, composed

for the Cäcilienverein of Frankfurt in 1836, and *Elijah*, the 'novelty' that received its première at the Birmingham Festival of 1846. Many of the oratorios of the Romantic era were blatantly nationalistic in their aspirations and therefore appealed only within national frontiers. Apart from the religious and nationalistic subjects that inspired composers, mention should also be made of the Faust theme, which aroused so much speculation and introspection: Goethe's masterpiece inspired works by Berlioz and Schumann among others.

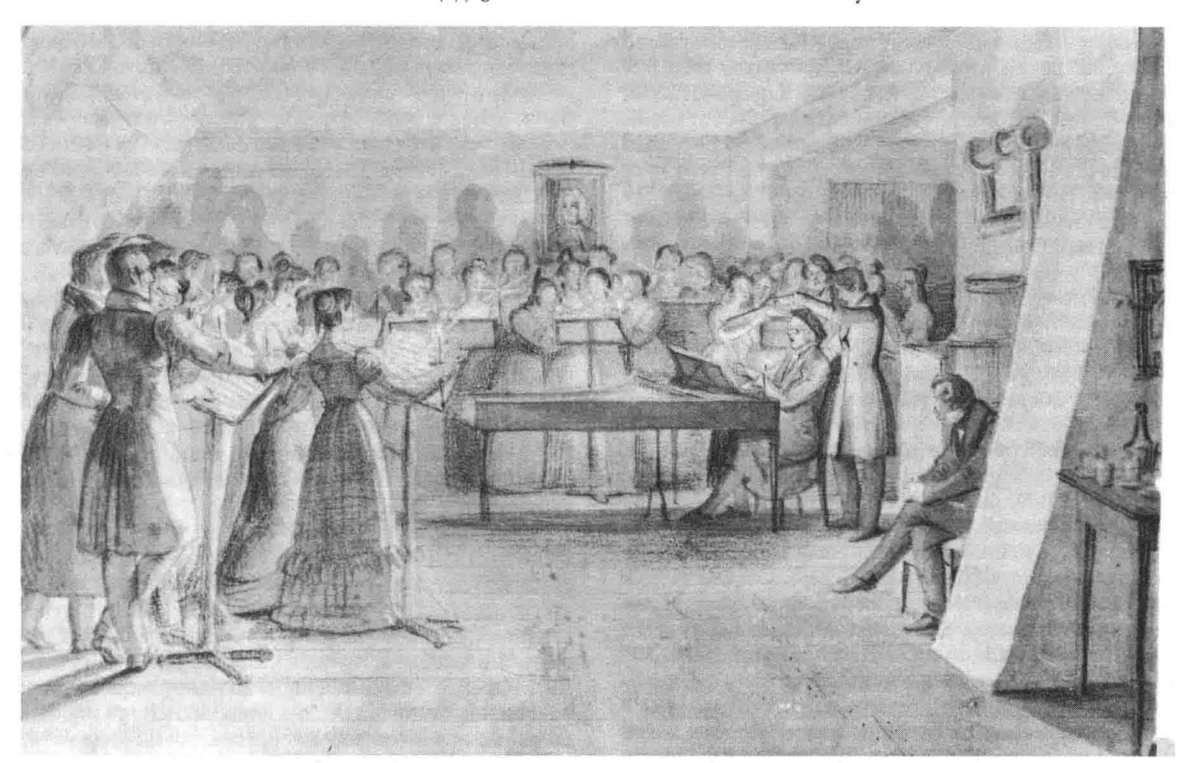
The availability of choral-orchestral forces of symphonic proportions and the acoustical possibilities of new concert halls brought a wave of choral symphonies (or works so described) in the wake of Beethoven, of which perhaps the most remarkable are Mahler's Eighth Symphony (the 'Symphony of a Thousand') and the 'Gothic' Symphony by Havergal Brian. In Romantic opera the chorus played an increasingly important role, and certain operatic choral numbers have taken their place in popular esteem by the side of favourite vocal and instrumental excerpts. By the end of the 19th century there was no adequately appointed opera house without a resident chorus, just as today there are few major orchestras which do not possess an affiliated symphonic chorus. In more recent times, at least one opera company has developed from a choral tradition of special significance – the Welsh National Opera (founded 1946), which grew out of the eisteddfod tradition.

In the second half of the 18th century, the choirs of Roman Catholic court chapels continued to be made up of professional musicians. Many of these organizations were quite modest in size. In 1754 the chapels at Gotha and Breslau possessed only one-on-a-part vocal ensembles. Even the famous chapel and chamber music establishment at Mannheim had modest vocal resources: in 1756 its orchestra of 30 string players and ten wind players was balanced by only 'three female and three male sopranos [the former presumably for chamber music only], two male altos, three tenors, two basses' (Marpurg: *Historisch-kritische Beyträge*). On the other hand, the archbishop's Kapelle at Salzburg in 1757 – the year after the birth of Mozart – had a smaller orchestra, less than 20 string players about ten wind players, and a much more grand vocal complement of 10 solo singers (5 male sopranos, 3 tenors and 2 basses), 15 boy choristers and 29 adult male choristers (4 altos, 12 tenors and 13 basses). From 1772 to 1867, the Hofmusikkapelle of the imperial court at Vienna, with an orchestra of about 30, had a choral contingent which hovered at around 20 members, of whom half were boys evenly divided between soprano and alto (no women and no adult male sopranos or altos). Since the Esterházy establishment in which Joseph Haydn was employed had an orchestra slightly smaller than that of the imperial Hofkapelle, we may suppose that its vocal resources were no larger. It was for forces such as these that the masses and other liturgical music of Haydn, Mozart and their contemporaries were written. Towards the end of the 18th century, a series of reforms promulgated by Joseph II attempted to curb what the emperor viewed as excessively ostentatious displays of ecclesiastical opulence. As a result of these reforms, certain limitations were placed on composers. A well-known instance of this involves the restrictions imposed by Archbishop Colloredo on Mozart as to the maximum amount of time which could be taken up by the musical setting of the mass ordinary. But counterbalancing these attempts to discipline and limit composers was a prevailing tendency, in the wake of the French Revolution, to recognize the need to allow composers freedom of expression. The ultimate in this respect was Beethoven's Mass in D, composed for an archbishop's enthronement but destined to take its place among the small group of works that forever test anew the resourcefulness of secular choruses. Ecclesiastical theories concerning the nature of sacred music were put under great strain by this work and also by later self-assertive masterpieces on liturgical texts by Berlioz, Verdi and, in most of his masses, Bruckner. These works were a far cry from the ideal of Palestrina and the *a cappella* style. The Requiem by Berlioz, with its huge instrumental component which was balanced by a chorus of 200 at its first performance in 1837, is one of the foremost examples of gigantism in the 19th century. Verdi's Requiem took the theatre into the church, the first performance in 1874 being given in S Marco, Milan, by a selected choir of 120 trained singers and an orchestra of 110.



8. Berlioz conducting a choral concert of the Société Philharmonique at the Jardin d'Hiver, Paris: caricature by Gustave Doré from the 'Journal pour rire' (22 June 1856)

The 19th-century Roman Catholic Church, along with some non-Catholic musical conservationists, espoused the view that a special virtue was attached to 16th-century polyphony. Among those who set out to revive interest in it was A.F.J. Thibaut, Schumann's law professor at Heidelberg, who brought together in his home a group of singers to perform Renaissance music (fig.9). In London the Motet Society, with Edward Rimbault as secretary and editor, came into being in 1841 as a consequence of the emphasis on liturgical propriety by the ritualistic Oxford Movement. Giuseppe Baini's pioneering study of the style of Palestrina's music (*Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina*) appeared in 1828 and was published in German (*Über das Leben und die Werke des G. Pierluigi da Palestrina*)



9. Group of singers performing Renaissance music at the Heidelberg home of A.F.J. Thibaut: 'Singing Lessons at Thibaut's' by Jakob Götzenberger, watercolour, c1829 (Kurpfälzisches Museum, Heidelberg)

in 1834; it provided the Catholic reform movement with an icon whose name was associated with all that was good and proper about Renaissance polyphony. It was at this time, too, that the term *a cappella* began to be accepted as synonymous with 'unaccompanied'. About 1600 a distinction began to be made between the old style of the Renaissance, for which Palestrina's music served as a model (PRIMA PRATICA), and the new style of the Baroque (*seconda pratica*). By the middle of the 17th century the term *a cappella* had become associated with the old style, notably in Christoph Bernhard's widely circulated manuscript treatise *Tractatus compositionis augmentatus*. But 19th-century musicians, noting that no instrumental parts were included in the sources in which 16th-century polyphonic works were found, believed the term to have been used to designate the type of ensemble required – i.e. voices only, no instruments – rather than style. The question of forces had not been an issue in the preceding centuries. Although unaccompanied voices were always heard in the papal chapel in the 16th century, elsewhere instruments were sometimes used to replace absent voices or to enrich the sound on special occasions. In the 18th century, *stile antico* compositions had almost invariably included a basso continuo to be played on the organ. In the 19th century, however, many people (following Baini, who stressed the unaccompanied style of the papal chapel), wished, as the cult of Palestrina progressed, to return to the ideal of unaccompanied singing, designated by the term *a cappella* . In 1868, in order to promote the ideals associated with the Palestrina style, the Catholic church choirs of the German-speaking countries were brought together into the Allgemeiner Cäcilienverein, a powerful reform organization named in honour of the patron saint of music. The principles of Cecilianism, as this reform movement has been called, were formally endorsed in the 1903 *Motu proprio* of Pius X. One direction found in this encyclical is particularly pertinent to the subject of choral development: 'wherever it is desired to employ the acute voices of sopranos and contraltos, these parts must be taken by boys, according to the most ancient usage of the church'.

Protestant church music in Germany was also influenced by a reverence for its musical past. Moreover for historical reasons German Protestantism had been closely allied with nationalism, and in the 19th century the urge of the latter stimulated concern for the musical heritage of the former. State schools of church music were established at Breslau (in 1810), Königsberg (1812) and Berlin (1822), the last being the creation of Zelter, who was its first director. A great deal of music and literature was published to provide new material for general use. Key works were *Über den Gesang in den Kirchen der Protestanten* (1817), Thibaut's *Über Reinheit der Tonkunst*(1825), the *Berliner Gesangbuch* (1829), C.F. Becker's *Kirchengesänge von J.S. Bach* (1843), the *Eisenacher Gesangbuch* (1854) and the various works of C.J.V. von Winterfeld published between 1832 and 1850. The so-called Bach revival – incorrectly supposed to have begun with Mendelssohn's performance of the *St Matthew Passion* with the Berlin Sing-Akademie in 1829 – is to be seen in the context of a general revival of Lutheran church music.

A revival of interest in Britain in the classics of the Anglican tradition coincided with a feeling on the part of many church musicians that the authorities of the Church of England were negligent in their maintenance of the choral foundations. In 1841 a large number of organists sent a petition to the deans and chapters of the cathedrals

requesting them not to implement their proposals to economize in this area. None worked harder than S.S. Wesley to restore the standard of church music. In 1849, when he was organist of the new parish church at Leeds, where daily sung services were maintained, he published the first of two pamphlets relating to the improvement of music 'in Divine Worship'. In 1856 Sir F.A.G. Ouseley devoted much of his private fortune to the foundation of St Michael's College, Tenbury Wells, the main purposes of which were to provide a standard for church music and to train choristers. A popular tradition of choralism derived from the Methodist and collateral evangelical movements and gathered new strength through the wish of many among the working classes to perform not only hymns and gospel songs but also oratorios and cantatas. There was a consequent broadening of musical literacy. Many volumes of favourite hymns contained guides to theory, and instruction became available in mechanics' institutes and Sunday schools. The influence of Joseph Mainzer, author of *Singing for the Millions* and other works, and of John Curwen, promoter of the tonic sol-fa system, was of inestimable benefit. Earlier, in the last half of the 18th century, musical literacy in Anglican parish churches (both urban and rural) and in nonconformist chapels had been the object of the educational efforts and publications of a large number of composers, often self-taught, whose principal advantage was their intimate knowledge of the singers for whom they wrote. These men were frequently itinerant teachers whose singing schools involved the formation of choruses, which often became, after the singing masters had departed, the embryos from which the choirs of small churches developed.

English parish and village choirs created in this manner provided what may have been the earliest opportunities for women to participate along with men in church choirs. Nicholas Temperley (*The Music of the English Parish Church*) has called attention to the following passage from a satirical work of 1727 by Alexander Pope in which a fictional parish clerk recounts having tutored both 'the young men and maidens to tune their voices as it were a psaltery; and the church on the Sunday was filled with these new hallelujahs'. On the Continent, women were still a rarity in church choirs in 1772 when Charles Burney noted in his *Present State of Music in Germany, the Netherlands, and the United Provinces* (1773) that at the Stephansdom in Vienna 'there was a girl who sung a solo verse in the *Credo* extremely well'. At the cathedral of St Bartholomäus in Frankfurt, Burney found that the choir 'was not furnished with singers of great talent, but yet there were a number of girls, who, though the service was that of the Roman catholics, were many of them Lutherans or Calvinists, that chanted with the priests and canons'; and in connection with a service he heard at the church of Ste Gudule in Brussels, Burney opined that he:

> was glad to find among the [band of voices] two or three women, who, though they did not sing well, yet their being employed, proved that female voices might have admission to the church, without giving offence or scandal to piety, or even bigotry. If the practice were to become general of admitting women to sing the soprano part in the cathedrals, it would, in Italy, be a service to mankind, and in the rest of Europe render church-music infinitely more pleasing and perfect.

Veneration of the ideal past, a characteristic of the Romantic ethos in all the arts, manifested itself not only in church music, as described above, but also in concert music and in the establishment of choral societies named after and devoted to performing the works of individual great composers of earlier times. The Beethoven Festival of 1845, when the statue of the composer was unveiled at Bonn, brought musicians from all over Europe to hear choral works not only by Beethoven but also by Liszt and other, lesser composers; it also necessitated the building of a new concert hall. The centenary of Bach's death caught the force of a tide already favourable to his genius. Bach Societies were formed, and Bach Choirs followed. The Bach Choir was founded in London in 1875 and stimulated similarly named bodies in many parts of the country. The Handel centenary in 1859 brought into being the Great Handel Festival Chorus in England, with various supporting 'Amateur Divisions' in different parts of the country, and the consequent long tradition of the Crystal Palace Handel Festival. Held triennially until 1926, this festival exemplified good intentions married to doubtful taste, but it gave great satisfaction to performers and audiences alike.

Many of the groups of settlers who established themselves in North America during the 17th and 18th centuries were religious communities. Music was important to some of these groups, most notably the Moravian Brethren (or Unitas Fratrum) who established communities in Bethlehem, Pennsylvania, and Salem (now Winston-Salem), North Carolina. The Moravians produced some outstanding composers and maintained choirs and orchestras on a par with those of Europe, but they remained, as a matter of religious principle, isolated within their insular settlements, and therefore had virtually no influence on contemporaneous American music. Of much more importance during the 18th century were the so-called Yankee tunesmiths, self-taught composers and teachers who travelled from place to place – sometimes in urban centres such as Boston but more often in small rural communities – offering singing schools at which they taught the rudiments of music, sold tunebooks of their own creation and formed choruses. It was formerly believed that these itinerant singing masters emerged without precedent, arising more or less spontaneously on the American scene, but Temperley has shown that there were English antecedents for these men and their methods. William Billings has long been deservedly recognized as the leading figure among Yankee tunesmiths and, notwithstanding the debt he owed to his English predecessors, he was a man of great imagination and originality. He issued six collections of sacred music for popular use. In his *Continental Harmony* (1794) formal instruction in music theory was presented in the form of an entertaining dialogue (in the manner of Thomas Morley's *Plaine and Easie Introduction to Practicall Musicke* of 1597) between master and pupil. Billings and his co-workers made a great contribution to musical literacy in 18th-century America, and their enthusiasm for music, especially choral music, was infectious. In many small communities the singing school choruses they organized were transformed after their departure into church choirs. In keeping with the egalitarian principles of the new country in which they came into being, the singing school choruses and the church choirs which were their successors were open to male and female participants of all ages.

During the 19th century, later generations of singing masters – whose music became associated with a newly invented notational system in which variously shaped notes were associated with solmization syllables (*see*

SHAPE-NOTE HYMNODY) – carried the traditions of the Yankee tunesmiths to rural and frontier communities of the American South and West, but in the cultural centres of the eastern USA, choral development was patterned after European practices. Men who prized orthodox musical learning – Lowell Mason, Thomas Hastings, W.B. Bradbury and others – railed against what they considered to be the immature crudity of the music of Billings and his colleagues and advocated imitation of the more refined and sophisticated music of Europe. It is by no means certain that this imitation of Europe made an immediately positive contribution to the development of musical composition by American composers, but there can be no doubt that it contributed greatly to the proliferation and development of choral groups. Among the earliest were the Handel and Haydn Society of Boston (founded 1815) and the Sacred Music Society of New York (1823). Towards mid-century, German emigrés formed singing societies modelled after those already in existence in Germany. In New York, the Deutsche Liederkranz was organized in 1847, and a rival organization, the Männergesangverein Arion, was set up in 1854. Similar Germanic convivial music societies were established in the Mid-western cities of Milwaukee, Chicago, Cincinnati and in other centres with large German communities. Glee clubs were organized on English models. Among the most notable were the Mendelssohn Glee Club (New York, 1866), the Apollo Club (Boston, 1871), the Apollo Club (Chicago, 1872) and the Mendelssohn Club (Philadelphia, 1874). Glee clubs and Germanic singing societies began almost invariably as all-male convivial organizations, but often evolved into large choral societies of mixed voices. Many societies were formed specifically to perform large-scale choral works with orchestra. The Oratorio Society of New York (1873) was the best-known civic chorus, but oratorio societies were also established in most major cities. Other large choruses followed the example of the Handel and Haydn Society in naming themselves after famous European composers: a Mendelssohn Society (1858) and a Beethoven Society (1873) were founded in Chicago, and the Bethlehem (Pennsylvania) Bach Choir, tracing its ancestry back to 18th-century Moravian roots, was founded in 1898 and sponsored the first of its annual Bach Festivals in 1900. Choral festivals were organized along British and German lines. The Cincinnati May Festival, which began as an all-male *Sängerfest* in 1849, converted to a festival for a chorus of mixed voices in 1873, in which year there was a chorus of 800 and an orchestra of over 100, and in 1880 a permanent May Festival Chorus of 600 singers was established. In 1856 the Handel and Haydn Society of Boston sponsored the first American event initiated as a festival for a chorus of mixed voices: in that year 600 singers and an orchestra of 78 participated. The largest festivals held in the USA during the 19th century were the Peace Jubilees which took place in Boston in 1869 and 1872. These were gargantuan affairs: in 1869 there were more than 10,000 choristers and 1000 instrumentalists, and in 1872 these numbers doubled.

Black Americans developed a choral idiom of great vitality in which African and European elements were combined (*see* UNITED STATES OF AMERICA, §II, 2 and SPIRITUAL, §II). In 1878 George Grove was present at a service in a black Methodist church in Philadelphia and was greatly impressed by the vigour of the singing and the wide contrasts in mood and dynamics. Grove's experience was shared by many as the spirituals of the recently emancipated black slaves became known. One group in particular, the JUBILEE SINGERS, a small touring ensemble of ex-slaves from Fisk University in Nashville, Tennessee, eloquently presented the tradition of the black spiritual to audiences throughout America and in Britain and Germany.

In the 19th century the principle that music was universally educative was an ideal that coincided with the provision of general education. In countries with a strong choral tradition, class-singing was cultivated, but not always under the direction of adequately trained teachers. In America, Lowell Mason introduced systematic music teaching in the public schools of Boston and New York, and organized and conducted teacher-training institutes. In Britain the lead was given by John Hullah, inspector for music in elementary schools, and John Stainer, his successor. During the 19th century, patriotic songs (giving way in the early 20th century to folksongs) were the basis of elementary school music. Children's choirs were provided by obliging teachers in most Western countries for church, civic and even national occasions; the greater the occasion the larger the choir. Thus the number of choristers assembled for such events as the 1863 festival of the Metropolitan Schools Choral Society in the Crystal Palace was hardly smaller than that of adults who took part in the Handel festivals.

5. THE 20TH CENTURY. Two major trends – sometimes mutually contradictory, but nonetheless co-existent as the century drew to a close – marked the progess of choral development in the 20th century. On the one hand, there was the pursuit of a monolithic ideal in terms of choral organization and sonority. This tendency, which predominated during the first 60 or so years of the century, was challenged, mildly at first and more strongly from the 1960s, by a growing tendency towards differentiation: organizational, structural, functional, timbral and stylistic.

From very early in the century, the SATB chorus of mixed voices became the favoured medium. Female sopranos and altos were firmly entrenched in choruses large and small, sacred and secular. Choirs of men and boys continued to exist only in a few tradition-laden ecclesiastical and academic insitutions, primarily those of the Anglican and Roman Catholic churches. These all-male church choirs, as the century progressed, became exceptional even within the Anglican and Roman churches, and they were no longer in the forefront of choral development. Secular choruses, like those founded during the 19th century for oratorio singing, became increasingly important. Under the leadership of choral specialists such as the Englishman Henry Coward, these organizations pursued the ideal of 'artistic choralism', as it was called in Coward's *C. T. I. [i.e. Choral Technique and Interpretation]: the Secret* (1938). In the USA, choruses associated with colleges and universities assumed a leading role. These ensembles were often involved in what has been called the '*a cappella* choir movement'. F. Melius Christiansen, founder of the St Olaf Choir of St Olaf College in Northfield, Minnesota, and J.F. Williamson, founder of the Westminster Choir of Westminster Choir College (from 1930 in Princeton, NJ) were leaders in pursuit of the *a cappella* ideal. Their methods and goals

were communicated to large contingents of choral conducting disciples, who made the unaccompanied chorus pervasive in colleges, high schools and churches throughout the USA. Fred Waring, Robert Shaw and Roger Wagner, although not involved exclusively in the *a cappella* choir movement, were also influential in shaping the ideals of American choral music. Although these and other leading American choral conductors differed from one another with regard to certain technical questions (Waring, for example, made the control of diction and blend through what he called 'tone syllables' the centre of his methodology, while Christiansen became known for his emphasis on straight tone production), they are seen in retrospect to have been united in their pursuit of an ideal of discipline, blend, balance and tonal unity.

In addition SATB mixed-voice choruses, male-voice ensembles of tenors and basses and all-female ensembles of sopranos and altos proliferated in American educational institutions and elsewhere. The all-male choruses traced their ancestry in a direct line to ensembles of the 19th century and earlier, but the all-female groups, although they had isolated antecedents in the past, gained a firm footing as coequal with their male counterparts for the first time in the early 20th century. This was at least partially a result of the existence enjoyed by female-voice ensembles in women's educational institutions, but as colleges and universities became coeducational, men's and women's glee clubs continued alongside mixed choruses as standard components of a well-rounded choral music programme. These single-gender groups tended to perform a somewhat lighter repertory than the mixed-voice ensembles, but as they grew and developed during the 20th century, they were no less focussed than their SATB counterparts on the achievement of 'artistic choralism'.

As the century progressed, however, the concept of a monolithic, universally applicable choral ideal was called into question. Nationalism, for example, and, later, multiculturalism promoted an awareness that concepts of choral beauty differ from culture to culture, and improved communication, especially through recordings and international touring, made this awareness pervasive in the choral community. In the early and middle years of the century, the tendency was to make an eclectic use of these differences by borrowing attractive features from nationally and ethnically diverse sources, while incorporating these features within the universally admired performance style of western Europe and the USA. Towards the end of the century, under growing influence of multiculturalism, attempts were made to capture performance techniques associated with diverse repertories, even if this sometimes meant sacrificing traditional views concerning choral unity and beauty of tone.

In part, the quest to master multicultural styles is one aspect of the broader topic of authenticity in choral performance. Similar, and of more consequence, is the concern for historical accuracy which has arisen among choral conductors as a result of musicological elucidation of performing-practice issues. At the end of the century it was generally recognized that the style of performance appropriate to the music of one historical period might not be equally appropriate to the music of another. This attention to performing-practice issues affected not only performing styles, but also the choice of forces. Although pre-Baroque, Baroque and Classical works continued sometimes to be performed by large choruses like those preferred during the 19th century, there was a tendency to restore pre-1800 works to the dimensions originally envisioned by their composers. Thus, Handel's oratorios, for example, were often performed by choruses and orchestras only a fraction of the size of those employed in pre-1950 performances. The initial fervour to achieve historical accuracy in early music restored to favour the choirboy (in secular terminology described as a boy chorister or boy soprano, the latter replacing the time-honoured 'treble'), but by the end of the century early-music ensembles tended to employ women sopranos, often seeking from them a boy-like quality. Many large choruses that specialized in singing oratorio-type literature began to mix adult male falsettists with female altos in order to achieve a more penetrating alto part (but it is not clear whether this was being done as a restoration of practices of the 18th century and the early 19th, or simply as a useful technique for enhancing modern performances). Perhaps the most provocative controversy surrounding appropriate performance forces concerned whether or not Bach intended some of his vocal works – the controversy centres on the Mass in B minor – to be performed not by a chorus, but by an ensemble of one-on-a-part soloists: Joshua Rifkin asserts the affirmative, Robert L. Marshall the negative.

The quest for cultural and historical accuracy demanded a new versatility, perhaps even a new virtuosity, from choral singers. No longer were they permitted to sing all works in a single style, but they had to master the different techniques appropriate to various styles. Recognizing that this burden weighs heavily upon singers, especially the amateurs who continued to populate most choruses, conductors sought an alternative solution by forming specialist choruses of various sizes and make-ups. Madrigal groups of 12 to 16 singers were popular from mid-century. Towards the end of the century, many groups of moderate size (generally 24–36 singers) were formed to perform early music and the vocal chamber music of later periods. These groups, although they are often given imaginative names (e.g. Camerata Chorus, Amor Artis Chorale, Gloriana Singers), are generally called chamber choirs. Another type of specialist chorus that came into existence at least partly as a result of the widening repertory horizon was the show or swing choir. These choirs specialized in popular music and often combined singing and visual elements (dance, costumes, etc.). Yet another type of ensemble that became a standard component of multifaceted university choral programmes in the USA was the black chorus (usually with membership not racially restricted). Some black choruses sang only black spirituals, gospels and so forth; others performed a wider variety of works that included selections from the standard repertory of classical choral music.

Some specialist ensembles looked to the future rather than the past, performing avant-garde literature that required the use of what have been called 'extended vocal techniques'. This term refers to sound production through non-traditional use of the vocal mechanism: grunting, hissing, shrieking, inhaling audibly and so forth. Ensembles specializing in extended vocal techniques have been in existence since the 1960s. By 1971 the vocabulary of non-traditional techniques was sufficiently well developed to generate a compendium of new notational devices associated with it (Pooler and Pierce), and during the last

decades of the 20th century many techniques developed by groups specializing in avant-garde performance made their way into music for mainstream choruses.

In the late 20th century, choruses sometimes owed their existence to some non-musical affinity shared by participants – e.g. age, occupation, sexual orientation. These affinity choruses often achieved a very high level of artistic performance. Especially important musically are the superb children's choirs that emerged as part of municipal programmes of cultural and educational enrichment. Many adult groups found that choral music offered a highly satisfactory method of expressing solidarity for a cause. Perhaps the fastest growing and artistically most significant example of this tendency has been the gay choral movement, organized internationally as GALA Choruses (the Gay and Lesbian Association of Choruses). There are currently more than 150 gay choruses in the USA, 70 in Europe, 10 in Australia and about 15 others world wide.

Another factor that contributed significantly to the development of choral music in the 20th century was the establishment of advanced programmes of study in choral conducting. In the 1950s the DMA degree was established in American universities as a performance-oriented analogue to the PhD. At the end of the century the DMA degree in choral music was offered by several universities, and hundreds of choral conductors, firmly grounded in choral literature, conducting techniques and performing practices, had graduated from these programmes.

The 20th century witnessed the formation of several organizations dedicated to the advancement of the choral art. The largest national organization of choral leaders, the American Choral Directors Association (ACDA), founded in 1958, had a membership of over 16,000 in 1997. In 1981 ACDA was one of seven national and pan-national organizations that joined together to form the International Federation for Choral Music (IFCM); the other founding organizations were A Coeur Joie International (France and other French-speaking countries), Arbeitsgemeinschaft Europäische Chorverbände (Germany), Asociación Interamericana de Directors de Coros (Latin America), Europa Cantat (a European federation of youth choruses based in Passau, Germany), the Japan Choral Federation and the Nordiska Körkommittèn SAMNAM. Both individually and collectively as IFCM these organizations provided opportunities for collegial interchange among conductors, held conventions and symposia, sponsored important performances and published journals and bulletins. Leading members of these organizations spearheaded efforts to harness for the benefit of the worldwide choral community the most recent technological advances in rapid communication. As of 1997, ChoralNet (with branches named ChoraList, ChoralTalk and ChoralAcademe) provided internet and e-mail services for choral professionals throughout the world. Begun by Walter Collins of the University of Colorado at Boulder and developed by James Feiszli of the South Dakota School of Mines and Technology, ChoralNet is now operated under the auspices of IFCM. Another internet service provided by IFCM is MUSICA, an on-line database, developed by Jean Sturm of the University of Strasbourg, which currently includes more than 60,000 choral compositions.

In the early centuries of the choral tradition the singers were professional, employed by royal and noble patrons, churches and abbeys. In the 18th and 19th centuries a great expansion of interest and opportunity placed the emphasis on amateur singers. In the second half of the 20th century the growth of the recording industry, the needs of radio and television programmes and the film industry, and the more exact requirements of concert and festival promoters and of contemporary composers created a rebirth of choral professionalism. At the end of the century there were professional choruses, either entrepreneurial or state supported, in virtually all countries in which the music of Western civilization is performed. In the USA, an umbrella organization, Chorus America (formerly the Association of Professional Vocal Ensembles), was formed to promote the welfare of professional choral singing. Founded in 1977 by Michael Korn of Philadelphia, this organization had in 1997 a membership of 550 choruses, about half of them professional, which together provide performance opportunities for more than 25,000 singers. While professionalization proceeded, the standards of amateur choral music, no doubt to some extent due to the professional models available were in general significantly raised. Perhaps the most encouraging guide to this and to the cultural opportunities inherent in the medium was the development of the A Coeur Joie movement, founded in Lyons by César Geoffray in 1945, which spread interest in choral music among young people throughout French-speaking countries and also into Spain, and Europa Cantat, which was founded at Passau in 1961 to bring together young choralists from many lands and which has continued on a triennial basis.

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JAMES G. SMITH (1–3), PERCY M. YOUNG/JAMES G. SMITH (4–5)

Chorus (ii). (1) In a strophic composition, that section of text and music, more properly called REFRAIN or burden, which is repeated after each stanza or verse.

(2) In jazz any statement, or, more particularly, any restatement with variations, of a theme. The term is commonly applied to those clearcut forms that consist of a theme, followed by a series of variations on the theme, and then a repetition of the theme itself; it is not generally used in discussing those styles of jazz in which free improvisation takes the place of the series of variations on the theme.

Chorus (iii). A Latin term (translated from the Hebrew *machol*), used during the Middle Ages for several different types of musical instrument. Two meanings were given in the letter *De diversis generibus musicorum* from 'Jerome' to 'Dardanus', which was apparently written in the 9th century. One referred to a simple form of bagpipe, consisting of a mouthpipe and chanter both of brass, inserted into a bag of skin which served as an air reservoir. The other referred to a string instrument which would presumably have been plucked, as the bow is not known to have reached Europe by the 9th century; the 11th-century Tiberius Psalter (*GB-Lbl* Tib c.vi, f.18) says that its frame was of wood. Sebastian Virdung in his *Musica getutscht* of 1511 says that 'it has a mouthpiece, into which one blows, and two tubes in the middle. After that, at the lower end, it has one aperture from which the sound or air exits'. His picture shows no bag. These descriptions, however, were attempts to represent instruments of the Psalms, and although they were reproduced many times from the Carolingian period onwards, they do not represent genuine medieval instruments.

More realistic references also show a variety of types. Giraldus Cambrensis (*c*1146–*c*1223) says that the chorus was played by the Scots and the Welsh, but neither he nor his imitator Ranulph Higden (*d* 1363) specified its type. A 15th-century translator of Higden (*GB-Lbl* Harl. 2261, f.57) rendered the word 'chorus' as 'crowde', as did the *Promptorium parvulorum* of the Dominican Frater Galfridus (*c*1440), while the commentary on Psalm cl in the Psalter of Richard Rolle (*c*1340) says 'Louys him . . . in croude, that is, in pesful felagheship and concord of voicys' – a reference to the sounding together of more than one string on the crowd or crwth. Aimeric de Peyrac (*d* 1406) in his *Lamentacio cantorum* said that the chorus had double strings, but did not indicate how they were played. The anonymous *Summa musice* (*5v*) of 1274–1312 includes the chorus among instruments strung with metal, gut or silk, while Jean de Brie in *Le bon berger* (1379) says that it is played by the fingers and best strung with gut. Jean Charlier de Gerson (1363–1429), however, describes it in his *Tres tractatus de canticis* (before 1426) as a string drum of the *tambourin de Béarn* type. No strings are referred to in John of Trevisa's translation of Higden (completed in 1347), where 'chorus' is rendered as 'tabour'.

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MARY REMNANT

Chorus (iv). A type of signal processing unit that makes a single instrument sound like a group of instruments. Its effect is produced by time-delay electronics. The unit is often operated by means of a foot-pedal. *See* ELECTRIC GUITAR, §2.

Chorzempa, Daniel (Walter) (*b* Minneapolis, 7 Dec 1944). American organist, harpsichordist, pianist and composer of Polish and Alsatian parentage. He studied at the University of Minnesota (1955–65) and the Staatliche Musikhochschule, Cologne. He is an accomplished pianist and harpsichordist, and his first major successes were as a pianist in Hamburg and Cologne in 1969, and in Oxford and London in 1970 and 1971, playing Beethoven's Diabelli Variations. It is as a virtuoso organist, however, that he is best known in Europe and the USA. His first London recital at the Royal Festival Hall in 1969 won critical acclaim, as did another at St Paul's Cathedral, where he replaced Germani at short notice and learnt a new programme in five days. He plays the whole of a wide-ranging repertory from memory, and has won particular distinction as an exponent of the major organ works of Liszt; his fluent pianistic technique gives brilliance as well as depth to his interpretations in the concert hall and on disc. Chorzempa's PhD dissertation (University of Minnesota, 1971) was on the life and works of Julius Reubke. He became a member of the Studio für Elektronische Musik, Cologne, in 1970 and has composed electronic music. His organ recordings include music by Bach, Handel, Mozart, Liszt and Widor. He has also recorded Bach's *Das wohltemperirte Clavier*.

STANLEY WEBB

Chottin, Alexis (*b* Algiers, 13 Aug 1891). French ethnomusicologist. He studied music theory, composition and the viola, and took a diploma in classical Arabic. After World War I he moved to Rabat, where he was director of the Conservatory of Moroccan Music (1929–39, 1956–9) and professor of Arabic at the Collège des Orangers (1945–56). Concurrently he served as adviser to the Théâtre Mohammed V on the orchestration and interpretation of Arabic music. His writings, chiefly on Arab music, contain useful collections of Moroccan music, notably in his *Corpus de musique marocaine* and his *Tableau de la musique marocaine*.

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DORIS J. DYEN

Chotzinoff [Chatianov], **Samuel** (*b* Vitebsk, Belorussia, 4 July 1889; *d* New York, 9 Feb 1964). American critic and administrator of Russian birth. He studied briefly at Columbia University with D.G. Mason, but left without graduating in 1911. He achieved early success as a piano accompanist and toured with Alma Gluck, Efrem Zimbalist and Jascha Heifetz. In 1925 he succeeded Deems Taylor as music critic on *The World*, a position he held until 1931. He was music critic on the *New York Post* (1934–41); among his projects for the promotion of music appreciation was a series of recordings made anonymously by well-known artists and organizations, distributed at cost by the newspaper. In 1936 he was appointed music consultant for NBC radio, and his first assignment was to induce Toscanini to organize and conduct the station's new symphony orchestra, which gave its first concert on Christmas Day 1937. Chotzinoff commissioned the first opera composed expressly for radio, Menotti's *The Old Maid and the Thief* (1939). From 1938 he was the official commentator for the broadcasts of the New York PO. He also lectured on music for the Carnegie Corporation and taught at the Curtis Institute in Philadelphia. In 1949 he was appointed general music director of NBC radio and television. He became a pioneer in televised opera, sponsoring the first opera composed for television, Menotti's *Amahl and the Night Visitors* (1951).

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PHILIP L. MILLER

Choudens. French firm of publishers. It was founded in Paris by Antoine Choudens (1825–88) and is first mentioned in an advertisement in September 1844. From 1888 to 1890 the firm was run by Choudens's two sons, the second of whom, Paul, continued alone from 1890 until his death on 6 October 1925; after this the leadership was shared by Paul's sons-in-law, Gaston Chevrier (until 1952) and André Leroy (until 1958), and grandson, André Chevrier. Choudens published three of the most important French 19th-century operas: Berlioz's *Les Troyens* (piano-vocal scores of Parts I and II, 1863), Bizet's *Carmen* (piano-vocal score, 1875; full score, 1877)

and Gounod's *Faust* (piano-vocal score, 1859; full score, 1860); the firm also issued works by Reyer, Saint-Saëns and the first editions of Fauré's early songs. In 1891 Choudens published five of Debussy's early piano works: *Valse romantique*, *Reverie*, *Ballade*, *Marche écossaise* and *Tarantelle styrienne*.

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NIGEL SIMEONE

Chouquet, (Adolphe) Gustave (*b* Le Havre, 16 April 1819; *d* Paris, 30 Jan 1886). French writer and historian. His musical enthusiasms were fostered in Paris, where he studied for the *baccalauréat*. He returned to Le Havre in 1836 for four years before going to the USA, where he taught music in New York and wrote criticism for 16 years. A serious respiratory condition then obliged him to go to the south of France. In 1860, however, he moved to Paris and rapidly took an active part in writing for *France musicale*, *Art musical* and to a lesser extent *Le ménestrel* and the *Gazette musicale*. He also became known as the author of song texts, choral pieces and cantatas: his cantata *David Rizzio* was the text for the 1863 Prix de Rome, won by Massenet.

In 1864 Chouquet wrote his *Histoire de la musique depuis le XIVe siècle jusqu'à la fin du XVIIIe siècle*, which won the Prix Bordin; he received the prize again in 1868 for a history of opera which was published in 1873 as *Histoire de la musique dramatique en France depuis ses origines jusqu'à nos jours*. This book was recognized as a pioneer work of research and evaluative criticism. Chouquet was on the editorial board of a *Dictionnaire des beaux-arts*, and wrote many articles for the first edition of *Grove*. In 1871 he was appointed keeper of the Conservatoire instrument museum, recently acquired by the state, and made large additions to it. His exemplary catalogues of this collection, *Le Musée du Conservatoire national de musique, catalogue raisonné des instruments de cette collection*, were issued in 1875 and 1884; supplements by L. Pillaut were published in 1894, 1899 and 1903, and the entire work was reprinted by Minkoff in 1993. He is also the author of *Les instruments de musique et les éditions musicales* (Paris, 1878).

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GEORGE GROVE/DAVID CHARLTON

Chourmouzios the Archivist [Chourmouzios the Chartophylax; Chourmouzios (Georgiou) Chartophylax] (*b* Chalki, ?1770; *d* Chalki, 1840). Romaic (Greek) composer and scribe. He studied Byzantine chanting with Georgios of Crete and the patriarchal cantors PETROS BYZANTIOS and JAKOBOS PELOPONNESIOS. As was customary, he also became fluent in the Arabo-Persian tradition of Ottoman secular music. He was evidently active by 1792, the date of his only known autograph not to employ Chrysanthos of Madytos's 'New Method' of Byzantine notation, yet he seems never to have held a major office among the singers of the Ecumenical Patriarchate, which bestowed on him the title 'archivist' (*chartophylax*). He chanted at several Constantinopolitan parish churches and at the monastic dependency (*metochion*) of St Catherine's, Mt Sinai. Following patriarchal acceptance of the New Method in 1814, Chourmouzios began to collaborate with CHRYSANTHOS OF MADYTOS and GREGORIOS THE PROTOPSALTES on the refinement and dissemination of the reform. While the 'three teachers' were serving together as instructors at the Fourth Patriarchal School of Music (1815–21), Chourmouzios began to work in parallel with Gregorios on the transcription of the received repertory into Chrysanthine notation. Gregorios's efforts were cut short by his early death in 1821, but Chourmouzios worked steadily on the project until his own death.

Chourmouzios's published liturgical works, most of which were printed with the aid of his student Theodore Phokaeus, are editions of the contemporary chant repertory supplemented by a number of his own compositions. For the Divine Office he wrote two sets of 'abridged' *anoixantaria* (festal tropes to Psalm ciii), festal, Marian and penitential *polyeleoi* (Psalms cxxxiv, lxiv and lxxxvi), six Great Doxologies and a cycle of *doxastika* for the *stichēra aposticha*. His chants for the eucharistic liturgies include the psalms of the *typika* (cii and cxlv), a modally ordered series of eight Cherubic Hymns, a cycle of 21 Marian *katabasiai* drawn from the 9th odes of festal kanons, and several communion verses for the feasts of the liturgical year.

In 1830 Chourmouzios, Theodore Phokaeus and Stavrakes the Domestikos jointly brought out the first printed collection of Greek secular songs with musical notation; it contains melodies in both Ottoman and European styles. Also of great significance are Chourmouzios's 34 unpublished volumes of liturgical music (*GR-An* MPT 702–15, 722, 727–34, 747–50, 758, 761–4), which represent a systematic attempt to transcribe the entire patrimony of Byzantine and post-Byzantine chant into the New Method. Two approaches to the realization (*exēgēsis*) of pre-Chrysanthine notation are evident in his methodology, which was essentially identical to that of Gregorios: a 'short' form, applied to the chants of PETROS PELOPONNESIOS and Petros Byzantios and their contemporaries, whereby intervallic neumes (with the exception of certain stereotyped florid melodic formulae – *theseis*) were converted into the New Method in a ratio of no more than 1:2; and a 'slow' (*argē*), florid form, rendering earlier repertories at a ratio of 1:4 or greater. Chourmouzios's highly melismatic realizations of chants by such composers as JOANNES KOUKOUZELES have generated considerable controversy among scholars and performers of Byzantine chant. According to some Greek commentators, the transcriptions faithfully record the way in which the original works were realized in performance at the time of their composition, thus representing a 'key' to the interpretation of medieval Byzantine notation. This view has been rejected by other Greek and most Western scholars, who regard the realizations as reflecting later developments in performing practice.

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ALEXANDER LINGAS

Chou Wen-chung (*b* Chefoo, Yantai, 29 July 1923). Chinese composer, scholar and teacher, active in the USA. He had already completed his studies as a civil engineer when he arrived in the USA to study architecture at Yale University. After one week, however, he changed his plans and enrolled at the New England Conservatory, where he studied with Carl McKinley, Nicolas Slonimsky and others. In 1949 he moved to New York, and began to conduct research into traditional Chinese music. During this period, he took private composition lessons from Martinů (1949) and Varèse (1949–54), and completed the MA (1954) at Columbia University. Between 1955 and 1957 he directed a research programme at Columbia on classical Chinese music and drama. Entrusted with Varèse's music shortly before his death, he completed *Nocturnal* and *Tuning Up*, based on Varèse's sketches, and prepared several new editions of Varèse's works.

A professor at Columbia from 1964, Chou, who became a naturalized American citizen, founded the Fritz Reiner Center for Contemporary Music (1984) and was appointed its first chair (1984–91). He served extensively in the capacity of academic dean at Columbia's School of the Arts, designed and developed curriculum for the doctoral programme in composition, and was mentor to many young composers. He was also president of CRI (1970–75) and founder of the Center for US-China Arts Exchange (1978), which later extended its scope from arts education to conservancy of Asian folk cultures. His writings cover a wide range of topics, including philosophies of contemporary music, Varèse's music and Chinese historiography. Among his honours are the Rockefeller Award (1992), the University of Cincinnati Award for Excellence (1996), membership in the American Institute and Academy of Arts and Letters, honorary membership in the ISCM, and numerous commissions and fellowships.

Chou's first orchestral work, *Landscapes* (1949), is an exploration in timbre. Based on traditional Chinese melodic patterns, the work alludes to the immaculate proportions of Chinese landscape painting. The Suite for Harp and Wind Quintet (1951), based on five Chinese melodic patterns, synthesizes his philosophy on the merging of East and West, a perspective confirmed in two later works, *All in the Spring Wind* (1952–3) and *And the Fallen Petals* (1954). Also characteristic are titles inspired by poetry or calligraphy. *The Willows are New* (1957), after Wang Wei's poem *Yang Kuan*, treats the piano as a metamorphosis of the *qin* (Chinese zither). *Cursive* for flute and piano (1963) translates the expressivity of cursive script into music by projecting 'not only fluid lines in interaction but also density, texture and poise'.

Chou's works from the 1960s onwards are inspired by the *wenren* aesthetic of a harmonious communion of humanity and nature. In *Yü Ko* ('Song of the Fisherman', 1965), *qin* articulations and pitch inflections are adapted to Western instruments. Texture, colour and varied techniques of sound production became the essence of the counterpoint. *Pien* ('Transformation', 1966–7) is a virtuoso chamber concerto, employing 'variable modes' based on the *I Ching*; *Yün* (1969) translates the reverberations of nature into music, depicting the harmonious merging of the universe and humankind, and achieving balance not only in a Western structural conception, but also in the yin–yang duality of sound and silence.

After a hiatus from composing (1969–86), during which time he concentrated on teaching and administrative duties, Chou wrote *Echoes from the Gorge* (1989), a work that continues along much the same path as *Pien* and *Yün*. Scored for percussion quartet, *Echoes* is an intricate contrapuntal interplay of register, timbre, articulation, duration, rhythmic modal permutation, ascending-descending relationships, advancing-receding relationships and nature imagery. *Windswept Peaks* (1990) is dedicated to Chinese intellectuals. The Concerto for Violoncello and Orchestra (1992) synthesizes the Western concerto genre and a central aesthetic of Chinese art, the interaction between the individual and the environment. The String Quartet 'Clouds' (1996) is based on a constant transfor-

mation of 'variable modes', reflecting the natural fluctuation of cloud formations.

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(*selective list*)

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Vocal: 7 Poems of the T'ang Dynasty, S/T, ens, 1951; Poems of White Stone, chorus, ens, 1958–9, unpubd

Chbr and solo inst: 2 Chinese Folksongs, hp, 1950; 3 Folksongs, fl, hp, 1950; Suite, wind qnt, hp, 1951; 2 Miniatures from the T'ang Dynasty, 10 insts, 1957, unpubd; Valediction, kbd, 1957, unpubd; The Willows are New, pf, 1957; Soliloquy of a Bhiksuni, tpt, brass, perc, 1958; To a Wayfarer, cl, hp, perc, str, 1958; Cursive, fl, pf, 1963; The Dark and the Light, vn, va, vc, db, pf, perc, 1964, unpubd; Yü Ko [Song of the Fisherman], 9 insts, 1965; Ceremonial, 3 tpt, 3 trbn, 1968, unpubd; Yün, wind sextet, pf, 2 perc, 1969; Beijing in the Mist, 10 insts, 1986; Echoes from the Gorge, perc qt, 1989; Windswept Peaks, vn, cl, vc, pf, 1990; Clouds, str qt, 1996

5 documentary film scores, 1960–66

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JOANNA C. LEE

Chowning, John M(acLeod) (*b* Salem, NJ, 1934). American composer. A pioneer in computer music, he studied composition with Boulanger (1959–61) and at Stanford University (PhD 1966) under the guidance of Leland Smith. In 1964, while a still postgraduate student, he visited Max V. Mathews and his collaborator John R. Pierce at Bell Telephone Laboratories and brought Mathews' computer program, Music IV, back to Stanford to establish a computer music facility. His discovery of frequency-modulation computer sound synthesis allowed for rich musical sounds to be created in a simple, straightforward and elegant way, due to the complex phasing that occurs between component waveforms. In 1974 a patent for his discovery was licensed to Yamaha, who used the algorithm in the DX-7 synthesizer, an instrument hugely popular with rock and jazz musicians during the 1980s. In 1975 he became the director of Stanford's Center for Computer Research in Music and Acoustics (CCRMA).

Chowning's other primary interest has been simulating the motion of sound through physical space. In *Turenas* (an anagram of 'natures'), the first work to employ this technique, he created the illusion of a continuous 360-degree environment using only four speakers. He recognizes his entire oeuvre as comprised of four works, all for computer: *Sabelithe* (1966–71), *Turenas* (1972), *Stria* (1977, commissioned by Berio for the opening of the IRCAM studio in Paris) and *Phoné* (1980–81). He is a fellow of the American Academy of Arts and Sciences (1988) and a recipient of the Légion d'Honneur (1994).

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OLIVIA MATTIS

Chreli. Signs used in Georgian chant notation in the 17th and 18th centuries. *See* GEORGIA, §II, 5.

Chrétien [Crétien, Chrestien], **Gilles-Louis** [Louis-Gilles] (*b* Versailles, 5 Feb 1754; *d* Paris, 4 March 1811). French cellist, teacher and engraver, son of JEAN-BAPTISTE CHRÉTIEN. He gained the survivance of his father's position as a cellist in the *chambre du roi* in 1760, and after the Revolution was a musician at Napoleon's court. He had the reputation of a brilliant though expressionless performer. As a teacher of cello and solfège, he was well in advance of his time. He valued a child-like spontaneous invention over the traditional scholastic rudiments, promoted a strictly tempered tuning and was the first to recommend audio-visual methods. His novel vocabulary was undoubtedly misunderstood by his contemporaries, who showed little enthusiasm for his theories. Many of his ideas were expressed in his posthumously published *La musique étudiée comme science naturelle, certaine et comme art, ou Grammaire et dictionnaire musical* (Paris, 1811). He was also a skilful engraver of music and portraits, and invented the *physionotrace*, a system of portrait making regarded as the forerunner of photography.

Joseph Chrétien, probably a relative of Gilles-Louis, was a cellist who may have been active at Versailles in the second half of the 18th century. He is known only from a directory of the masonic Lodge 'Le patriotisme' at Versailles and may have been confused with Gilles-Louis.

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ROGER COTTE

Chrétien, Hedwige (Gennaro-) (*b* 1859; *d* 1944). French composer and teacher. She studied with Ernest Guiraud at the Paris Conservatoire, where she won first prize in both harmony and fugue in 1881 and later became a professor. Little else is known of her life. She composed about 150 works, including 50 songs, 50 piano pieces,

two one-act comic operas, a very successful ballet, and several chamber and orchestral works. Although the subject matter of her texts is often traditional, such as love, patriotism and troubadours, the musical idiom is clearly 20th century: most works are through-composed, using ninth, eleventh and thirteenth chords, with chromatic melodies and frequent changes of metre and tonality, often modulating into remote keys. Chrétien's fame extended beyond France into England and the USA. Some of her songs were translated and published in England, and her wind quintet was reprinted in the USA.

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JUDY TSOU

Chrétien, Hippolyte (*b* Sommervillers, 1 April 1845; *d* Neuilly-Plaisance, April 1913). French violin maker. He succeeded his uncles Pierre and Hippolyte Silvestre; *see* SILVESTRE family.

Chrétien [Crétien, Chrestien], **Jean-Baptiste** (*b* ?Paris, *c*1728–30; *d* Versailles, 31 May 1760). French cellist and composer. Older members of his family included Marin Chrétien (*d* ?Versailles, 1657), a baritone in the *chambre du roi* but a tenor in the *chambre de la reine*, and Jacques Chrétien (*d* after 1683), a maker of brass instruments which are still valuable. Jean-Baptiste is often referred to as Charles-Antoine Chrétien in early reference sources. From the age of 14 he held a post in the *chambre du roi*, where he studied with Campra. In 1744 he was a soloist at the Concert Spirituel and in 1746 he made his début as a composer at Versailles with a motet 'with which the whole court was pleased', according to the *Mercure de France*. Later he composed orchestral and chamber music as well as stage works; his *divertissement lyrique, Iris, ou L'orage dissipé*, was favourably reviewed by the *Mercure*. With other court musicians, he was a member of the first masonic lodge to be allowed at the Versailles palace.

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Vocal: motet, perf. Versailles, 1746, lost; Le sommeil, cant., inst acc. (Paris, 1756); ?other works
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ROGER COTTE

Chrétien [Crétien] **de Troyes** (*b* Troyes; *fl* *c*1160–90). French trouvère, writer and poet. He was the author of the Arthurian romances and the earliest lyric poet in Old French. Although best known as the author of *Perceval* and *Lancelot*, he is also the earliest of the trouvère poet-composers whose name has come down to us. Some scholars have speculated that he was a converted Jew, owing to his unusual name and taking into account the presence of a large Jewish community in Troyes in the 12th century. He received a clerical education in Troyes, and later spent at least some time at the court of Henry I, Count of Champagne, where his presence is documented in the year 1172. Henry's wife was Marie de Champagne, daughter of Eleanor of Aquitaine by her marriage to Louis VII of France; it was probably in Marie's 'court of love' that Chrétien was active, and the themes of some of his romances were inspired by her. Because of the prominence of the 'matière de Bretagne' in Chrétien's works, and the family connections of the court in Champagne with England, it has been suggested that Chrétien visited England, but this cannot be documented.

Five poems have been attributed to Chrétien in the trouvère chansonniers, two of them without music. The problem of attribution is difficult since all but *Amours, tenson* and *De joli cuer* are also ascribed to other trouvères. Foerster, on stylistic and linguistic grounds, considered only *Amours, tenson* and *D'Amours qui m'a tolu* to be genuine, and these are the only ones normally included in editions of Chrétien's works. On the basis of manuscript attribution, however, at least four of the five may be by Chrétien.

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Amours, tenson et bataille, R.121 (no melody)
De joli cuer chanterai, R.66 (no melody)
D'Amours qui m'a tolu a moi, R.1664 (also ascribed to Gace Brule); ed. J. Maillard, *Anthologie de chants de trouvères* (Paris, 1967)
Joie ne guerredon d'amours, R.2020 (ascribed to Tressorier de Lille and Guiot de Dijon in five of six sources)
Quant li dous estés decline, R.1380 (also ascribed to Guiot de Dijon)

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ROBERT FALCK/R

Crichton, Robert. *See* CREIGHTON, ROBERT.

Chrismann, Franz Xaver [Crisman, Chrismanni, Križman, Krismann, Frančisek Ksaver] (*b* Reiffenberg, Austria [now in Slovenia], 22 Oct 1726; *d* Rottenmann, 20 May 1795). Austrian organ builder. He was ordained a priest in 1750. In 1754 he became a pupil of the famous priest organ builder Pietro Nachini in Venice. His workshops were first in Wippach in Krain, and from about 1764 in Upper Austria: Engelszell (where he built an organ for the Cistercian monastery, *c*1765–6, the case of which is still extant), St Florian (1770–74), Garsten (1775–83), Vienna and Linz. His pupil and colleague Peter Hölzel, who came from Grulich in Bohemia, completed his last organ at St Nikolaus, Rottenmann (1795; case extant). Chrismann adapted and extended Nacchini's 18th-century Venetian style of organ to develop an individual Austrian type relevant to the interpretation of Mozart's and Albrechtsberger's organ writing. A century later, Bruckner was inspired by Chrismann's St Florian organ (1774; three manuals, 54 stops; case extant). Important surviving organs are at Vienna, St Laurenz am Schottenfeld (1788; two manuals, originally 25, now 22 stops), and Linz Old Cathedral (after 1788; possibly originally two manuals, 23 stops; now three manuals, 31 stops).

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GUY OLDHAM

Chrisogonus, Federicus. *See* GRISOGONO, FEDERIK.

Christchurch. New Zealand city. Known colloquially as the Choral City, Christchurch developed a strong choral tradition from its settlement by the English in 1851. The pioneering Canterbury Vocal Union became the nucleus of the Royal Christchurch Musical Society, founded in 1860. In 1927 Victor Peters started the Christchurch Harmonic Society. With two large choirs competing for a similar audience, amalgamation into the 160-strong Christchurch City Choir in 1991 under the conductor Brian Law became inevitable. Its landmark was the Australasian première of Szymanowski's Symphony no.3 in 1997. The most prominent of the many chamber choirs is the Jubilate Singers, founded in 1977 by Martin Setchell, who directed the country's first authentic performance of Monteverdi's Vespers. In 1988 its new director, John Pattinson, extended its repertory to all eras.

The nucleus of Christchurch's professional music activity is the Christchurch SO (founded 1973), with its key support role for local opera, ballet and choirs. The amateur 75-piece Christchurch Youth Orchestra performs much local music, 20th-century repertory such as Stravinsky, Kodály and Shostakovich, and standard symphonic works. The professionally funded Canterbury Opera, founded in 1985, had produced 30 works by 1999.

The University of Canterbury (founded 1873), which started its music faculty in 1891 with one part-time lecturer, now has a permanent staff of 11 offering courses in performance and composition to MMus level and musicology and music education to PhD level. The main provider of teacher training in school music is the Christchurch College of Education. The National Academy of Singing and Dramatic Art, initiated in 1992 by Luisa Shannahan, trains singers and actors towards a stage career in a three-year Bachelor of Performing Arts degree. In 1991 Christchurch Polytechnic started the Christchurch Jazz School offering a three-year diploma course under its founder and director Neil Pickard. Christchurch School of Instrumental Music, which opened in 1955 under Robert Perks to provide affordable group tuition for primary school children after hours, is now the Christchurch School of Music and has expanded to all levels of performance, from pre-school to adults. Its annual enrolment of 1500 students taught by over 90 part-time staff makes it the country's largest after-hours conservatory.

Christchurch Civic Music Council, founded in 1941, coordinates the city's musical activity. As a strong pressure group it has organized fundraising for the two Steinways, the concert harpsichord and the outstanding new Austrian-built Rieger pipe organ, all housed in the new Town Hall complex built in 1972. It also organizes various musical activities, including the country's first National Concerto Competition in 1967. Christchurch's other main competitions are the biennial Adam International Cello Competition and Festival (founded 1995) and the biennial International Chamber Music Festival and Competition (founded 1996), both initiated by the cellist Alexander Ivashkin. Other biennial events include the three-week Arts Festival (1995). Contemporary resident composers include John Ritchie, Philip Norman, Tony Ryan, Patrick Shepherd, Chloe Moon and Eric Biddington. John Cousins and Chris Cree-Brown compose electro-acoustic music and performance installations.

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IAN DANDO

Christenius, Johann [Christianus, Johannes] (*b* Buttstädt, nr Weimar, *c*1565; *d* Altenburg, between July and Dec 1626). German composer. He is not heard of before 1617, when he became court Kantor to Duke Johann Philipp of Saxony at Altenburg. He was pensioned towards the end of 1625, perhaps because of illness or the disastrous effects of the Thirty Years War. His most important work is the *Complementum und Dritter Theil Fest- und Aposteltägiger Evangelischer Sprüche*, one of a large number of publications of occasional motets from the period around 1600 whose contents were used liturgically in the Lutheran Mass in place of readings. His *Symbola saxonica* is one of the last collections to consist of three-part pieces and settings of heraldic mottoes in the tradition dating back to Caspar Othmayr. The *Kirchen Quodlibet* contains simple four-part settings of 113 melodic lines from the familiar repertory of Lutheran hymns. Both of Christenius's secular collections include dance movements, with and without words, in the style of those in the early Baroque suite. By including a few based on Polish themes, Christenius, like Christoph Demantius and Valentin Haussmann, prepared the way for the inclusion of such themes in German instrumental music of the time.

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SECULAR

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K.-P. Koch: *Der polnische Tanz in deutschen Sammlungen des 16. und 17. Jahrhunderts* (diss., U. of Halle, 1970)

R. Caspari: *Liedtradition im Stilwandel um 1600* (Munich, 1971)

WALTER BLANKENBURG/DOROTHEA SCHRÖDER

Christensen, Axel W(aldemar) (*b* Chicago, 23 March 1881; *d* Los Angeles, 17 Aug 1955). American popular pianist, teacher and editor. He studied the piano as a youth and in 1903 opened a teaching studio in Chicago with the advertisement 'Ragtime Taught in Ten Lessons'. He simplified African-American ragtime piano playing to three essential melodic-rhythmic patterns or 'movements', and these became the basis for his teaching method and for a series of instruction books he brought out from 1904. *Christensen's Rag-time Instruction Book for Piano* went through numerous revisions and title changes to incorporate early jazz and, eventually, swing styles; one method book remained in print until at least 1955.

Early in his career Christensen began establishing branch schools to teach ragtime piano. By 1914 he had founded 50 branches, and by 1918 he had schools in most major cities in the USA and also some abroad. By 1935 these schools had taught ragtime, popular piano and jazz piano to approximately 500,000 (mostly white) pupils.

From 1914 to 1918 Christensen edited and published the monthly *Christensen's Ragtime Review*, the only magazine of the period devoted to ragtime. The *Review* heavily promoted Christensen's schools and publications, covered vaudeville and early jazz, and occasionally published information on the 'classic ragtime' of Scott Joplin and his peers. In April 1918 the *Ragtime Review* was absorbed by *Melody* magazine, for which Christensen continued to contribute a regular column.

By the 1910s Christensen had become known as the 'Czar of Ragtime', and was later given the title the 'King of Jazz Pianists'. He composed a number of piano rags, several of which he recorded in the 1920s. He was also active as a pianist-entertainer and musical monologuist.

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(*selective list*)

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JOHN EDWARD HASSE

Christensen, Dieter (*b* Berlin, 17 April 1932). German ethnomusicologist active in the USA. In Berlin he studied the cello with Richard Klemm at the Hochschule für Musik (1950–53) and musicology and anthropology with Reinhard and Dräger at the Free University (1952–7), where he took the doctorate in 1957 with a dissertation on music in New Guinea. He was curator and director of the department of ethnomusicology of the Museum für Völkerkunde, Berlin (1958–71), while working as an external lecturer at the Free University, Berlin (1962–70); he was also editor of the museum's publication *Klangdokumente zur Musikwissenschaft*. In 1971 he was appointed associate professor of music and director of the Center for Studies in Ethnomusicology at Columbia University, New York, and was made full professor in 1975. He was editor of the book review section in *Ethnomusicology* (1972–5) and of the *Bulletin of the International Council for Traditional Music* (1981–96). In addition to having served on committees for the Society for Ethnomusicology (1968–72) and the International Folk Music Council (1969–81), he has been secretary general of the International Council for Traditional Music since 1981 and editor of the *Yearbook for Traditional Music* since 1982. In 1994 he became editor for the CD series 'UNESCO Collection of Traditional Music'. His chief areas of research have been the music of Oceania, Turkey (particularly the Kurds), Mexico, Bosnia-Hercegovina, and the Sultanate of Oman, in addition to the methodology and history of ethnomusicology.

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LINDA FUJIE

Christian IV, King of Denmark and Norway (*b* Hillerød, 12 April 1577; *d* Copenhagen, 28 Feb 1648). Danish ruler and patron of music. He succeeded to the throne on the death of his father, Frederik II, in 1588 but ruled under a regency until his coronation in 1596. In the course of his education he revealed a marked interest in the arts, especially architecture and music, both of which enjoyed the advantage of his personal encouragement throughout his long reign, with results that have contributed much to the enduring impression of the period as a golden age in Danish history.

The royal chapel at the time of Christian's coronation numbered 71 musicians divided into three groups – singers, instrumentalists and trumpeters. Like those of most other European courts in the 16th century, it had been built up by importing its leading musicians from the Netherlands, and just as Christian's big architectural undertakings – Frederiksborg, Kronborg and Rosenborg palaces, for example – show a continuing Netherlandish influence, so for most of his reign the chapel was under the direction of the Dutch Gregorius Trehou, who played an important role in building up the chapel, and Melchior Borchgrevinck. He was nevertheless anxious to cultivate Danish talent, and he instructed government representatives all over the country to look out for promising talent for his chapel. It is said that whenever possible he himself interviewed and auditioned those who applied to enter his service. In 1599 he sent a party of young Danish musicians, including Mogens Pedersøn and Hans Nielsen, under the leadership of Borchgrevinck, to study with Giovanni Gabrieli in Venice; Pedersøn and Nielsen both went back to Venice later for further study, and Hans Brachrogge also went there twice. These visits resulted in a brief flowering of the Italian madrigal on Danish soil. According to the dedication of Vecchi's *Le veglie di Siena* (1604) Borchgrevinck had won the admiration of Gabrieli and the fame of Christian's chapel had spread throughout Europe.

Whereas Danes and Dutchmen predominated among the singers (among whom was the composer Jan Tollius), English lutenists and violists were favoured among the instrumentalists. According to the dedication of his *Schoole of Musicke* (1603), Thomas Robinson must have been at Elsinore before the marriage of Christian's sister Anne to James VI of Scotland in 1589, but undoubtedly Christian's greatest catch was John Dowland, for whom he was prepared to pay a salary nominally (if not actually) equal to that of an admiral of the fleet. Dowland was at the Danish court from 1598 to 1606, during which time he published his second and third books of songs and composed part at least of his *Lachrymae* (1604). The *Varietie of Lute-lessons* published by his son Robert in 1610 contains a galliard by him 'commonly known by the name of the most high and mightie Christianus the fourth, King of Denmark'. Other English instrumentalists at the court included Thomas Warren (who left in 1588), William and Christian Brade, Daniel Norcome, Thomas Cutting, John Stanley, Darby Scott and Thomas Simpson. The traffic was not all one way, however; in 1611 Christian reduced his chapel drastically because of his involvement in the Kalmar War with Sweden and sent four of his Danish musicians (Pedersøn, Brachrogge, Jacob Ørn and Martinus Otto) to his sister Anne, whose husband had now become King James I of England. They remained in England for three years and apparently had some contact with Francis Tregian, then in prison for recusancy; some of their music, unknown elsewhere, has been found in the manuscripts associated with Tregian. Christian himself made two visits to England. The second, in 1614, was brief and unofficial, but in July and August 1606 he made an official visit on a grand scale which was accompanied by brilliant entertainments, including performances of several of Shakespeare's plays; it has been persuasively argued that the king and the playwright may have met at one or more of these occasions (*Hamlet*, which suggests some familiarity with the Danish court, is, however, thought to have been written in about 1600–01).

Christian's organists and the music teachers to his children included Borchgrevinck, Truid Aagesen, the Dutchman Michael Utrecht, the German Johann Meincke and from Poland the Italian Vincenzo Bertolusi and Michael Crakowitz. Apparently none of the famous English keyboard players attracted his interest. Instead, from the 1620s Denmark became an outpost of the north German organ school which developed around the pupils of Sweelinck, among them Melchior Schildt, who went to Copenhagen in 1626. Another Sweelinck pupil, Jacob Praetorius (ii), unlike his friend Johann Schop (i), did not accept Christian's invitation to go to Copenhagen, but his teaching was transmitted to Denmark by his son-in-law, Johann Lorentz (ii), another of Christian's protégés. The king also encouraged the building of organs and had his 'privileged' organ builders Nicolaus Maas and Johann Lorentz (i). Esaias Compenius was apparently in Denmark in 1610, and in 1617 Christian received as a gift the splendid Compenius organ which still exists in its original condition and tuning in the chapel of Frederiksborg Castle.

In 1602 Christian's sister Hedvig married the Elector of Saxony. She became a patron of Heinrich Schütz, and in 1633 Schütz was invited to Copenhagen to serve as director of music for the magnificent celebrations planned for the marriage in 1634 of Crown Prince Christian to Magdalena Sibylla of Saxony. The invitation came from the crown prince himself and was presumably occasioned by the fact that Schütz was at that time not only the greatest composer of the Lutheran world but also an experienced Kapellmeister. It has been thought also that his experience of the *stile rappresentativo* was required for the composition of the first such music to be performed in Denmark but no evidence has been found to confirm this. Virtually all this music directly associated with the wedding celebrations is lost, but other music by Schütz written in Denmark during this (1633–5) and another period of service to King Christian (1642–4) includes the second sets of *Kleine geistliche Concerte* (1639) and *Symphoniae sacrae* (1647). Until his death in 1647, Prince Christian maintained a chapel of his own, which included as organist Matthias Weckmann, who had been a pupil both of Schütz at Dresden and of Jacob Praetorius (ii) at Hamburg.

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JOHN BERGSAGEL
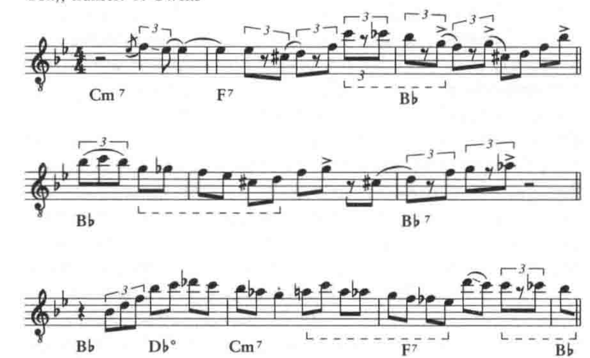
Christian, Charlie [Charles] (*b* Texas, 29 July 1916; *d* New York, 2 March 1942). American jazz guitarist. He grew up in a poor black section of Oklahoma City. His father, who was blind, was a guitarist and singer, his brothers Edward and Clarence were also musicians, and Charlie himself built and played cigar-box 'guitars' during his elementary school days. He later became much admired as a local musician in Oklahoma, and played an amplified acoustic guitar as early as 1938. Word of his skill reached the writer and record producer John Hammond, who arranged for Christian to travel to Los Angeles in August 1939 for an audition with Benny Goodman. Goodman, deeply impressed by Christian's playing, engaged him and soon featured him on weekly radio broadcasts and in recordings, notably on *Breakfast Feud/Good Enough to Keep (Air Mail Special)* (1941, Col.); before the year was over he was a nationally prominent jazz soloist. Unfortunately his success was as brief as it was immediate: he contracted tuberculosis in mid-1941 and died the following year.

Christian was among the first jazz guitarists to amplify his instrument in order to match the volume of wind instruments, and he was clearly the most brilliant soloist of his time on electric guitar. He was emulated by many swing-style players, and his posthumous impact on younger bop guitarists was enormous. Had he lived longer he doubtless would have become the first great bop guitarist, for he was a regular participant in the Harlem jam sessions at which Dizzy Gillespie, Kenny Clarke, Charlie Parker and a few others played as they gradually developed the new idiom. Some of Christian's favourite melodic figures (especially the chromaticisms indicated in ex.1) became common property among bop musicians. Christian remains among the most creative soloists of the swing period and a seminal figure in the evolution of the jazz guitar.

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Ex.1 Extracts from Christian's solos on B. Goodman: *Breakfast Feud* (1941, Col.), transcr. T. Owens



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THOMAS OWENS

Christian Church, music of the early. The musical practices and attitudes of Christians from Apostolic times to the mid-5th century CE. The definition of early Christian music is broader than that of formal ecclesiastical chant. It embraces not only the psalmody of the Mass and Office but also the great variety of hymnody, psalmody, declamation and acclamation employed by Christians in any number of settings from eucharistic gatherings to night-time vigils. It includes, moreover, the hymns of heretical groups, and, finally, the attitudes of Christians towards every aspect of music, whether it be their own liturgical song, the diverse manifestations of pagan music or the classical philosophy and theory of music.

I. History. II. Special issues.

I. History

1. Background and scope. 2. 1st-century origins. 3. 2nd and 3rd centuries. 4. 4th century: (i) Psalmody and the developing Office (ii) The psalmodic vigil (iii) Psalmody in the Mass.

1. BACKGROUND AND SCOPE. The choice of the mid-5th century as the date by which to limit the following discussion of early Christian music is appropriate for two reasons. First, by this time the golden age of patristic literature in both East and West had come to an end; eminent figures such as AMBROSE (*d* 397), JOHN CHRYSOSTOM (*d* 407), JEROME (*d* 419/420) and AUGUSTINE OF HIPPO (*d* 430) had all passed from the scene, and with their deaths the abundant stream of evidence about Christian music dwindled to a trickle. The second reason is related to the first: the mid-5th century witnessed the end of an historic era. The back of the Roman Empire had been broken by barbarian incursions, and even if the East managed to maintain some semblance of the ancient order, the West was devastated and the cultural bonds that had unified the people of the Mediterranean basin were irrecoverably severed. The result of this for liturgy was that the roughly homogeneous liturgical practice that had developed during the 4th century came to be fragmented. East and West went their separate ways, and the West in particular developed the divergent liturgical dialects known as the Mozarabic, Gallican, Ambrosian and Roman.

The principal languages of early Christian music were Greek, Latin and Syriac. The very first Christians, and indeed Jesus himself, spoke Aramaic (Hebrew had become a literary language by his time), but with the spread of Christianity to the Gentiles by way of Paul's mission, Greek became the dominant early Christian language. In the wake of the Alexandrian conquests, Greek had become the principal language of the eastern Mediterranean basin, particularly in the cities and seaports. This Greek , known as the *koinē* (the 'common' tongue), a grammatically simplified form of classical Greek, was also spoken in parts of the West; the Christian community at Rome itself spoke it until well into the 3rd century, and there were traces of spoken Greek in the Rhône valley as late as the 6th century. Latin, however, had always been the language of Christianity in the western reaches of North Africa, and from the 3rd century was all but universally spoken among Western Christians. Syriac, a dialect of late Aramaic, was the language of the Mesopotamian region. With the spread of Christianity to that area, an important literature developed, including some of the earliest translations of the Bible and an extensive body of patristic writings. The latter is especially remarkable for its religious poetry; the hymns of figures such as Ephrem Syrus (*d* 373), Narsai (*d* *c*503) and Jacob of Serugh (*d* 521) are generally acknowledged to have exercised considerable influence on Byzantine hymnography.

In the 5th century the Bible and the Syriac liturgy were translated into Armenian. An Armenian hymnody had its beginnings during the same period, but its history belongs more to the Middle Ages than to the early Christian period. (*See also* ARMENIA, §II.) The same can be said for the music of the Coptic rite. The Coptic language was a survival of the ancient Egyptian tongue, written by and large with Greek letters. The liturgy of Christian Egypt was at first in Greek but was translated into Coptic for the population of the Upper Nile region. The music that survives today from this rite is considerably later than the period under consideration here. The Coptic monks of the 4th century, however, were the dominant force in early Christian monasticism, and their psalmodic practices had a profound influence on the formation of both Eastern and Western Offices. (*See also* COPTIC CHURCH MUSIC.)

Patristic literature presents a pervasive problem for the study of early Christian music in that most authors use the terms 'psalm' and 'hymn' interchangeably. In the following discussion, modern usage is employed: 'psalm' refers to a psalm of the Hebrew Psalter, and 'hymn' to a non-biblical composition.

2. 1ST-CENTURY ORIGINS. The origins of Christian song are extremely difficult to trace. Indeed the subject remains obscure even between the later 2nd and earlier 4th centuries, a period in which the evidence becomes relatively more plentiful. Not until the later 4th century, the peak period of patristic production, was a measure of clarity achieved. Moreover, it is not only insufficient evidence that makes the earlier centuries so difficult to understand; it is highly probable that the musical practices were themselves in a state of considerable fluidity until the later 4th-century consolidation and standardization of liturgical usage.

The subject has been rendered all the more obscure in recent years because it has lost one of its principal certainties. Most liturgical and music historians had long assumed that the early Christian liturgy was adopted from Jewish ritual practices. Now, however, it appears that for all the obvious general influence of Judaism upon Christianity – Christianity after all originated as a Jewish sect – it is often a mistake to trace Christian liturgical usage to specific Jewish practices. In many cases the Jewish rites in question did not yet exist in the 1st century, but neither did their purported Christian counterparts. This applies most notably to the ancient Synagogue service and the pre-eucharistic synaxis, or Fore-Mass, as it came to be called. The Synagogue service was thought to have consisted of four elements – reading, discourse, psalmody and prayer – and to have been adopted *en bloc* by the first Christians. It is true that the reading of scripture and commentary upon that reading was customary in the synagogues of the 1st century; indeed Jesus himself participated in the practice (*Luke* iv.16). And it is not unlikely that some sort of prayer might have accompanied the synagogal readings, although there is no positive evidence for it. But at this time it was the Temple that was looked upon as the centre of Jewish worship, and all the evidence suggests that a stable and formalized Synagogue service of prayer was established only after the Temple's destruction by the Romans in 70 CE. And even then it was developed only gradually, indeed reluctantly, as a temporary substitute for the Temple service; the hope that the Temple and its ritual would be restored remained alive in Judaism for centuries. As for psalmody, its regular practice is not attested in the sources until the 8th-century tractate *Sopherim*, which tells how the recitation of the daily Temple psalm was finally allowed in the Synagogue as a surrogate for its original performance at the moment of sacrifice.

But again, to deny the Christian adoption of specific Jewish rituals is not to deny a more general, indeed more profound, influence of Judaism upon early Christian worship. At issue here is the status of the Temple among Jews at the time of Jesus. The Temple of Jerusalem shared a common ritual pattern with the pagan temples of antiquity. It was fundamentally different from a church or synagogue, whereby a congregation would gather within a room for instruction and prayer; rather, the people stood in a temple square and looked on as priests slaughtered the sacrificial animals. The sacrificial act was generally accompanied by the playing of musical instruments, which performed magical functions such as the frightening away of unwanted demons. It is not true, as many have maintained, that the more enlightened Jews had by the dawn of the Christian era rejected this form of worship in favour of the Synagogue; most Jews of the time remained loyal to the Temple and its ritual, even though they were engaged in the process of creating new religious resources. They developed a complex ethical code and a pervasive habit of prayer, and they established a canon of sacred books, among them the incomparable Book of *Psalms*. It is true that the Synagogue, though as much a civic as a religious institution, was the centre of a considerable portion of this activity, particularly those aspects of it that involved instruction. But just as important was the home; indeed Jesus berated the hypocrites who prayed publicly in the synagogues and on the street corners rather than in the privacy of their homes (*Matthew* vi.5). And within the home the event that was the focus of the most intense religiosity was the evening meal, which was also an event of special musical significance.

The first Christians maintained the religious practices of their Jewish background. They continued to worship in the Temple and to gather for instruction and discussion in the Synagogue, but there was an increased emphasis upon the sacral meal – now a communal rather than family meal – frequently referred to as the 'breaking of bread'. As the new religion spread beyond the borders of Palestine with Paul's mission, the converts were no longer expected to worship in the Temple, and after an initial period of controversy they came to be exempted from the more onerous aspects of the Mosaic Law such as circumcision. Meanwhile, the process of conversion was carried out in the synagogues and other public places, but the proper ritual gathering of the faithful was the communal meal, which was usually held in the home of some Christian prominent in a particular locality. It is not certain whether every mention in the New Testament of the 'breaking of bread', or of related terms such as 'the Lord's supper', refers to a eucharistic celebration, but certainly many of them do.

The precise nature of the primitive eucharistic celebration is not known, even if it is no longer thought to consist of a preliminary Synagogue-derived service of reading, psalmody, prayer and discourse, followed by a formal ritual meal. Rather than a split between a service of instruction and the Eucharist proper, there was probably a sacral meal in which instruction was frequently an integral part. But not much can be said with any certainty beyond that; indeed the likelihood is that there was no set pattern but rather a variety of practices. The process whereby the Eucharist came to be separated from the evening meal and was celebrated in the morning, preceded by a discrete service of instruction, cannot be traced; it is possible to observe only that this classic pattern is manifested in Justin Martyr's mid-2nd-century description of the Roman Eucharist (see §I, 3 below).

The musical aspect of the Eucharist while it was still celebrated in conjunction with an evening meal is also a matter for speculation. Two factors make it probable that singing was not uncommon at this meal. First, musical diversion of some sort has been a constant feature of the common evening meal throughout history, and the meals of late antiquity were no exception. Once the evidence becomes more abundant in the 3rd century, the custom can be observed among the pagans of the time, among the Jews and indeed among the Christians. Secondly, the New Testament, even if its references to music are notoriously difficult to interpret, creates an unmistakable general impression of enthusiasm for sacred song.

As for the nature of this singing, it is generally believed that it consisted of newly created material rather than Old Testament psalms. For example, when Paul said to the Corinthians 'What then, brethren? When you come together each one has a psalm, has a teaching, has a revelation, has a tongue, has an interpretation' (*1 Corinthians* xiv.26–7), it seems that he was referring to individual contributions of the congregation. The Corinthians, it is true, were notoriously individualistic in their style of worship, but they differed from other Christians in this respect only by a matter of degree. Many scholars find the New Testament to be permeated with fragments of liturgical hymns, and they consider the canticles of Luke's Gospel (the *Magnificat*, the *Benedictus* and the *Nunc dimittis*) to be complete hymns that were sung in the liturgy of the time. But this is a highly problematic view. With respect to the fragments, it can be argued that the majority of them are simply examples of rhetorical rather than hymnic language, just as it can be argued that the Lukan canticles were the evangelist's own creation rather than contemporary liturgical hymns. Whatever the truth on this question of New Testament hymnic quotation, few are inclined to deny that hymns of some sort were sung at the primitive Eucharist.

In addition to the singing of full-length hymns, which would probably have been performed by individuals, the entire congregation must have participated in short acclamations and responses. In the enthusiastic atmosphere of the time, one-word acclamations like 'Amen', 'Alleluia' and 'Maranatha' must have been common, as well as somewhat longer exclamations such as doxologies or perhaps favourite psalm verses. These were possibly chanted in response to prayers and readings, which themselves might have been declaimed rather than read.

And what of the Old Testament psalms? Recent scholarship, in emphasizing the prevalence of newly created material over the Davidic psalms, may have gone too far in its exclusion of the latter. It is said that the Old Testament Psalter was considered at this time in both Judaism and Christianity as more a book of readings than a hymnbook. Although there is undoubtedly some truth in this, the obviously musical character of the psalms cannot be denied. Smith (1990) has shown that considerably more than two-thirds of the psalms were sung at one time or another in the Temple. So while it is true that there was no ritual pattern of psalmody in the Synagogue of the time, and probably nothing of the sort in the early Church either, it is entirely reasonable to suppose that the first Christians would have sung selected psalms on occasion.

See also JEWISH MUSIC, §II, 4, and PSALM, §I.

3. 2ND AND 3RD CENTURIES. There exists one particularly clear description of the Eucharist from the mid-2nd century, that of Justin Martyr (*d c*165). The portion that describes the pre-eucharistic synaxis reads as follows:

> On the day named for the sun there is an assembly in one place for all who live in the towns and in the country; and the memoirs of the Apostles and the writings of the Prophets are read as long as time permits. Then, when the reader has finished, he who presides speaks, giving admonishment and exhortation to imitate those noble deeds. Then we all stand together and offer prayers. (*First Apology*, 67)

The precision of Justin's description is striking; he presents each element of the synaxis in sequence, separating them by some adverb that means 'then'. Reading, discourse and prayer are cited, but not the fourth element of the later synaxis, psalmody. Justin's description tallies in this respect with that of the early 3rd-century Carthaginian Tertullian (*d c*225): 'I myself shall now set down the practices of the Christian community ... We come together to surround God with prayer ... We gather together to consider the divine Scriptures ... And at the same time there is encouragement, correction and holy censure' (*Apologeticum*, xxxix.1–4). But on another occasion the same author speaks of a charismatic woman who goes into 'an ecstasy of the spirit' during the Sunday liturgy: 'The material for her visions is supplied as the scriptures are read, psalms are sung, the homily delivered and prayers are offered' (*De anima*, ix.4). Although the last of these three descriptions mentions 'psalms', it must be pointed out that the context of the description is probably a service of the enthusiastic Montanist heresy. The

'psalms', moreover, may very well have been heretical hymns, as is suggested by other passages in the writings of Tertullian where he speaks scornfully of heretical 'psalms'. On balance the rather scanty evidence creates the impression that psalmody was not a formally acknowledged feature of the 2nd- and 3rd-century pre-eucharistic synaxis; however, the possibility that it was present on occasion cannot be excluded.

That singing was typical of the earliest eucharistic gatherings but not as common in the Eucharist of the 2nd and 3rd centuries should not be surprising in view of the rite's separation from the evening meal. In fact there is considerable evidence from the 3rd century that singing continued to be a frequently encountered practice at the communal evening meals of Christians, whether these meals were the so-called *agapē* ('love feast'), at which the poor were fed, or simply informal social occasions involving Christians. There is, for example, a passage from Cyprian of Carthage (*d* 258) that shows a particularly warm appreciation of sacred song:

> Now as the sun is sinking towards evening, let us spend what remains of the day in gladness and not allow the hour of repast to go untouched by heavenly grace. Let a psalm be heard at the sober banquet, and since your memory is sure and your voice pleasant, undertake this task as is your custom. You will better nurture your friends, if you provide a spiritual recital for us and beguile our ears with sweet religious strains. (*Ad Donatum*, xvi)

It was mentioned above that Tertullian was disturbed by the phenomenon of heretical hymns. In one instance he contrasts the psalms of David with the hymns of Valentinus: 'Not the psalms of that apostate, heretic and Platonist, Valentinus, but those of the most holy and illustrious prophet David. He sings among us of Christ, and through him Christ indeed sang of himself' (*De carne Christi*, xx.3). Valentinus was not the only heretical hymnodist of the early 3rd century. Bardaisan of Edessa (*d* 222) composed a collection of 150 hymns in imitation of the Davidic Psalter, which his son Harmonios is said to have set to music. It was Bardaisan's work that spurred on the great poet Ephrem Syrus (*d* 373) to compose his own orthodox Christian hymns.

The passage of Tertullian quoted above may be taken to imply that Old Testament psalms came to be sung in the 3rd century only as a reaction to heretical hymns: psalms were canonical scripture and hence doctrinally safe. The great upsurge in the singing of the Davidic Psalter during the 4th century has often been cited in support of such a view, reinforced by a passage from Canon 59 of the Council of Laodicea (possibly later 4th century): 'One must not recite privately composed psalms (*psalmi idiotici*) nor non-canonical books in the church, but only the canonical books of the Old and New Testament'. Again, the argument is that it was the fear of heresy that encouraged the singing of biblical psalms. Yet, whatever the interpretation of the 4th-century evidence, it is just as easy to read the passage from Tertullian as indicating simply that in the early 3rd century the Davidic psalms were being sung with some frequency and would have been sung whether heretical hymns had become fashionable or not. On another occasion Tertullian makes an apparent reference to the singing of Old Testament psalms (and orthodox hymns as well) at the *agapē*, this time without mentioning heretical hymns: 'After the washing of the hands and the lighting of lamps, each is urged to come into the middle and sing to God, either from the sacred scriptures or from his own invention' (*Apologeticum*, xxxix.18). It should be further noted that there is nothing in either of these passages from Tertullian to suggest that the singing of Davidic psalms was an innovation in his time.

4. 4TH CENTURY. However common the singing of the Old Testament psalms was in the first three centuries of the Christian era, there appears to have been a sharp increase in the practice during the 4th century, particularly in its closing decades. This is observable in three contexts especially: the newly emerging Office, the popular psalmodic vigil and, to a lesser extent, the Mass.

(i) Psalmody and the developing Office. Among the more important factors underlying the increase in psalmody in the 4th century was the movement of desert monasticism. Ascetical groups had banded together before in the history of Christianity to pursue a common life of virtue, but what began to happen in the deserts of Egypt around the turn of the 4th century was so unprecedented in scope that the origins of Christian monasticism are generally traced to this time and place. Literally thousands of stalwart souls fled the cities and towns to seek a life of prayer and deprivation in the harsh environment of the Egyptian deserts. The connection between psalmody and monasticism came about because the central ideal of desert monasticism was to 'pray unceasingly' (*1 Thessalonians* v.17). The means that the early monks found most appropriate to achieve this was the 'continuous' recitation of the Psalter: psalms were not singled out individually but were recited in order and, moreover, in considerable quantity, even if interspersed with prayers. There are anecdotes from the time that tell of individual monks chanting the entire Psalter in a single night. The desert monks recited the Psalter by themselves especially, but they did so also at their common morning and evening Offices. The typical manner of psalmody in common was for a single monk to chant while the rest listened in silence, occupying their hands in such tasks as weaving linen and plaiting rope, by which the monks supported themselves. The purpose of this psalmody was not the later liturgical ideal of a ceremony of praise but rather a device to sustain individual prayer and meditation. Presumably the musical character of the chanting was sober and unassuming, even if it was not selfconsciously unmusical.

Desert monasticism stirred the imagination of 4th-century Christianity. Many of the most eminent ecclesiastical figures of the time – Basil, Jerome, Cassian, Rufinus, Paul and Palladius – visited Egypt to observe the lives of the heroic monks and nuns in residence there. They went away inspired to found and foster monastic communities of their own, in some cases in remote regions but as often as not in the cities, where they could serve as models for the general population. Virtually every important Christian leader of the 4th century, including Augustine, Jerome, Basil, John Chrysostom, Gregory of Nyssa and Ambrose, whether they had visited Egypt or not, either lived at one time as monks or at least actively encouraged monasticism in their own dioceses. The monastic life became the dominant ideal of Christian spirituality, so that when Jerome, for example, counselled the lay women of Rome to live the life of committed Christians, he simply advised them to follow the monastic horarium.

Jerome also recommended that they memorize the Psalter. Psalmody was, after all, emblematic of the

monastic life; virtually no contemporary description of the monastic life fails to mention it. John Chrysostom, for example, wrote: 'As soon as they are up, they stand and sing the prophetic hymns ... Neither cithara, nor syrinx, nor any other musical instrument emits such sound as is to be heard in the deep silence and solitude of those holy men as they sing' (*In I Timotheum*, Homily XIV.3–4). Basil, in recommending the attractions of his monastic retreat at Pontus to his friend Gregory of Nazianzsus, wrote: 'What is more blessed than to imitate the chorus of angels here on earth; to arise for prayer at the very break of day and honour the Creator with hymns and songs?' (*Epistle* II.2). Basil's brother, Gregory of Nyssa, said of their younger sister, the nun Macrina: 'She had psalmody with her always, like a good companion which one forsakes not for a moment' (*Vita S Macrinae*, 3). The matter is well summarized in that frequently quoted anonymous paean to psalmody:

> In the monasteries there is a holy chorus of angelic hosts, and David is first, middle and last. In the convents there are bands of virgins who imitate Mary, and David is first, middle and last. In the deserts men crucified to this world hold converse with God, and David is first, middle and last. (Pseudo-Chrysostom, *De poenitentia*)

Monastic psalmody had a profound effect upon the early development of the Christian Office. The Office's remote origins derive from the fact that certain times of the day were considered to be especially appropriate for prayer; this was true both of early Christianity and of Judaism before it. Different patterns appear to have characterized different times and places; there was, for example, the threefold pattern of prayer at morning, noon and evening, and the threefold pattern of the third, sixth and ninth hours, either of which might be combined with prayer in the middle of the night. Generally, however, these hours were observed more privately than publicly in the centuries before the emancipation of the Church under Constantine in 313.

The pattern that became standard in the cities after that date was a daily public Office in the morning and in the evening – the 'cathedral' Office. This Office was originally free of monastic influence, and its psalmody and hymnody were distinctly different from the psalmody of monasticism. In contrast to the continuous psalmody of monasticism, the musical component of the cathedral Office was carefully selected so as to be appropriate to the time of day. In the morning the hymn *Gloria in excelsis* was sung in many of the principal ecclesiastical centres, while Psalm lxii (in the Greek and Latin numbering of the Psalter), 'O God my God, I arise before thee in the early morning', was sung in most cathedrals throughout the East. Also common were the set of alleluia psalms – Psalms cxlviii–cl – that would come to be the psalms *par excellence* of Lauds. The evening service opened, typically, with the *lucernarium*, the ceremony of lamp-lighting, accompanied by the hymn *Phōs hilaron* ('O gladdening light'). The standard psalm of the service was Psalm cxl, with its appropriate second verse: 'Let my prayer be guided to thee as incense, and the lifting of my hands as an evening sacrifice'. Significantly, John Chrysostom spoke of both Psalms lxii and cxl as psalms that his congregation knew by heart.

Monastic psalmody had its effect upon the Office in the later decades of the 4th century. This is best observed in Egeria's description of the Office of Jerusalem, the most detailed description of any urban Office of the time. In the morning the monastic and cathedral Offices were combined, each one remaining intact but celebrated successively. Well before daylight there was the monastic vigil of continuous psalmody, and then the morning cathedral service of praise, a pattern still recognizable in Western medieval Matins and Lauds. Egeria provides the following description of the monastic vigil:

> Each day before cockcrow ... all the *monazontes* and *parthenae*, as they are called here, come down, and not only they, but also those lay people, men and women, who wish to keep vigil at so early an hour. From that hour until it is light, hymns are sung and psalms responded to, and likewise antiphons; and with every hymn there is a prayer. For two or three priests, and likewise deacons, who say these prayers with every hymn and antiphon, take turns to be there each day with the *monazontes*. (*Itinerarium*, xxiv.1)

Three essential points about this vigil may be noted: the prolonged psalmody is sung exclusively by the monks and nuns; devout lay people arise early in the morning to observe the vigil; and while the bishop is not present, a few representative members of the local clergy are on hand to recite the prayers, thereby, it would appear, giving ecclesiastical sanction to the monastic service. All this is in sharp contrast to the second service, Egeria's description of which begins: 'As soon as it begins to grow light, they start to sing the morning hymns, and behold the bishop arrives with the clergy' (*Itinerarium*, xxiv.2). This service continues with a series of prayers led by the bishop and concludes with his blessing. It is clearly a cathedral service: the bishop and his clergy preside; it ends with an episcopal blessing; and the 'morning hymns', presumably, are not continuous monastic psalmody but the special morning hymns of praise such as *Phōs hilaron*, Psalm lxii and Psalms cxlviii–cl.

The time between the morning and evening services came to be filled in by those shorter services at the third, sixth and ninth hours that are known as the LITTLE HOURS in the later Western Office (the service at the first hour, Prime, was not yet present in the 4th century). These were typically services of monastic psalmody; Egeria describes Sext (at Jerusalem Terce was sung only during Lent) as follows: 'Again at the sixth hour all come down ... and sing psalms and antiphons until the bishop is called in. He first says a prayer, then blesses the faithful ... And at the ninth hour they do the same as at the sixth' (*Itinerarium*, xxiv.3). It should be noted that these services consisted simply of psalmody, which was performed in the absence of the bishop, who entered only at the conclusion to say a prayer and to bless the congregation.

The evening Office at Jerusalem began with the cathedral element of the *lucernarium* and its proper hymnody, but continued with a period of protracted psalmody before the bishop and clergy arrived and took their places. The service concluded with additional singing followed by the customary closing prayers and bishop's blessing. Egeria's description reads in part:

> But at the tenth hour – what they call here *licinicon*, and what we call *lucernare* – the entire throng gathers again, and all the lamps and candles are lit, producing a boundless light ... And the *psalmi lucernares*, as well as antiphons, are sung for a long time. And behold the bishop is called and comes down and takes the high seat, while the priests also sit in their places, and hymns and antiphons are sung. (*Itinerarium*, xxiv.4)

This service appears to be a more complex mix of monastic and cathedral elements, even suggesting the overall pattern of medieval Western Vespers, with its prelude of four or five psalms, sung in numerical order

(the monastic contribution), followed by a diverse grouping of prayers and chants (the cathedral contribution). An elaborate evening Office of this sort was typical for the principal ecclesiastical centres of the time; in a few locations it was followed by a brief gathering of monks and nuns for a final period of prayer and psalmody, a kind of proto-Compline.

While Egeria's description of the Office at Jerusalem is the clearest and most detailed for any location, sufficient evidence has been found to reconstruct the later 4th-century Office of several important centres, for example, Basil's Caesarea and John Chrysostom's Antioch (see Taft, 1986). There are different combinations of cathedral and monastic elements in each location: Taft has characterized the Offices of Palestine and Antioch, for example, as 'a monastic cursus that has absorbed cathedral elements', and that of Cappadocia as 'a cathedral cursus onto which monastic hours have been grafted'. But the musical contribution of monasticism remains clear: continuous psalmody as opposed to selective psalmody and hymnody. A reverse influence must also be assumed, however: the sober psalmody of desert monasticism could not have remained totally unaffected by the more overtly musical urban psalmody.

(ii) The psalmodic vigil. Monastic psalmody appears to have played a part in the rise of the popular psalmodic vigil, another important musical phenomenon of the later 4th century. Egeria's description of the pre-dawn monastic Office at Jerusalem was given above. This service, however, was held on just six days of the week; in its place on Sunday the people themselves performed something remarkably similar to it: 'On the seventh day, that is, the Lord's Day, all the people gather before cockcrow ... Hymns are sung and also antiphons, and there are prayers with each hymn and antiphon. For priests and deacons are always prepared for vigils in that place because of the crowd which gathers' (*Itinerarium*, xxiv.8). It would appear that on Sunday at Jerusalem when the monks and nuns did not rise for their accustomed vigil, the people held one in imitation of them.

In his Letter 207, written in the year 375, Basil defends the nocturnal psalmodic vigil of his congregants; in this case the principal performers of the psalmody appear to have been the men and women of his diocese who lived a quasi-monastic existence. Early in his letter he admits that they are mere children compared to the famous desert monks of Egypt, Palestine and Syria, but he claims that they are brave souls, nevertheless, who 'have crucified their flesh with its affections and desires', who, moreover, 'sing hymns to our God unceasingly, while they work with their own hands'. He goes on to assert that the psalmodic vigils of his congregation are no different from those practised in other churches of the East:

> Among us the people arise at night and go to the house of prayer; in pain, distress and anguished tears they make confession to God, and finally getting up from prayer they commence the singing of psalms. At first they divide themselves into two groups and sing psalms in alternation with each other ... And then they entrust the lead of the chant to one person, while the rest sing in response. After thus spending the night in a variety of psalmody with interspersed prayer, now that the light of day has appeared, all in common as if from one mouth and one heart offer the psalm of confession [?Psalm l] to the Lord, while each fashions his personal words of repentance. Now if you shun us because of these practices, you will shun the Egyptians, you will shun the Libyans as well, and the Thebans, Palestinians, Arabians, Phoenicians, Syrians and those who live by the Euphrates; and indeed all those among whom vigils, prayers and common psalmody are esteemed.

In discussing this much-quoted passage musicologists tend to dwell upon the reference to antiphony, one of the very few such references in patristic literature. The question of early Christian antiphony is taken up below (§II, 5); for the moment, attention should be focussed on the broader point, namely, that the passage describes a nightly psalmodic vigil and that Basil felt constrained to defend the practice. He concludes by asserting that 'vigils, prayers and common psalmody are esteemed' throughout all the regions of the Christian East; his need to make the claim suggests that the custom may have been relatively new.

Basil mentions only Eastern localities, but just over a decade later, in 386, a psalmodic vigil was held in Ambrose's church at Milan, an occasion made famous by Augustine's description of it. Ambrose and his congregation were prevented from leaving the city's basilica because of guards posted outside by the Arian empress dowager, Justina:

> Not long since had the church of Milan begun this mode of consolation and exhortation with the brethren singing together with voice and heart ... At that time the custom began that hymns and psalms be sung after the manner of the Eastern regions lest the people be worn out with the tedium of sorrow. The practice has been retained from that time until today and imitated by many, indeed, by almost all your congregations throughout the rest of the world. (*Confessions*, IX, vii.15)

Many have interpreted the phrase 'after the manner of the Eastern regions' as referring to the singing of psalms in antiphony. Augustine did not use the term, however, and the more obvious meaning of the passage is the broader one, that is, he was referring to the custom of the nightly vigil of psalmody and hymnody, which Basil told us was common throughout the East several years earlier. Ambrose's own description of the event confirms this interpretation: 'I was not able to return home, because the soldiers surrounded the basilica, keeping it under guard; we recited psalms with the brethren in the lesser basilica of the church' (*Epistle XX*, 24). There is no mention of antiphony here, whereas the more general consideration that psalms were sung was deemed significant enough to merit inclusion in a minimally brief reference to a momentous event. The term *antiphona* was finally associated with the occasion some 37 years later in the biography of Ambrose written by his secretary Paulinus in 422: 'At this time antiphons, hymns and vigils first began to be celebrated in the church of Milan' (*Vita S Ambrosii*, 18). Paulinus states explicitly that vigils were an innovation at the time, and the fact that he includes the term *antiphona* should come as no surprise in a passage that dates from the third decade of the 5th century, by which time the word appeared routinely (as a noun) in references to ecclesiastical song.

The most extended discussion of psalmody at vigils is that of Niceta of Remesiana (*d* after 414), who devoted an entire sermon to the subject. This remarkable work for a long time remained unknown to musicologists because ot its false attribution in Gerbert's *Scriptores* to the 6th-century Nicetius of Trier. The sermon is the second of a pair. The first, *De vigiliis*, is a defence, against certain unnamed rigorists, of the vigils held during the early morning hours before the Saturday and Sunday Eucharist. Niceta closes it with a promise to devote a second sermon to the psalmody that played so important a role in the

vigils. The result, *De psalmodiae bono*, is an extended defence of psalmody that manages to summarize the entire patristic doctrine on ecclesiastical song. The relevance of the two sermons to the famous vigil at Ambrose's Milan is obvious: they defend at great length the custom of psalmodic vigils but make no mention of antiphony.

There is no evidence to suggest that monks or nuns were involved in the vigils of Niceta's Remesiana (now Bela Palanka in Serbia), whereas they may well have been in Ambrose's Milan (both Augustine and Ambrose refer to the singing of 'the brethren'). On the whole there appears to have been a broad influence of the monastic vigil on the popular psalmodic vigil, even if monks or nuns were not directly involved at every time and place. More important is the phenomenon of the congregational psalmodic vigil considered in itself; it appears to have been greatly popular at the time, even if a puritanical minority objected to it.

(iii) Psalmody in the Mass. The third area in which the Davidic psalms came to play an important role in the later 4th century is the Mass itself, although here their use was more narrowly defined. A psalm was sung during the distribution of Communion, and this appears to be the ancestor of the Byzantine *koinōnikon* and Western communion chants; another sung during the pre-eucharistic synaxis is the apparent ancestor of the Byzantine *prokeimenon* and the Western gradual. In addition to these two an alleluia psalm appears to have been sung at Jerusalem by the earlier 5th century.

The psalm sung during the distribution of Communion was probably the first of these, and this is not surprising. The event was an occasion of joy occurring at the climax of the service; it was also an action that would have been conducted in silence unless accompanied by song; and, finally, the distribution might still have had associated with it lingering connotations of the common meal. The communion psalm, in any event, is attested by several sources from the second half of the 4th century. These sources generally specify the singing of Psalm xxxiii with its appropriate verse 8: 'Taste and see that the Lord is good'; indeed this proto-communion might even be considered as an Ordinary rather than a Proper item of the Mass. Significantly Psalm xxxiii.8 still appears as the *koinōnikon* of the medieval Byzantine Liturgy of the Presanctified, and as such is the most common of the Byzantine communion chants. The history of the communion psalm in the West appears to be significantly different. There are hints in the sources that Psalm xxxiii was singled out in at least some localities as a special communion psalm, but Augustine referred at one time to the singing of 'hymns from the Book of Psalms ... while what has been offered was distributed to the people' (*Retractationes*, II.37). This might suggest that a different psalm was sung at Communion each day, at least in Hippo, and it is true that the Gregorian communion derived from Psalm xxxiii.8, *Gustate et videte*, occupies a place of no special significance in the liturgical year. (*See also* COMMUNION.)

The history of the gradual psalm is quite different from that of the communion psalm. Until recently the conventional view of its origin was that it functioned as a musical response to a reading; it was thought to have occupied this position in both the Synagogue and the primitive Church. It is true that the medieval responsory, related as it appears to have been to the gradual, functioned more or less in this manner, but there is no ancient evidence, Jewish or Christian, that readings were customarily paired with complementary psalms. On the contrary, the gradual psalm was at first looked upon as a reading itself. Augustine, for example, said: 'We heard the Apostle, we heard the psalm, we heard the gospel; all the divine readings sound together so that we place hope not in ourselves but in the Lord' (Sermon 165). If, however, in the later 4th-century literature, the gradual psalm was spoken of as a reading, it was at the same time just as clearly described as something that was sung. The most plausible hypothesis, perhaps, to explain these apparently contradictory circumstances is that in earlier centuries a psalm had been selected on occasion to serve as the Old Testament reading in the pre-eucharistic synaxis, while in the later 4th-century period of enthusiasm for psalmody, a psalm came to be chanted at every pre-eucharistic synaxis and to be treated as a discrete musical event.

There are numerous patristic references to the responsorial singing of the gradual psalm. A typical formulation might be that of Augustine in his Sermon 153 where he says: 'We heard and we responded together and we sang with harmonious voice, *Beatus vir quem tu erudieris, domine*' (Psalm xliii.12); or that of John Chrysostom in his commentary on Psalm cxvii: 'The passage of the psalm which the people are accustomed to sing in response is this: "This is the day which the Lord has made"' (Psalm cxvii.24). In spite of the wealth of such references it remains possible that the gradual psalm, particularly on less festive occasions, might have been chanted without a congregational response. The sources frequently mention the singing of a psalm without specifying a response verse; in such cases it is simply not known whether a response was involved or not.

A final point of considerable significance concerning the gradual psalm is that the abundant Western references, in particular those from the sermons of Augustine, refer to a single psalm in the pre-eucharistic synaxis. This has an obvious bearing upon the early history of the Western alleluia. If an alleluia psalm existed in the later 4th and earlier 5th centuries, it might be expected that two psalms would have been sung regularly in the synaxis: the gradual psalm, and a second psalm with an alleluia response. But there is only the one psalm, even if its response might on occasion be an 'alleluia', particularly if it is one of those psalms that have 'alleluia' prefixed to them in the biblical text (e.g. Psalms cx–cxviii). The situation in the East is more complex. There are several passages that suggest the singing of a single psalm in the synaxis, but others that appear to call for an indeterminate number. The *Apostolic Constitutions* (VIII, xii.27), for example, state: 'After two readings [from the Old Testament] let someone else sing the hymns of David, and let the people respond with verses. After this let our Acts be read and the epistles of Paul our fellow worker'. Whatever the interpretation of this passage (it could be argued that it lists everything that might be read in the course of the year rather than on a single day), the testimony of the so-called Armenian Lectionary is unambiguous. This document (Renoux, 1961), which is believed to reflect the liturgy of Jerusalem for the earlier 5th century, assigns two psalms to each date in the calendar and prefixes the second of them with the word 'alleluia'. (*See also* GRADUAL (i).)

The overall impression remains, then, that a gradual and a communion psalm were sung in most ecclesiastical centres of the East and West in the later 4th century, and that these can legitimately be looked upon as the ancestors of the Byzantine *prokeimenon* and *koinōnikon* and the Roman gradual and communion; by the earlier 5th century an alleluia psalm was sung in Jerusalem and possibly at other Eastern centres but not in the West. As for psalms that might prefigure the medieval entrance and offertory chants, there is no convincing contemporary evidence for their existence.

II. Special issues

1. Instruments. 2. Biblical exegesis. 3. The jubilus. 4. The singing of women in church. 5. Antiphony. 6. Music theory. 7. Metrical hymns. 8. The musical character of early Christian song.

1. INSTRUMENTS. The polemic against musical instruments in patristic literature is remarkable for both its pervasiveness and its intensity. Virtually every one of the major Christian authors of the 3rd and 4th centuries made pejorative remarks about instruments, and they seem almost to vie with one another in the vehemence of their rhetoric. John Chrysostom, for example, referred to musical instruments along with dancing and obscene songs as the 'devil's heap of garbage' (*I Corinthios*, Homily XII.5), and Arnobius of Sicca asked: 'Was it for this that God sent souls, that in men they become male prostitutes, and in women harlots, sambuca-players and harpists?' (*Adversus nationes*, II.42).

The Church Fathers were not alone in casting musical instruments in an unfavourable light. A pagan author such as Livy, for example, included the employment of women harpists at banquets among the undesirable luxuries introduced to Rome from Asia (*Ab urbe condita*, xxxix, 6.7); and Rabbi Johana said: 'Whoever drinks to the accompaniment of the four musical instruments brings five punishments to the world' (*Soṭah*, 48a). Nevertheless the fulminations of the Christian authorities on the subject go well beyond anything uttered by their pagan and Jewish contemporaries.

The most common explanation given for the patristic attitude is the association of musical instruments with pagan religious practices. Tertullian, for one, gave credence to the view when he said of the theatre: 'Whatever transpires in voice, melody, instruments and text is in the domain of Apollo, the Muses, Minerva and Mercury. You will despise, O Christian, those things whose authors you can only detest' (*De spectaculis*, x.9). But certainly the patristic position is not just one of theological opposition; the ethical element is at least as potent a factor. Indeed at times the two factors appears to merge in the minds of some Church Fathers, with the sense of sexual immorality seemingly to be chiefly responsible for the intense emotional tone of their rhetoric. John Chrysostom, for example, wrote in this manner about the musical abuses at a marriage celebration:

> Nature indulges in Bacchic frenzy at these weddings; those present become brutes rather than men; they neigh like horses and kick like asses. There is much dissipation, much dissolution, but nothing earnest, nothing high-minded; there is much pomp of the devil here – cymbals, auloi and songs of fornication and adultery. (*In Acta Apostolorum*, Homily XLII.3)

A number of typical contexts for the patristic polemic may be noted: the lewd behaviour of musicians in the theatre, the coarse singing and dancing at weddings and the dubious profession of female harpists at banquets. It is significant that there are no instances of a patristic condemnation of musical instruments in church. If there had been, it would be reasonable to assume that the occasional intrusion of instruments into Christian ecclesiastical song was a problem. But it was not; apparently the psalmody and hymnody were simply of such a musical character that the issue of instrumental accompaniment did not arise. This is not to say absolutely that at no time were instruments used in association with early Christian song. Despite the lack of positive documentary evidence, it is easy to imagine that in the earlier centuries in particular – before the patristic chorus of condemnation had become so strident, and when Christian song was especially spontaneous in character – a psalm or hymn sung at an evening ritual meal might sometimes have been accompanied by a lyre or kithara.

See also BIBLICAL INSTRUMENTS.

2. BIBLICAL EXEGESIS. A considerable portion of the references to music in early Christian literature were made in an exegetical context. A large majority of these references are found in a single exegetical genre, the psalm commentary, which itself was the most common genre of all patristic literature, with most of the major Church Fathers of the 3rd and 4th centuries contributing their own example of it. The typical psalm commentary is a lengthy work, explaining verse by verse each of the 150 psalms in order. There are many references to music in the psalms, especially references to musical instruments, and hence there exist a great number of corresponding passages from the psalm commentaries. The modern scholar cannot assume that these remarks about music refer to the author's contemporary circumstances, but their biblical context must be taken into account. This is all the more so because most psalm commentaries are written in the style of the so-called allegorical or figurative exegesis. This style, influenced in its early stages by the Jewish Neoplatonist Philo and developed by his Christian follower Origen, generally ignores the literal and historical meaning of a biblical passage and seeks instead to extract some spiritual, ethical or prophetic meaning from it.

As for musical subject matter, this is particularly obvious in the way musical instruments are treated. At times the allegorical interpretations that the instruments are given produce moderately successful figures, as in the following passage where Pseudo-Athanasius explains the distinction between the two different types of trumpet cited in Psalm xcvii.5–6 – the trumpet of forged metal and the trumpet derived from an animal's horn: 'A fervent and intense study of evangelical preaching is understood by the metal trumpets; whereas kingly dignity is understood by the horn because kings are anointed from a horn'. The treatment of the same passage in the psalm commentary of Eusebius of Caesarea is, perhaps, less poetically apt; for him the metal trumpet, beaten into shape over a burning forge, signifies the preaching of the Apostles who underwent trial by fire on account of their faith, while the horn represents action because the horn is taken from a beast of burden. The purpose of these interpretations, however, was not to create good poetry in the Romantic sense; it was, rather, to provide theological and ethical edification. In any event, what is noteworthy in this instance is a total lack of reference to the historical objects of the original psalmic passage, that is, the metal trumpets of the Levites and the shofar, and

most certainly a lack of reference to any contemporary Christian use of instruments.

While instruments account for much of the patristic musical exegesis, other musical categories are also subject to occasional interpretation, most notably the set of related terms: psalm, hymn and canticle. For example, Hilary of Poitiers (*d* 367), in the preface to his psalm commentary, provides a complex explanation of the terms psalm and canticle as they appear in superscriptions to the Old Testament psalms. He establishes four genres: 'psalm', 'canticle', 'psalm of a canticle' and 'canticle of a psalm'. He defines, for example, the 'psalm' as the type where 'the voice rests and only the playing of the instrument is heard'. A music historian who misses the exegetical context of Hilary's interpretation might take the passage to refer to the use of instruments by Christians in the psalmody of their own time. Some Church Fathers distinguish the types of psalms by their content: generally 'hymns' and 'canticles' are said to be more exaltedly spiritual and 'psalms' more pragmatically ethical. In any event these distinctions, generally made in reference to the superscriptions of the psalms, have to do with different categories of Old Testament psalms; they must not be confused with the threefold modern distinction of Old Testament psalms, newly composed hymns, and biblical canticles.

While the majority of patristic psalm commentaries employ the allegorical method, those produced by members of the Antiochene exegetical school use the 'literal' or 'historical' method. These exegetes, then, were required to explain the use of instruments by the ancient Israelites; why was it, they asked themselves, that God permitted the use of instruments in his worship. The explanation that they provided is not without an element of anti-semitism, a typical example being the commentary by Theodoret of Cyrus (*d c*460) on Psalm cl:

> The Levites employed these instruments long ago as they hymned God in his holy temple, not because he enjoyed their sound but because he accepted the intention of those involved ... He allowed these things to happen because he wished to free them from the error of idols. For since they were fond of play and laughter, and all these things took place in the temples of the idols, he permitted them and thereby enticed the Jewish people, thus avoiding the greater evil by avoiding the lesser.

3. THE JUBILUS. The so-called jubilus, mistakenly associated with the melismatic alleluia of the Mass, is also something that must be understood in the context of biblical exegesis. Virtually all patristic references to the jubilus occur in psalm commentaries by way of interpreting the term 'jubilare' and its derivatives (not 'alleluia') as the word appears, for example, in the opening verse of Psalm xcix: *Jubilate Deo omnis terra*.

The jubilus was not a genre of Christian ecclesiastical song but rather a secular vocal phenomenon characterized by the absence of words. At times it was described in the literature as a shout rather than a song, although at other times a more lyric character was attributed to it. It appears in various contexts but most often as a kind of rhythmic chant that agricultural workers used as an aid to their labours. It earned its place in Christian literature when Latin Church Fathers appropriated it as a trope upon the word 'jubilare'; Augustine in particular exploited the figure to great effect in his virtually Romantic expansions upon the notion of a joy that surpassed ordinary speech. But no passage from patristic literature either states or implies that the jubilus was a device of Christian ecclesiastical song.

The application of the term 'jubilus' to the melismatic extension of the alleluia of the Mass was first made by Amalarius of Metz (*d c*850): 'This jubilation which the cantors call the sequence, leads our mind to that state, when the speaking of words will not be necessary' (*Liber officialis*, I.i, 16.3). The context of this passage makes it clear that Amalarius was using the term sequence to refer to the melismatic extension of the alleluia. Still, the identification of the jubilus with the alleluia was not yet complete; medieval authors, including Amalarius, used the term to refer to any sort of melismatic flourish in the ecclesiastical chant, and it was only in modern times that it came to be associated exclusively with the alleluia.

See also ALLELUIA, §I, 2, and JUBILUS.

4. THE SINGING OF WOMEN IN CHURCH. St Paul set the tone for this issue when he wrote to the Corinthians: 'Let your women keep silent in the churches for it is not permitted unto them to speak' (*1 Corinthians* xiv.34). Three centuries later St Ambrose felt obliged to refer to Paul's injunction when advocating that all members of the Christian congregation (including women) engage in psalmody: 'The Apostle admonishes women to be silent in church, yet they do well to join in a psalm; this is gratifying for all ages and fitting for both sexes' (*Explanatio psalmi* i, 9).

Paul's words aside, it appears that the issue of whether or not women ought to sing at liturgical gatherings was not frequently raised in the earliest years of Christianity. Presumably, women as a matter of course joined in the psalmody and hymnody of this time when ecclesiastical song was more informal and spontaneous. The custom was seldom questioned until the 3rd and 4th centuries, and even then not very frequently. There are two obvious reasons – in addition to the inhibiting presence of Paul's words – why the issue was finally raised. First, the emergence of women's choirs in heretical circles of the 3rd century, such as that which sang under the auspices of Paul of Samosota, may have caused orthodox Christians to have scruples over the matter. Secondly, there was the spectacle of immoral female professional musicians, a phenomenon to which the Church Fathers of the 3rd and 4th centuries made increasingly common allusion.

Related to this second reason was a general puritanical sensibility that looked upon all physical pleasure as morally suspect, sexual pleasure in particular, but musical pleasure as well. Jerome, for example, well known as a rigorist on matters of sexuality from his notorious Letter 22 on the subject of virginity, betrays a hint of musical puritanism when he says: 'The *kakophonos*, if he has performed good works, is a sweet singer before God. Thus let the servant of Christ sing, so that not the voice of the singer but the words that are read give pleasure' (*In epistulam ad Ephesos*, III, v.19). And there is more than a hint of both sexual and musical puritanism present when he argues that women ought not to sing in church: 'You insist upon being regaled with their voices and songs ... but who does not know that women are to sing psalms in their chambers, away from the company of men? You, however, allow them to put on display what they ought to do modestly and without witness' (*Contra Pelagianos*, i.25).

But Jerome's position is that of the minority: Ambrose, as stated, approved of women singing in church; Niceta

in his thoroughgoing discourse on psalmody at vigils did not so much as allude to the issue, and neither did Basil and John Chrysostom, the chief spokesmen on ecclesiastical music in the East, in their numerous references to Christian song; Ephrem is said to have actively encouraged women's choirs to sing his hymns. Even Augustine, who expressed an extraordinary sense of guilt over the pleasure he felt listening to the psalmody at Milan, never once suggested in his many remarks about singing in church that women ought to be excluded. But if women were not silenced in church by early Christian authorities, they were in later centuries as a result of historical circumstances, namely, when lay congregations ceased to join in the singing and an exclusively male clergy assumed control of church music.

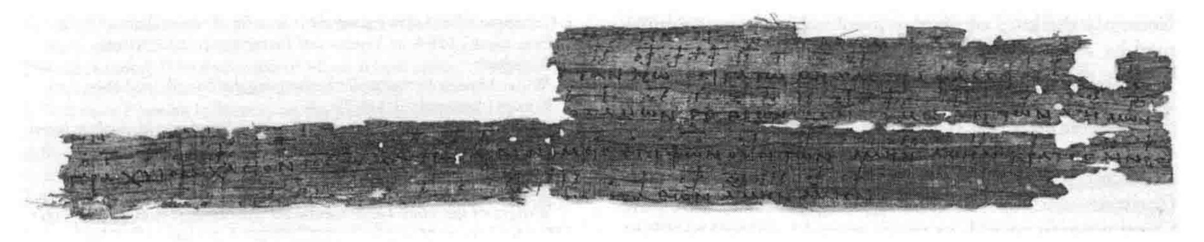
5. ANTIPHONY. The role of antiphony in early Christian music is a matter of some controversy. For many years scholars maintained a neat threefold categorization of early Christian psalmody: (1) 'direct' psalmody – the singing of a psalm from beginning to end without responses or antiphons; (2) 'responsorial' psalmody – the singing of the individual verses by a soloist, with a choral refrain sung after each verse; (3) 'antiphonal' psalmody – the alternate singing of the verses by two choirs. The third category, however, came to be questioned by scholars such as Helmut Hucke (1953) and Helmut Leeb (1967). The primary difficulty they had with the conventional view stemmed from the inconclusiveness of the patristic evidence. On the one hand there are extremely few unambiguous references to the alternate singing of two choirs (like that of Basil's Letter 207 quoted in §I, 3 above), and where such references do occur the term antiphony is not used to describe the phenomenon. On the other hand, those passages in which the term (or some derivative) is used do not in fact describe the alternate singing of choirs.

The uncertainty over the issue focusses especially upon the two related passages that fall into the latter category. Socrates and Sozomen, two early 5th-century ecclesiastical historians, in describing the same event tell how Arians assembled outside at night and sang 'antiphonal songs' expressing heretical views on the nature and relationship of the Father, Son and Holy Spirit. Christians, in turn, were organized to sing orthodox Trinitarian hymns, creating an impressive display for the faithful with their illuminated silver crosses. A confrontation between the Arian and orthodox groups resulted in serious violence and a consequent imperial ban on Arian hymnody. These two passages suggest a number of conclusions of varying degrees of probability. The Christian 'antiphonal song' that they describe clearly involved newly composed texts celebrating the Trinity, and most scholars see a connection between this observation and the fact that later descriptions of antiphonal psalmody specify the use of a concluding doxology. The passages also convey a general sense of musical excitement, with the presence of enthusiastic crowds gathering in the night-time. New melodies of a popular nature may have been involved, as well as a variety of performance styles, choral and solo, including quite possibly some manner of antiphony, perhaps between choirs of men and women, even if not a neatly symmetrical arrangement whereby two choirs sang the verses of a psalm or hymn in alternation.

The existence of a different category of evidence serves to complicate the issue still further. There are several passages concerning monastic psalmody that use the term *antiphona* as a noun within a series of terms that appear to refer to different modes of liturgical psalmody. Egeria, for example, in describing the singing of the Jerusalem 'monazontes' and 'parthenae', frequently uses expressions such as 'and with every psalm and antiphon a prayer is said', or 'and there are prayers with each hymn and antiphon'. Similarly, the contemporary monastic Rule of Pseudo-Augustine has expressions such as: 'During May, June, July and August there are eight antiphons, four psalms and two readings'; and that of the nun Melania the Younger: 'For the night-time three responsories are to be completed ... and at the morning office fifteen antiphons'. A century later Benedict would write in his Rule of 'six psalms with antiphons', and, conversely, 'let these three psalms be said straightforward without an antiphon'. Benedict appears to speak of the antiphon as a short musical piece sung somehow in conjunction with the psalms, and it is not implausible that the 4th- and 5th-century passages quoted here use the term similarly. This has prompted some to claim that antiphonal psalmody was nothing but responsorial psalmody with non-biblical refrains. This is surely an oversimplification, just as it is an oversimplification to equate antiphonal psalmody with the alternate singing of two choirs. Precisely where the truth lies, however, may continue to elude even the most perceptive of modern commentators.

6. MUSIC THEORY. Although the Church Fathers were vigorous in their opposition to the concrete manifestations of pagan music, they were largely receptive to the classical discipline of music theory. This was because their attitude towards music as an intellectual discipline was simply one facet of their attitude towards classical intellectual culture as a whole. The early Christian authorities recognized the necessity of a rapprochement with pagan learning. Jerome might have scrupled over the pleasure he experienced in reading the classics, and the irascible Tertullian might have asked disdainfully, 'What has Athens to do with Jerusalem? What has the Academy in common with the Church?'; but most acknowledged their dependence on classical learning. It was after all the only intellectual system available to them; they needed it if they wished to express their beliefs systematically, to defend them effectively and to interpret the Bible with sophistication.

Classical culture was conveyed to the citizens of late antiquity in the educational system of the seven Liberal Arts. Much of the essential doctrine of the system was present already in the educational teaching of Plato and Aristotle, even if it received its definitive form only in the early 5th-century *De nuptiis Mercurii et Philologiae* of MARTIANUS CAPELLA. This work provides short treatises on each of seven arts: Grammatica, Rhetorica, Dialectica, Arithmetica, Musica, Geometrica and Astronomica. The first three are language arts, the Trivium as they came to be called in the Middle Ages; they are propaedeutic to the group of four mathematical arts (including Musica), the so-called Quadrivium. In practice the typically well-educated person of late antiquity, whether a pagan or Christian, was given a thorough grounding in the language arts, especially Grammatica and Rhetorica, and only a superficial acquaintance with the mathematical arts, which were more intensively cultivated by specialists. Still, it was the mathematical arts that Augustine had in mind when he explained how an acquaintance with Musica aids in the interpretation of the Bible: 'We find



Oxyrhynchus papyrus 1786, showing the end of a hymn written in Greek vocal notation, end of the 3rd century CE *(Ashmolean Museum, Oxford)*

both number and music honourably placed in many passages of the Sacred Scriptures' (*De doctrina christiana*, II, xvi.26).

Augustine also made his own contribution to the discipline of Musica with his treatise *De musica*. In this work he concentrated on just two of the three principal divisions of Musica: Metrica and Rhythmica. He announced his intention to contribute another treatise on the third division, Harmonica, a highly technical subject that deals with the classical tonal system, but not surprisingly he failed to accomplish this. (In fact his work on Musica was originally conceived as part of an ambitious plan, again not realized, to compose a treatise on all seven of the Liberal Arts.)

The early Christian acceptance of the pagan Liberal Arts was of great significance for subsequent music history. The tradition was continued by the 6th-century Christian intellectuals BOETHIUS and CASSIODORUS, both of whom attempted to summarize classical music theory within their encyclopedic treatment of the Liberal Arts. Their work, in turn, was absorbed by the Carolingian music theorists, who applied the vocabulary and concepts of the classical Musica to the ecclesiastical chant of their own time. This unique effort not only provided a systematic explanation of their own music but probably helped to determine the subsequent course of Western classical music, characterized as it is by its strong rationalistic bias.

7. METRICAL HYMNS. To be distinguished from the anonymously composed, quasi-prose hymns like *Phōs hilaron* and *Gloria in excelsis* are the metrical hymns of self-consciously artistic character created by ecclesiastical figures of the 4th century. The greatest of the Eastern poets was EPHREM SYRUS (*d* 373), whose Syriac *madrāshe* – strophic hymns with refrain verses – had an important influence upon later Eastern liturgical hymnody, in particular upon ROMANOS THE MELODIST, the celebrated 6th-century Byzantine hymnographer of Syrian descent.

The first of the Latin hymnodists was HILARY OF POITIERS (*d* 367). It is not known whether his highly complex poems were intended for liturgical use, but those of his somewhat younger contemporary AMBROSE of Milan (*d* 397) most assuredly were. These were graceful verses in a simple iambic tetrameter that must have been eminently singable from the start, even though it is not known if the beguiling tunes to which they are set in the medieval sources have any relation to their original melodies. Many hymns of the Ambrosian type – referred to in fact by the term 'ambrosiana' – were composed in the early Middle Ages and were attributed to the revered bishop of Milan. At least four of them – *Aeterne rerum conditor*, *Deus creator omnium*, *Jam surgit hora tertia* and *Veni redemptor gentium* – are most certainly his work and possibly another ten in addition. It remains something of a surprise that the Ambrosian hymn gained a place in the monastic Office of 6th-century Gaul and Italy; apparently its liturgical appropriateness and general attractiveness proved sufficient to overcome the ascetic bent of early monasticism as well as the early Christian reluctance to employ non-biblical texts.

See also HYMN, §I.

8. THE MUSICAL CHARACTER OF EARLY CHRISTIAN SONG. There exists only one certain monument of early Christian music, and a possible second. The first is the so-called Oxyrhynchus Hymn, a substantial fragment of a hymn to the Trinity discovered at Oxyrhynchus in Lower Egypt in about 1920 by Grenfell and Hunt (1922); it was copied on the back of a papyrus towards the end of the 3rd century by a Greek-speaking Christian (see illustration). Its Greek letter notation allows for an accurate transcription. It is a diatonic piece of slightly less than an octave in range, with its final on G, and with most syllables of its text set to one or two notes. Scholars have held widely divergent views on how characteristic of early Christian music this seemingly isolated fragment was. The possibly contemporary example of Christian song is the simple Sanctus melody that is best preserved in the Western medieval Requiem Mass. Kenneth Levy (1958–63) has argued persuasively that this melody, and indeed the entire dialogue between celebrant and congregation of which it forms a part, dates from the 4th century. It is narrower in range than the Oxyrhynchus Hymn, as befits a congregational acclamation, and slightly more syllabic, while its diatonic tonality differs from that of the Hymn in that it has a half-step below its final.

Even if this Sanctus is accepted as authentic music of the 4th century, and its rough similarity to the Oxyrhynchus Hymn is noted, the two provide little evidence on which to generalize about the character of early Christian song. Only a number of broad reflections on the subject are possible. It can be said with some degree of certainty that early Christian music was largely diatonic. The one or two preserved examples aside, it appears that the music of the entire Mediterranean basin and Mesopotamian area, over a period of many centuries, was basically diatonic, even if sometimes embellished chromatically and microtonally (see Crocker). No doubt Christian music inevitably participated in this tonal environment.

It can also be said that early Christian music was text-centered and as such probably tended more towards the syllabic than the melismatic melodic pole. This does not exclude the occasional wordless utterance in the enthusiastic atmosphere of primitive Christianity, but it does rule out the supposedly common rhapsodic types of song incorrectly associated with the jubilus. Might it be said, then, that early Christian music was 'simple' in character?

Certainly the kind of display involved in song accompanied by a battery of instruments, like that of the Jewish Temple or of many pagan cult practices, was foreign to it. And taking into account that the Christian worship of the first centuries was conducted in domestic settings, it is reasonable to suppose that the song of the time was characterized by a certain intimacy. But, accordingly, as Christian worship moved into the great basilicas of the Constantinian period, its music would have had to adapt to the new acoustical environment. Still, it was the soloist with congregational response, rather than the practised choir, that remained the dominant mode of performance in the 4th century. The soloist, moreover, continued generally to be called a lector rather than a cantor and frequently was a mere youth rather than an adult.

All this does not mean that Christian song was dull and unattractive in the 4th century. Probably the singing of the nocturnal vigil, employing at times the so-called 'antiphonal songs', was generally livelier and more popular in character than that of the Eucharist, although this is not to say that the Eucharist was altogether lacking in musical interest. Much depended, no doubt, upon the native ability of the lector and also upon the quality of the tunes that were used as congregational responses. Of significance for the latter is the remark of Augustine about Psalm cxxxii.1, *Ecce quam bonum*: 'So sweet is that sound, that even they who know not the Psalter sing that verse' (*In psalmum* cxxxii.1). In summary it must be remembered that early Christian song was the music of an oral tradition, indeed of many different oral traditions, maintained in a variety of regions over a number of centuries. Variety might very well have been its single most constant quality.

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Christiania. *See* OSLO.

Christianissimus. *See* GERSON, JEAN CHARLIER DE.

Christian Scientists, music of the. *See* CHURCH OF CHRIST, SCIENTIST, MUSIC OF THE.

Christiansen, Henning (*b* Copenhagen, 28 May 1932). Danish composer and action artist. He entered the Copenhagen Conservatory in 1950, studying the clarinet (Thomsen) and theory (Holmboe), and then became a clarinettist in the Danish Royal Guard (1956–60). He re-entered the Copenhagen Conservatory in 1960 to study theory (Westergaard), form (Høffding) and history (Hjelmborg). There he became a leading figure among the students who sought to emphasize experimental music by presenting Fluxus-dadaist performances; he left the conservatory, however, not finding its environment conducive to experimental approaches. Two summers in Darmstadt (1962–3) expanded his musical awareness; while there he deepened his acquaintance with Terry Riley, and they worked together in Darmstadt in presenting musical 'happenings'. Christiansen taught at the Odense Conservatory in 1961, worked as a clarinettist and taught privately until the early 1960s. He then devoted himself to composition and to writing articles on compositional goals and music aesthetics. In 1962 he took part in a Fluxus concert in Copenhagen, and in 1964 met Joseph Beuys at a Fluxus-dadaist festival in Aachen. The two began a significant collaboration which lasted until 1985; from 1967 to 1970 Christiansen worked with Beuys in Düsseldorf, producing a number of mixed-media, 'action' works. From 1985 to 1997 he was professor of multimedia at the Hochschule für Bildende Künste in Hamburg.

Christiansen's early works have a neo-classical character, but by the end of the 1950s his style approached that of the Darmstadt school. In the mid-1960s, however, he reacted against the complexity emphasized at Darmstadt, producing a number of static compositions which employed a slow-moving, repetition principle. *Perceptive Constructions* (1964) is one of the first works of this type, and Christiansen became influential in the movement among Danish composers called 'Den Ny Enkelhed' (The New Simplicity), which for him meant the establishment

of a new artistic starting-point. In his chamber opera *Dejligt vejr idag, n'est-ce pas, Ibsen* ('Lovely weather today, isn't it, Ibsen', 1968), in which he began to 'move the music again' in a more melodic manner, the repetition principle was combined with cyclic-ritual rules for text and stage action. By 1970 he was adopting a more straightforward tonal style, using folk-type melodies, harmonies and rhythms to create a simple music which 'people can play and sing'. Christiansen's membership of the Danish Communist Party has influenced his compositional attitude, encouraging a musical statement which 'can say something to the people'. He has provided a number of scores for films produced by the Danish Film Institute and for plays shown on Danish television and abroad. In continuation of the Fluxus movement's breaking-down of the differences among art forms, Christiansen works with a mixture of art in action, picture and sound. He has gradually abandoned scored music in favour of 'visual music' and no longer composes works in the conventional sense of the term. He describes himself as an 'idea composer', advocating thinking in sound rather than in music.

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(selective list)

DRAMATIC AND VOCAL

Stage: Dejligt vejr idag, n'est-ce pas, Ibsen [Lovely weather today, isn't it, Ibsen] (chbr op, H.-J. Nielsen), op.37, 1968, Danish TV, 1968; Blomsten og forraederiet [The Flower and the Treachery] (op, Shandorf, after H.C. Andersen), op.88, 1974, Danish TV, 1975; It is a matter of your security, musical, op.95, 1975; Bridas Fall, op, op.103, 1976

Film scores: Den forsvundne fuldmaegtig [The Missing Bureaucrat], op.69a, 1971; Skarpretteren [The Executioner], op.68, 1972; Livet i Danmark, op.73, 1972

Choral: Oktober er gul [October is Yellow] (Nielsen), op.61, tr vv/solo v, elec gui, 1968; Laeserne [The Readers] (Andersen), op.92, solo vv, chorus, pf, 1975; Venceremos (C. Scharnberg), op.94b , unacc., 1975; Folk Poetry from Central Asia, op.104, female vv, 1976

Songs: 3 sange fra 'Aftonland' (P. Lagerkvist), op.5, 1v, pf, 1957; 3 Beckettsange, op.14, Bar, chbr ens, 1963; Artikulationer (Nielsen), op.30, 1v, orch, 1965; Jüngling auf der Wanderschaft (P. Kirkeby), op.63, reciter, pf, 1971; Politiske og folkelige sange og viser (Christiansen), op.74, 1972; Efter 2. oktober, op.80, Bar, pf, chorus ad lib, 1972; Naturdigte (E.K. Mathiesen), op.81, Bar, pf, 1974; Venceremos, 94a, 1v, pf, 1975; Melodrama: Enter your Time (N. Grieg), op.97, reciter, pf, 1975

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Orch: Rhapsody, op.2, cl, orch, 1955; Korrespondance, op.15, b cl, orch, 1963; Space and Object, op.23, 1964; 'To play to-day', pf conc., op.25, orch, 2 vv, the composer, 1964; Perceptive Constructions, op.28, 1964; En rose til frk. Stein [A Rose for Mrs Stein], op.31, 28 str, 1965; Sym. no.2 'Den forsvundne fuldmaegtig' [The Missing One], op.69c, 1971; Conc., op.83, rec, str, hpd, 1973; Viking-Music, op.96, wind, perc, 1975; Danish Summer, op.98, pf, orch, 1975; Summer Festival Music, op.101, band, 1976; Summer Dance, op.106, 2 cl, brass band, 1976; The Jutland Gipsies, op.108, ens, 1972

Chbr: Quintetto infernale, op.9, cl, bn, perc, pf, vn, 1961; Quintetto espressione, op.10, fl, pf qt, 1962; Sonata, op.13, vn, pf, 1962; Den arkadiske, op.32, str qt, 1965; Den rokadiske [The Castling], op.34, str qt, 1966; Demonstrationer, op.35, str qt, 1966; Ein Engel ging vorbei, cl qnt, op.38, 1967; Satie auf hoher See, op.52, (vn, pf)/pf, 1969; Det er forår [It's Spring], op.56, rec, hpd, 1970; Laenge leve livet [Long Live Life], op.76, rec, vc, hpd, 1972; Det forsømte forår [The Neglected Spring], op.93, cl, pf, 1975; Trio, op.91, rec, vc, spinet, 1975; In the Deep Woods, op.102, 5 tubas, 1976; It might be so lovely, op.105, rec, vc, 1976; The Merry Future, op.107, rec, spinet, 1976; Turkeymusic, op.109, ens, 1977

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COLLABORATIVE
with Beuys

Manresa, Düsseldorf, 1966; Hauptstrom, Darmstadt, 1967; Eurasienstab-fluxorum organum, Vienna, 1967; Wide-White-Space, Antwerp, 1968; Ich versuche dich freizulassen . . . (machen), Berlin, 1969; Mönchengladbachkonzert: oder sollen wir es verändern?, Mönchengladbach, 1969; Celtic: Kinloch Rannoch: Schottische Symphonie, Edinburgh, 1970; Celtic, Basle, 1971; Die grosse grüne Zeltsymphonie, Düsseldorf, 1980; Friedenskonzert, Hamburg, 1985

Many other sound performances/actions, collab. W. Durand, E. Kretzer, B. Nørgaard, N.J. Paik, C. Quartucci, C. Tató

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WILLIAM H. REYNOLDS/THOMAS MICHELSEN

Christianus, Johannes. *See* CHRISTENIUS, JOHANN.

Christie, John (*b* Eggesford, Devon, 14 Dec 1882; *d* Glyndebourne, 4 July 1962). English patron of music. An opera enthusiast, he was the founder of the GLYNDEBOURNE Festival.

Christie, William (Lincoln) (*b* Buffalo, NY, 19 Dec 1944). American conductor. He studied the piano and organ in Buffalo and took a degree in art history at Harvard University before going to Yale University, where he studied the harpsichord under Ralph Kirkpatrick and musicology under Eliot Forbes. In 1969–70 he lectured at Dartmouth College, New Hampshire, where he directed the collegium musicum, but in 1971 he moved to Paris where at first he worked chiefly as a harpsichordist, collaborating with such artists as Judith Nelson and René Jacobs. Successful work with ensembles led him in 1979, to found a group that he called Les Arts Florissants, after

a work by M.A. Charpentier, a composer with whom he has shown special affinities.

This group, principally of French and American musicians, quickly set new standards in the performance of French music of the Baroque period, playing and singing with much refinement and urbanity and with particular care for shapely line and accurately placed detail. They at first specialized in the music of Charpentier but soon extended their repertory, giving such works as madrigals by Monteverdi, Landi's *Sant'Alessio*, Luigi Rossi's *Orfeo* and, particularly admired, a production of Lully's *Atys* (given widely in 1987, the composer's tercentenary year) as well as Charpentier's *Médée* and music by Rameau. They have also performed works by Purcell (among them a sumptuous tercentenary production of *King Arthur*) and Handel, with a recording of *Messiah* that was widely praised but also noted for a hint of French inflection. Christie conducted productions at Glyndebourne of *Theodora* (1996, staged by Peter Sellars) and *Rodelinda* (1998). In the late 1990s he also enjoyed success in performances and recordings of Mozart operas, bringing to them his usual refinement of style and care for detail, obtained through his cool, undemonstrative but precise conducting technique.

It is, however, primarily in the field of Baroque music, French in particular, that Christie's impact has been powerful, in effect drawing attention to what had traditionally been considered a recondite repertory and making it widely popular with the concert-going and record-buying public, and at the same time propagating in France, and drawing to the attention of a generation of French musicians, a historically aware style of interpretation of French Baroque music. Christie taught at the Paris Conservatoire, 1982–95, and is an honorary professor at the GSM, London; of dual French and American citizenship, he has been appointed Officier de l'Ordre des Arts et Lettres (1986) and Officier de la Légion d'Honneur (1993). He has written, with Marielle Khoury, *Purcell au coeur du Baroque* (Paris, 1995).

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STANLEY SADIE

Christina [Christina Alexandra], Queen of Sweden (*b* Stockholm, 8 Dec 1626; *d* Rome, 19 April 1689). Swedish ruler and patron of music, active partly in Italy. She was one of the principal 17th-century patrons of arts and learning and for 30 years the leading figure in the cultural life of Rome.

1. Sweden. 2. Rome.

1. SWEDEN. Christina succeeded at the age of six to the throne of her father, Gustavus II Adolphus, hero of the Thirty Years War, who was killed at the Battle of Lützen in 1632. In accordance with his wishes she was given the education of a prince during the chancellorship of Axel Oxenstierna, and by 1644 she had achieved a reputation for intelligence, learning and culture. After the alliance with France in 1635, French culture began to assert itself at the Swedish court, and in 1637 she brought from France the dancing-master Antoine de Beaulieu. In 1646, to provide authentic music for the French ballets that quickly became the rage in Stockholm, she imported six French violinists, among them Pierre Verdier, who at first were established as a separate ensemble independent of the so-called German chapel of Andreas Düben. Other French musicians were brought in, and in 1647 the Swedish representative at Elsinore was instructed to engage English musicians formerly with the Danish king, but they seem not to have gone to Stockholm.

Of more far-reaching importance than the engagement of French musicians, however, was the contact that this rapprochement with France occasioned between the young queen and the remarkable French diplomat Pierre Chanut and, through him, Descartes. Descartes went to Stockholm at her invitation in October 1649. His first assignment was to collaborate on the ballet *La naissance de la paix* to be performed for her birthday in December, and thereafter he met her two or three times a week at 5 o'clock in the morning to discuss philosophy and mathematics. Though he died in February 1650, his impact on her was tremendous, and she later paid tribute to him, as well as to Chanut, for resolving many of the difficulties she encountered on her path to Catholicism.

For his part, Descartes could not praise the queen highly enough, but he complained that he had to compete with her interest in Greek, ancient philosophy and old books. These interests, combined with her well-known passion for music, made her the obvious dedicatee of Marcus Meibom's *Antiquae musicae auctores septem* (Amsterdam, 1652). She promptly invited him to Stockholm, but his stay was brief and ended unhappily (*see* MARCUS MEIBOM). He was named as assistant royal librarian, but Christina, having secretly decided early in 1652 to convert to the Catholic faith, abdicate her throne and take up residence in Rome, soon began smuggling her valuable library and art treasures out of Sweden to Antwerp. Simultaneously she transferred her musical interest from French ballet to Italian opera. In November 1652 an Italian troupe engaged for her by Alessandro Cecconi was attached to the court. Cecconi, himself a musician who became the queen's trusted personal servant and continued in her service in Rome, had discharged his commission well; the troupe included a number of excellent musicians such as Domenico Albrici and his sons Vincenzo and Bartolomeo, Domenico and Nicola Melani and Pietro Reggio. Soon after the elaborate celebration of Christina's coronation on 20 October 1650 (which continued into 1651) was concluded, the court's German and French chapels joined forces under Düben's direction, but the new Italian group remained independent under the leadership of Vincenzo Albrici. Curiously, no account survives of any operas performed by them, but a great deal of other Italian music from this period remains in Swedish sources. English music also made its appearance at Christina's court with the arrival of an embassy from England headed by Sir Bulstrode Whitelocke, representing Oliver Cromwell. The music-loving Whitelocke left a lively account of the young queen, and, like Cromwell and Milton, he esteemed her highly and praised her in eloquent terms. He reported that she admired the English music he had had performed for her and that she had requested him to obtain copies of it for her. It presumably included the viol music by Benjamin Rogers which is found in autograph sets in Uppsala University Library. Whitelocke also admired the excellent performances of Christina's musicians, and it may have been through his friendship and encouragement that some of them went to England to pursue their careers after Christina left Sweden. One who did so was the virtuoso

violinist Thomas Baltzar, and the Albricis and Reggio eventually made their way to England too.

2. Rome. Queen Christina abdicated her throne on 6 June 1654, for reasons which are still a matter of dispute, and left Sweden without delay. She went first to Antwerp and then to Brussels, where on Christmas eve she secretly embraced the Catholic faith. In the autumn of 1655 she proceeded to Innsbruck, where her official reception into the Church was celebrated, under the auspices of Archduke Ferdinand, with a week of festivities that included a performance of Cesti's opera *L'Argia*. Her journey to Rome, which she reached just before Christmas, was nothing less than a triumphal procession accompanied by special entertainments and music at every stage (see illustration). She entered Rome through the Porta del Popolo, which still bears an inscription of welcome dated 1655. Pope Alexander VII received her for communion on Christmas Day and established her in Rome as if she were still a reigning monarch; in gratitude she added 'Alexandra' to her name. The celebrations in her honour continued in the New Year and included Marazzoli's opera *La vita humana* (dedicated to her and performed on 31 January 1656) and a revival of his *Le armi e gli amori*, both given at the Palazzo Barberini; *Il giudizio di Paride* by Tenaglia, performed at the Palazzo Pamphili; and, at the Collegio Germanico, Carissimi's *Historia di Abraham et Isaac*, with the lost *Giuditta* as an intermezzo.

Christina's first residence in Rome was the Palazzo Farnese and she established herself at once as one of Rome's leading cultural figures by founding an academy at which leading artistic and scholarly personalities met for the first time on 24 January 1656. This influential assembly, which had as its purpose the re-establishment of classical ideals, continued to meet until her death and beyond, when it became the Arcadian Academy. Though it was essentially a literary society, music occupied an important place in its activities, and every meeting ended with a concert. In 1680 Christina founded a second society in memory of her friend Pope Clement IX, the statutes of which stipulated the performance of a sinfonia and a vocal work at every meeting.



Queen Christina riding into Rome, flanked by cardinals Orsini and Costaguti, on 23 December 1656: engraving by Orazio Marinari; the vignettes below show her reception outside the Porta del Popolo and the basilica of S Pietro, and before Alexander VII in consistory

Late in 1656 and again during the period 1657–8 Christina was in France plotting with Mazarin for the throne of Naples. They were betrayed, however, and, invoking a royal prerogative, she had the Marchese di Monaldesco executed for his part in the affair. Shortly afterwards her favourite, the musician Alessandro Cecconi, died in the Palazzo Rospigliosi, into which she moved on her return from France in 1658. In 1659 she moved to the Palazzo Riario, where, except for a journey to Sweden (1660–62) and another to Hamburg (1666–8), she remained for the rest of her life. She added to her collection of treasures with such taste and to such purpose that her home became a virtual museum for connoisseurs and a haven for scholars (e.g. Kircher), artists (Bernini, Maratta), men of letters (Guidi, Filicaja, Menzini) and musicians, over which she presided as 'Pallas nordica'. She built a theatre in her palace where she produced operas and plays, and in 1671 she opened the rebuilt Teatro Tor di Nona as the first public opera house in Rome with a performance of Cavalli's *Scipione affricano*, now rededicated to her and provided with a new prologue by Stradella.

Numerous musicians were associated with her during her 30 years as the leading figure in the cultural life of Rome. Some, such as Marazzoli, Pasqualini, Vittori, Francesco Bianchi and Giuseppe Melani, were also musicians to Cardinal Antonio Barberini and may have been only shared or borrowed by her, though in 1656 Marazzoli was referred to as her *virtuoso da camera*. Other prominent figures who enjoyed her patronage and protection and dedicated works to her included Pasquini (the operas *L'Alcasta*, 1673, and *Il Lisimaco*, 1681), Alessandro Melani (*L'empio punito*, 1669), Corelli (op.1, 1681) and Alessandro Scarlatti, who at the age of 18 attracted her enthusiastic attention with his *Gli equivoci nel sembiante* to the extent that she defended him against the displeasure of Pope Innocent XI. She sponsored the performance of his *L'honestà negli amori* in 1680, and from then until he left to join the King of Naples in 1684 he was styled her *maestro di cappella*. In a letter to the Grand Duke of Tuscany in 1706 he remembered this remarkable and perceptive woman and reported that the madrigals of Gesualdo pleased her more than anything else. In 1687, on the arrival of Lord Castlemaine from England to reopen diplomatic relations with the Vatican, she held a special meeting of her academy to celebrate the coronation of the Catholic James II two years before. For this meeting Pasquini composed his *Accademia per musica* to a text by Guidi, which was performed by an assembly of 150 musicians led by Corelli.

After Christina's death 1900 books and manuscripts from her library went to the Vatican, where they have

been admired and used by scholars (e.g. Burney) ever since. She was buried in S Pietro.

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JOHN BERGSAGEL

Christmann, Johann Friedrich (*b* Ludwigsburg, 9 Sept 1752; *d* Heutingsheim, nr Ludwigsburg, 21 May 1817). German composer and writer on music. He grew up in a musically congenial atmosphere, often attending academies given by the excellent Württemberg court orchestra, and was himself proficient as a keyboard player and flautist. He attended the Gymnasium at Stuttgart in 1762 in preparation for a scientific career but subsequently studied theology at Tübingen (1770–74). In 1777 he moved to Winterthur, where he was a preceptor at court and where he completed preparations for his *Elementarbuch der Tonkunst*. Two years later he lost his right eye in an experiment with flammable gas for an aerostat; after recuperating he became a tutor at the Karlsruhe court, where he met the Abbé Vogler. In 1784 he married and became pastor at Heutingsheim and Geisingen, where he served for the rest of his life.

Christmann is best known for his *Elementarbuch* (Speyer, 1782–9) and as joint editor (with Bossler) of the *Musikalische Realzeitung* (1788–90), a Speyer weekly in which he outlined plans for a comprehensive music dictionary, never realized, and (with J.H. Knecht) of the Württemberg hymnbook. He gained some fame as a composer of lieder and wrote several lengthy articles of interest to music historians for the Leipzig *Allgemeine musikalische Zeitung* (1798–1803).

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SHELLEY DAVIS

Christmas plays. For the music of medieval Christmas plays, *see* QUEM QUERITIS. *See also* MEDIEVAL DRAMA.

Christo, Luiz de [Cristo, Luís de] (*b* Lisbon, 1625; *d* Lisbon, 7 Sept 1693). Portuguese composer. His father's surname was Dias. He became a Calced Carmelite on 18 May 1641 and professed at the Lisbon monastery of his order on 19 May 1642. From about 1660 he was organist of Lisbon Cathedral. That he was a favoured composer at the court of Afonso VI is attested to by his settings of Tonos IV and V in Francisco Manuel de Melo's *Avena de Tersicore* (Lyons, 1665). His sacred works included four choral Passions, Lessons for the Dead, motets and vilhancicos, none of which survives.

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ROBERT STEVENSON

Christofellis, Aris (*b* Athens, 5 Feb 1960). Greek male soprano. He studied the piano and singing at the Athens Conservatory and the Ecole Normale de Musique in Paris, and continued his vocal studies with Fofi Sarandopoulo, with whom he developed a remarkable range of over three octaves. He made his recital début in Bordeaux in 1984 and his operatic début, in Vivaldi's *L'Olimpiade*, in Frankfurt in 1986. He has subsequently sung in many 18th-century operas, among them Handel's *Il pastor fido* and *Arminio*, Jommelli's *Armida abbandonata* and Paisiello's *L'idolo cinese*. His recordings include Vivaldi's *Ottone in villa* and *L'Olimpiade*, and discs of soprano castrato arias. Christofellis has also made a detailed study of the vocal techniques and ornamentation of the 18th-century castratos and has unearthed a number of forgotten works. He combines a bright, penetrating timbre with impressive agility and a sure command of style.

MICHAEL HARDY



Boris Christoff in the title role of Musorgsky's 'Boris Godunov'

Christoff, Boris (Kirilov) (*b* Plovdiv, 18 May 1914; *d* Rome, 28 June 1993). Bulgarian bass. He first studied law, but was heard in the famous Gusla Choir by King Boris of Bulgaria who sent him to Rome to study singing with Riccardo Stracciari; he continued in Salzburg with Muratti. Returning to Italy in 1946, he made his operatic début as Colline at Reggio di Calabria. The following season he sang Pimen at both Rome and La Scala. He first sang Boris Godunov in 1949 at Covent Garden, creating a sensation; he repeated the role in many leading houses, including La Scala and the Opéra, and in 1974 sang it at Covent Garden to celebrate the 25th anniversary of his first appearance there. He first sang his other great role, Philip II in *Don Carlos*, at Florence in 1950, and repeated it, memorably, in Visconti's Covent Garden staging in 1958. His repertory also included Khan Konchak, Rocco, King Mark, Hagen and Gurnemanz, Gounod's and Boito's Mephistopheles, Dosifey and most of Verdi's leading bass roles. He made his American début as Boris at San Francisco in 1956 and sang at Chicago from 1957 to 1963. He was also a fine recitalist, and made an extensive series of recordings of Russian song, most notably of Musorgsky. His last major appearance was in concert in New York in 1980.

Christoff was hailed by many as Chaliapin's successor because of his identification with the great singing-acting parts in the Russian repertory. His voice, though not large, was of fine quality, smooth, round, well projected and perfectly controlled. His many operatic recordings include two of *Boris Godunov* in which he sings three roles, Boris, Pimen and Varlaam. He was able, through his personal magnetism and theatrical skill, to generate tension whenever he was on stage. His dramatic powers, and his ability to give words their fullest meaning and expressive weight, placed him among the great singing actors of his day.

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HAROLD ROSENTHAL/ALAN BLYTH

Christoforus [Cristoforo] **de Monte** [de Feltro] (*b* Feltre, *fl* 1406–37). Italian composer; two single-texted motets for four voices are found in the old layer of *I-Bb* Q15. The text of *Dominicus a dono* (*I-Bc* Q15 no.220) includes autobiographical information that he was 'in Feltro natus' and that he learned singing in his native mountains. New documentation (provided by Paolo Da Col) suggests that he may not be the same Cristoforo who was employed at Padua Cathedral between 1402 and 1426, as was previously suggested (S. Clercx: *Johannes Ciconia*, Brussels, 1960). While a sojourn in Padua is not necessarily incompatible with the known facts, and would fit well with the presence of his works in Q15 in the 1420s, an identification is premature in the absence of a more specific name.

He is already described as a priest by 1406 and must therefore have been born by 1383. His patronymic (son of Antonius Donatus) is given in documents from Belluno of 1407 and 1411; archival sources and the fragment *D-Mbs* Mus.ms.3224, which includes an incomplete Credo by him (ed. in Wolf), call him 'de Feltro' (the name 'de Monte' seems to have been derived from the scribe of Q15 from the text of *Dominicus a dono*). A notarial act of February 1406 calls him 'plebanus' and, in the same year, Clemente Miari's Belluno chronicle (Padua Biblioteca del Seminario, MS 627) calls him 'cantor', 'presbyter' and 'plebanus de Petra Rubea' (i.e. Pederobba). Miari refers to an occasion when Christoforus was summoned from Feltro to Belluno, together with other musicians, to provide music at the celebration of the first Mass in Belluno of the new bishop, Enrico Scarampi. From 1407 Christoforus was salaried by the Belluno Cathedral chapter, first (until 1411) as *magister cantus* and later (from 1412 to 1415) as *mansionarius* and sacristan. His name is absent in 1416–17; from 1418 to 1420 he was paid as cantor. After an absence from the Belluno archives (which includes the period when one and posibly both his motets were composed and copied into Q15 in Padua) he next appears at Udine, where he is documented from 17 May 1432 to 29 April 1437 as *mansionarius* of that cathedral; various domestic records record some of his activity in 1432. In the same year Nicolaus de Capua was also present in Udine.

His two motets (both ed. in Cox), are single-texted motets for four voices with equal discantus parts notated in *tempus perfectum* and show strong signs of Ciconia's influence; the lower parts of *Dominicus a dono* (in honour of the Dominicans) are in major prolation. *Plaude decus mundi* (no.215) was evidently written for the installation of Doge Franceso Foscari in 1423 and is the latest composition to be copied in the old layer of the manuscript.

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MARGARET BENT

Christou, Jani (*b* Heliopolis, Egypt, 8 Jan 1926; *d* Athens, 8 Jan 1970). Greek composer. The son of a Greek chocolate manufacturer who settled in Egypt, he grew up in the patrician Greek community of cosmopolitan Alexandria. These surroundings – not least the shadow of an ancient civilization obsessed with survival after death – had a deep effect on his creative personality. His education was predominantly in English institutions, giving him a mastery of the language in which he was to write his many unpublished philosophical and musical texts, his diaries and notes on his dreams. After studying at the wartime branch of Victoria College in Alexandria (?1936–45), he went to King's College, Cambridge, to study with Russell and Wittgenstein, receiving the BA in 1948. Having previously taken lessons with Alexander Plotnikoff, a Russian emigré pianist, in Egypt, and with Gina Bachauer, he studied counterpoint and composition privately with Redlich at Letchworth during his Cambridge years. In the course of the next two years he studied analysis and orchestration with Lavagnino in Gavi and Rome. Also, on five occasions, he attended the summer courses at the Accademia Musicale Chigiana in Siena, where he took classes in composition with Frazzi and film music with Lavagnino. At some unknown time his interest in depth psychology took him to the Jung Institute in Zürich. It has not been confirmed that he took lessons with Jung himself, but his brother Evangelos, who was a profound influence on Christou, studied at the institute from 1951 to 1954 and became a practising analyst.

In 1950 or 1951 Christou returned to Alexandria where in 1956 he married Theresia Horemi. Later in that year Evangelos died in a car crash, an event which precipitated a decisive change in Christou's work. In 1960 he settled in Greece, dividing his time between Athens and Chios. Although he remained somewhat apart from Greek musical life, the impact of his creative work and his personal charm gained him an increasingly important position in avant-garde circles in his later years. At this time his reputation began to spread abroad and in 1969 Christou considered organizing an international festival of modern music in Chios. He died, like his brother Evangelos, in a car crash.

Christou's oeuvre presents a continuously evolving unity, which can be detected even in such stylistically discrepant works as *Phoenix Music* and *Enantiodromia*. Papaïoannou (*MGG1*) described six periods in Christou's output, but it is more appropriate to condense these into three moderately distinct phases illustrating his evolving philosophy and attitude to art: from *Phoenix Music* (1948–9) to the Symphony no.2 (1957–8), from *Patterns and Permutations* (1960) to *Tongues of Fire* (1964) and lastly from *Mysterion* (1965–6) onwards. The works of the first period were described by Christou as 'freely atonal'. The slight and gradually disappearing influences of Stravinsky (in the Latin Liturgy), Berg and Mahler (in the Eliot Songs) do not detract from the individuality of a rather austere linear polyphony which is carefully constructed and discreetly orchestrated. Broad cantilenas are avoided in favour of forms built from three-note motifs containing only semitones and whole tones (e.g. *Phoenix Music* and much of the Symphony no.2). In this early period Christou's music and his philosophy were already interdependent.

In his second phase Christou progressed to what he called 'meta-serialism' (in Christou's vocabulary that prefix 'meta-' often has the sense of 'beyond'), producing a sparkling polyphony from rhythmic ostinatos and the 'fusion of incompatible instrumental colours' (Slonimsky). Christou was now far from considering music as an activity for its own sake (he scorned such a view as 'decorativism' and 'aestheticism'), but rather as a means of activating primordial shared emotions otherwise hidden by civilized experience, and of achieving mystical states of trance or hysteria. From this period he introduced, or redefined, terms to describe the techniques and aims of his music. For example, the 'patterns' of *Patterns and Permutations* are 'the constant regroupings of the same or different aspects of the same components of a musical statement', while 'permutation' is defined as 'the general process of multiplication of musical matter, through the organization into different structural combinations of a given number of factors'. Christou's philosophy at this time may be said to evoke a mystic fusion with the divinity, principally expressed in *Tongues of Fire*.

In dramatic contrast to the second, the third phase manifests Christou's increasing concern with death and the after-life (*Mysterion*, appearance of Darius's ghost in *The Persians*). Perhaps this was one of the results of his brother's death, but he may also have had presentiments of his own end. Among other works he sketched some 120 *Anaparastasis* ('Re-enactments'), of which two were performed during Christou's lifetime and 33 left in a state he regarded as completed. They are essentially short 'scenarios' designed to stimulate deep psychic reactions between the performers, so their performance is extremely problematic. Christou began to use a notation of his own ('shorthand' or even pictographical devices), but always (except in *Epicycle*) determined durations for passages of more or less free improvisation. However, in *Epicycle* he aimed at 'a voluntary abdication of [his] role as a composer' in order to bring about 'a confrontation with chaos … in its negative, non-artistic aspect'. Again in this phase new terms appeared; most importantly, 'praxis' (an action which conforms purposefully with the current logic of a medium) and 'metapraxis' (a concept essentially elusive, an assault on the logic of the performer's relationship to his own particular medium). *Enantiodromia* provides an example of the former in performers

playing their instruments, and of the latter in performers who begin to shout. Basic to *Epicycle* (1968) is the notion of 'continuum': 'a sustained sound' and 'a climate of total impassivity, whose participants must dissociate themselves from all other events ... taking place around them'. Also in his last years Christou became more concerned with the possibilities of tape, producing in his own studio a rich archive of sound recordings.

Some of the *Anaparastasis* were possibly intended for incorporation in the *Oresteia*, a massive stage ritual for actors, singers, dancers, chorus, orchestra, tape and visual effects, which was to take the Aeschylean trilogy as the starting-point for dealing with mythical archetypes. Shortly before his death Christou stated that the work was finished, but the fragmentary nature of the notes, sketches and tapes which survive makes it unlikely that a realization of the *Oresteia* will be possible. In his last interview, Christou associated the *Oresteia* with 'the panic of the lack of solution to the problem of human existence'.

WORKS

DRAMATIC

Ops: Gilgamesh (op-orat), 1953–8, lost; La ruota della vita (3 ops, D. de Paulis), 1955–7, lost: Una mamma, Savritri, Il trionfo della morte; The Breakdown (op, 3, Christou), 1964, lost; Oresteia, 1967–70, inc.

Incid music: Prometheus Bound (Aeschylus), 1963, Epidaurus, 16 June 1963; Agamemnon (Aeschylus), 1965, Epidaurus, 27 June 1965; The Persians (Aeschylus), 1965, London, Aldwych Theatre, 20 April 1965; The Frogs (Aristophanes), 1966, Athens, Herod of Atticus Theatre, 19 July 1966; Oedipus Rex (Sophocles), 1969, London, Aldwych Theatre, 22 May 1969

Other dramatic: The Inner World (TV score), 1964, 19 April 1964; Mysterion (ancient Egyptian funeral texts), 1965–6, Athens, 13 June 1974; The Strychnine Lady, Athens, Hilton Hotel, 3 April 1967; Oedipus Rex (film score), 1967–8; Epicycle, variable forces, 1968, Athens, Hilton Hotel, 20 Dec 1968

ANAPARASTASIS

all for inst ens unless otherwise stated

Reconstruction of an Event, 1966; Lapidation I, 1966; The Ship, 1966; Walk I, 1966; Advertisements, 1966; Continuity, 1967; Anaparastasis II: Sacralization of Eating, 1967; Clock, actor, ens, 1967; Dream, 1967; Aspirin, actor, ens, 1967; Water Music, tape, ens, 1967; Piano I, actor + pf, 1967

Anaparastasis I: astronkatidhanykteronomighyrin [I have become familiar with the assembly of the stars of night] (Aeschylus), Bar, va, ens, 1968; Anaparastasis III: The Pianist, actor, ens, tapes, 1968; Lecture I, male spkr, tapes, 1968; Lecture II, female spkr, tapes, 1968; Lapidation II, film, 1968; Piano II, actor + pf, 1968; Anaparastasis IV: The Screaming Mother, female actors, ens ad lib, 1968; Consecration, 1968; Prosodion, 1968; Pattern, 1968

Pattern and Antipattern, actor + 1v, ens, 1968; Piano III, actor + pf, 1968; Dissociation, 1968; The Death of Calchas, 2 actors, ens, 1968; Have you cut off her hands?, 1968; Pendulum, 1968; Walk II, 1968; Music Evoked, actor, 1968

Praxis and Metapraxis, pf, orch, 1968 [based on Toccata, 1962]; Silent Action, 1968; Let me try too, 2 actors + insts, 1968; Sins, actors, 1968; Moving my arms in an unusual way, 1968

OTHER WORKS

Vocal: Everyone sang a poem, S, pf, 1944; Sym. no.1 (T.S. Eliot), Mez, orch, 1949–50; Lat. Liturgy, chorus, brass, perc, 1953 [incorporated as finale of Sym. no.2]; Psalms of David, Bar, chorus, orch, 1953, lost; The Conception of Saint Anne, Mez, chorus, orch, 1955, lost; 6 Songs (Eliot), Mez, pf, 1955; Sym. no.2, chorus, orch, 1957–8; The 12 Keys (medieval alchemical), Mez, fl, ob, str trio, pf, 1962, lost; The Ship of Death (D.H. Lawrence), Mez, orch, 1963, lost; The Testament (medieval alchemical), Mez, fl, db, pf, 1964, lost; Tongues of Fire (Gk. New Testament), Mez, T, Bar, chorus, orch, 1964

Inst: Fantasia, pf, ?1943, ?lost; Allegro quasi una fantasia, E♭, pf, 1944; Prelude and Fugue, d, 2 pf, ?1944; Sonata, 2 pf, ?1944, ?lost; Phoenix Music, orch, 1948–9; Sym. no.3, orch, 1959–62, lost; Patterns and Permutations, orch, 1960; Toccata, pf, orch, 1962 [?identical to a 1962 'concerto']; Praxis for 12, 11/40 str, pf-cond., 1966; Enantiodromia, orch, 1965–8; Untitled piece, e, 2 pf

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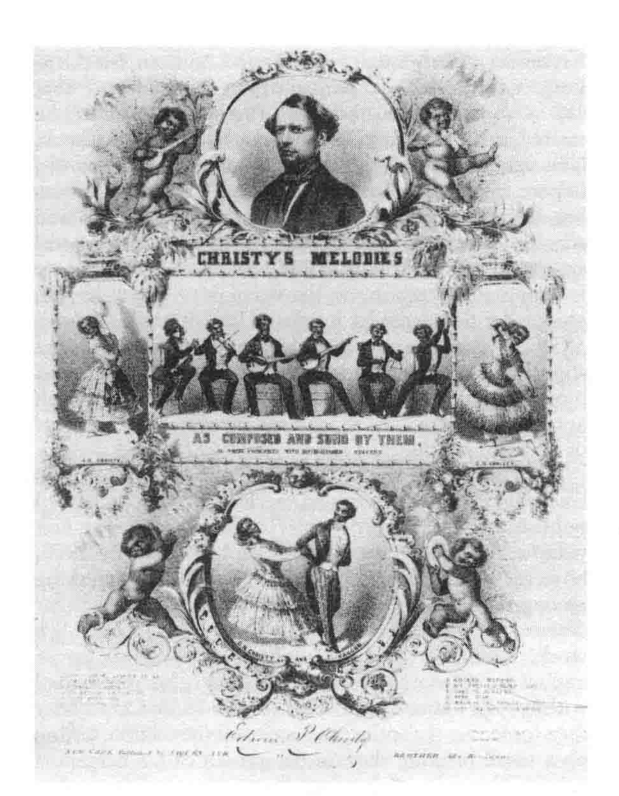
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GEORGE LEOTSAKOS

Christy, Edwin Pearce (*b* Philadelphia, 28 Nov 1815; *d* New York, 21 May 1862). American minstrel-troupe organizer and performer. In 1842 while helping the widow Harriet Harrington to run a tavern at Buffalo, he joined her son George (who adopted the name Christy) and Thomas Vaughn to sing blackface songs. The troupe was augmented with Lansing Durand and others, and toured upstate New York in 1843–5. Acting as manager, interlocutor (centre man on the minstrel semicircle), ballad singer and banjo player, Christy took the six-man troupe to Palmo's Opera House in New York on 27 April 1846. From 15 February 1847 to 15 July 1854 they played at Mechanics Hall, Broadway, perfecting a minstrel show in three sections that appealed to all levels of audience. On 25 August 1847, at the close of their second Cincinnati visit, Christy's Minstrels gave Stephen Foster a benefit performance that included *Oh! Susanna*. From that time the troupe specialized in Foster premières, and in 1851 at Foster's request Christy published *Old Folks at Home* as his original song.

Christy's Minstrels sailed on 20 September 1854 for San Francisco, where they played at Music Hall until early in 1855, when Christy retired from performing and the group returned to New York. He was then manager, and bought circus properties and theatres (called Christy's Opera Houses) from Brooklyn to Chicago. He never visited England, although the troupe licensed to use his name opened on 3 August 1857 at St James's Theatre in London with such success that 'Christy Minstrels' became the generic name for blackface minstrels in Great Britain.

The texts of the troupe's most popular songs were published in the five volumes of *Christy's Plantation Melodies* (Philadelphia, 1851–6). The fifth includes an



Edwin Pearce Christy (inset top), George Christy, Thomas Vaughn and the Christy Minstrels: chromolithograph by Sarony and Major from a sheet-music cover of 'Christy's Melodies', published sequentially from 1847 by Jaques and Brother, New York

article by Christy, 'The Original Christy Minstrels', which cites a New York State Supreme Court decision supporting his claim to having originated blackface minstrelsy. Fearing that his business would be ruined by Civil War reverses, Christy committed suicide by jumping from a window of his New York house on 9 May 1862, and died 12 days later.

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ROBERT STEVENSON

Christy [Harrington], **George** (*b* Palmyra, NY, 6 Nov 1827; *d* New York, 12 May 1868). American minstrel performer. He changed his family name of Harrington after joining (as a jig dancer) the troupe of his stepfather, Edwin Pearce Christy, at Buffalo in 1842. He appeared with Christy's Minstrels in New York from 1847 to 1853, creating such roles as Lucy Long and Cachuca, and distinguishing himself in every part from endman and bone player to wench. In 1853 he joined Henry Wood at 444 Broadway to form Wood and Christy's Minstrels. After a fire destroyed their premises in December 1854, the company went on tour; they later returned to New York and re-established themselves on Broadway. Christy formed his own company, George Christy's Minstrels, in 1858, and played at Tom Maguire's Opera House in San Francisco. In May 1859 he attempted to resume occupancy of the rebuilt 444 Broadway in New York, but was prevented from doing so by his erstwhile partner Wood. His last appearance was in Brooklyn with Hooley's Minstrels ten days before his death. Christy published collections of his songs, dialogues and jokes, including *Essense of Kentucky* (New York, 1862), and collaborated with Charles White (1821–91) in *Christy and White's Ethiopian Melodies* (Philadelphia, 1854), an especially large collection, with 291 songs.

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ROBERT STEVENSON

Chromatic (from Gk. *chrōmatikos*: 'coloured'). Based on an octave of 12 semitones, as opposed to a seven-note DIATONIC scale. A chromatic SCALE consists of an ascending or descending line that advances by semitones. An instrument is said to be chromatic if throughout the whole or a substantial part of its compass it can produce all the semitones. An interval is said to be chromatic if it is not part of a diatonic scale (e.g. F–F♯, B–E♭).

In melodic and harmonic analysis the term 'chromatic' is generally applied to notes marked with accidentals foreign to the scale of the key in which the passage is written. But a note that is chromatic with reference to a particular key may cease to be chromatic if a suitable modulation takes place at the same time. Thus if one considers ex.1 as representing in its entirety a move from

Ex.1



I to V in C major, then there are points of chromaticism throughout, on the weak beat of each bar; but if the incidental modulations to D minor, E minor, F major and G major are taken into particular account, then none of the notes in the passage is actually chromatic.

The diatonic–chromatic opposition is roughly analogous to the contrast between *musica recta* and MUSICA FICTA in medieval and early Renaissance polyphonic theory; unlike the later diatonic system, however, *musica recta* generally included B♭ in addition to the seven 'uninflected' notes from A to G. Throughout this period notes were altered by semitone in performance, mainly to avoid vertical or melodic dissonances and to create leading-note relationships at cadences. This practice led some 20th-century commentators to speak of a 16th-century 'secret chromatic art' (Lowinsky, 1946, 1972; but see Bent). True chromaticism had its first flowering in the secular music of the second half of the 16th century, above all in the Italian madrigal (Rore, Marenzio and Gesualdo), where it went hand in hand with expressive, affective text-setting. This development was transported to England in the late 16th and early 17th centuries, and also had a profound influence on secular monody and the beginnings of opera in Italy around the turn of the 17th century.

In the Baroque era the use of chromaticism was closely linked with the Doctrine of the Affections (*see* AFFECTS,

THEORY OF THE), as well as with abstract musical composition (conceived in particular for the keyboard), rather than with vocal music. Ricercares (and similar contrapuntal forms) with chromatic subjects are common in the works of early Baroque keyboard composers, such as Sweelinck and John Bull. In the 18th century the acceptance of EQUAL TEMPERAMENT made all chromatic intervals equivalent to some diatonic interval (e.g. C–D♯ = C–E♭) and the use of such ENHARMONIC relationships made for an expansion of harmonic possibilities. These were fully realized in the music of Bach throughout his career, from the Chromatic Fantasy and Fugue to the six-part ricercare from the *Musical Offering*. In the Classical period there seem to have been simultaneous yet relatively independent developments in diatonicism (J.C. Bach, Haydn) and chromaticism (C.P.E. Bach, Mozart).

The flourishing of chromaticism belongs to the 19th century. The work of Schubert and Chopin takes enharmonic change to its limits. In the mid-19th century the seminal work in the development of a totally chromatic language is Wagner's *Tristan und Isolde*, in which the implications of harmonic ambiguity in the opening bars of the Prelude (especially in the 'TRISTAN' CHORD itself) are spelt out in the course of the opera. For Wagner, however, chromaticism was still partly tied to the notion of 'affections': he used it where it seemed necessary for the expression of the text, mood or emotion. In a work such as *Parsifal* strict diatonicism is made to co-exist with a chromaticism even more strongly inflected than in *Tristan*; see especially the Prelude to Act 3. After Wagner chromaticism developed more along abstract lines, from the impressionism of Debussy to the 'free' atonality of Schoenberg and his contemporaries after 1907. In TWELVE-NOTE COMPOSITION, in which all the notes of the chromatic octave are of equal weight, the significance of chromaticism as an extension of the diatonic system no longer exists.

For a definition of 'chromatic' as used in ancient Greek music theory, *see* TETRACHORD.

See also HARMONY.

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GEORGE DYSON/WILLIAM DRABKIN/R

Chronos prōtos (Gk.). The temporal unit of ancient Greek music (*see* GREECE, §I), as defined by Aristoxenus; it could not be divided into smaller values, and all larger temporal values were multiples of it. No absolute value is known to have been associated with it; in most modern transcriptions it is rendered as a quaver. □

Chrysander, (Karl Franz) Friedrich (*b* Lübtheen, Mecklenburg, 8 July 1826; *d* Bergedorf, nr Hamburg, 3 Sept 1901). German music scholar. The son of a miller, he started work as a private tutor in and around Rostock, later teaching at schools in Doberan and Schwerin. An intense interest in music led him to compose an opera, but he soon decided to concentrate on criticism and scholarly studies. His first publications were reviews and articles in local journals. In 1853 he published essays on folksong and oratorio, on the strength of which he was awarded a doctorate by Rostock University on 19 April 1855. By then he was already deeply interested in the study of Handel and had begun collecting material for a biography of the composer, the first volume of which appeared in 1858. The second followed in 1860 and part of the third in 1867; the work was never finished.

In 1856 Chrysander and the literary historian Gottfried Gervinus (1805–71) founded the Händel-Gesellschaft to publish a collected edition of Handel's works. The first volume (*Susanna*) appeared in October 1858. By 1860, however, the society had collapsed because of dissension among the members. With Gervinus's help, Chrysander determined to continue the project and it became his life's work. Financial problems were eased in 1860 by an annual grant from the Hanoverian crown, but that ceased with Prussia's annexation of the state in 1866. Chrysander then took over the entire production of the edition, setting up a small printing shop in the garden of his Bergedorf home. The sale of produce from his market garden provided some finance, but as this was hardly sufficient Chrysander took on the editorship of the *Allgemeine musikalische Zeitung* (1868–71 and 1875–82) and further editorial work, including two important essay collections entitled *Jahrbuch für musikalische Wissenschaft* (1863, 1867); in 1885 he founded with Spitta and Adler the influential, though short-lived, quarterly *Vierteljahrsschrift für Musikwissenschaft*. To obtain further funds Chrysander sold part of his library in 1875 to the state of Hamburg, which at the same time acquired the collection of Handel's conducting scores that Chrysander had bought from Victor Schoelcher with funds provided by Hamburg businessmen. (This material, with the rest of Chrysander's papers, is now in the Staats- und Universitätsbibliothek, Hamburg.) Though the Hanoverian grant was renewed by Prussia in 1870 Chrysander was never free from financial worries and was unable to bring his Handel edition to completion (volume xlix was begun, but never published). He frequently visited London to examine the Handel autographs then at Buckingham Palace, staying with his daughter and her husband, Charles Volkert, the managing partner of Schott & Co. His last years were clouded by the deaths of his eldest son in 1884 and his wife in 1887; his other surviving son, Rudolf (1865–1950), was Bismarck's private secretary and physician from 1890 to 1898.

Chrysander was one of the pioneers of 19th-century German musicology. He wrote essays and articles on a vast number of musical figures (including C.P.E. Bach, J.S. Bach, Beethoven, Buxtehude, Dussek, Keiser, Mendelssohn, Mozart, Pergolesi, Alessandro Scarlatti, Spohr and Spontini) and a wide range of musical subjects (including notation, church music, operetta, pedagogy and theory). Though as a critic he was blinkered by severe prejudice against the music of his own time, the thoroughness and documentary accuracy of his Handel biography

and other writings inspired a whole generation of German scholars, while his various editorships exerted a continuing influence almost to the end of the 20th century. His musical editions, which covered Bach, Corelli and Carissimi as well as Handel, are now hard to judge. The inadequacies of the Händel-Gesellschaft edition are well known: Chrysander did not, in the case of the major works, make the detailed and thoughtful comparison of sources needed to clarify Handel's numerous revisions, and arbitrarily ignored items present in the sources available to him. In the light of the conditions under which he worked and the rate at which the volumes were produced (an average of three a year) these defects are understandable. Unfortunately, Chrysander's prefaces – sometimes laconic, sometimes arrogant – give a misleading impression of a search for definitiveness and have thus led to some justified personal criticism; but his industry and persistence have never been in question.

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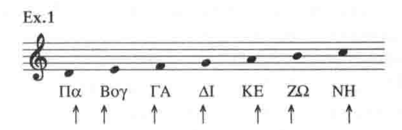
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ANTHONY HICKS

Chrysanthos of Madytos (*b* ?1770; *d* Bursa, 1846). Greek archimandrite, chanter and teacher of music. With his two collaborators CHOURMOUZIOS THE ARCHIVIST and GREGORIOS THE PROTOPSALTES, he was responsible for the much needed reform of the notation of Greek ecclesiastical music. His first endeavours were presented in a short introductory treatise (*Eisagōgē*) published in 1821. This was followed 11 years later by the more exhaustive and highly influential *Theōrētikon mega tēs mousikēs* ('Great Theoretical Treatise on Music'), the first part of which expounds the New Method and notational principles of the three reformers. The second part is purely historical: an ambitious but unsuccessful attempt to present, in the form of a chronicle, a general history of music from the time before the Flood to his own day.

Chrysanthos's reform consisted essentially of a simplification of medieval Byzantine neumatic notation, which by the early 19th century had become so complex and technical that only highly skilled chanters were able to interpret the symbols accurately. To aid beginners, Chrysanthos invented a kind of sol-fa based on the first seven letters of the Greek alphabet. Each degree corresponds to one note in a scale, as shown in ex.1. In addition, he systematized the ordering ofthe eight modes into the three



species: diatonic, chromatic and enharmonic. Within each of these three categories the intervallic progression of the degrees was fixed according to elaborate mathematical calculations. Chrysanthos also introduced new processes of modulation and chromatic alteration, and abolished some of the notational symbols. Fundamental to this New Method was the system of 'interpreting' the medieval chants composed in the 14th and 15th centuries, a process known as exegesis (*exēgēsis*). The reformers eliminated a large number of the red subsidiary symbols (*cheironomiai*) and replaced them by fully realized musical 'positions' (*theseis*). As a result of these efforts, a large repertory of medieval hymnody was made available to chanters who were ignorant of the melodic and dynamic content of these signs.

Despite its numerous shortcomings, Chrysanthos's work represents a landmark in the history of Greek church music since it introduced the system of neo-Byzantine music upon which are based the present-day chants of the Greek Orthodox Church.

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Eisagōgē eis to theōrētikon kai praktikon tēs ekklēsiastikēs mousikēs syntachtheisa pros chrēsin tōn spoudazontōn autēn kata tēn nean methodon [Introduction to the theory and practice of ecclesiastical music written for the use of those studying according to the new method] (Paris, 1821)
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DIMITRI CONOMOS

Chrysaphes, Manuel (*fl c*1440–63). Byzantine composer and theorist. The only surviving biographical evidence about Chrysphes is contained in music manuscripts. Information in *IL-Jp* 31 (*c*1440) reveals that he held the office of *lampadarios* (leader of the left choir) in the Byzantine palace. His autograph appears in an AKOLOUTHIAI manuscript, *GR-ATSiviron* 1120, which bears the date 1458. The latest recorded date for Chrysaphes is in a signed manuscript, *TR-Itks* 15, completed on 29 July 1463. A number of sources indicate that some of his compositions were commissioned by the last two Byzantine emperors, John VIII Palaeologos

(1428–48) and Constantine XI Palaeologos (1449–53). Chrysaphes is also known to have spent some time in Crete and even to have travelled as far as Serbia, where he wrote liturgical music.

His treatise, *Peri tōn entheōroumenōn tē psaltikē technē kai hōn phronousi kakōs tines peri autōn* ('On the theory of the art of chanting and on certain erroneous views that some hold about it'; *GR-ATSiviron* 1120, ff.11*r*-28*v*), contains important evidence, not found in any other source, for certain aspects of modal theory and musical practice; it also provides a great deal of information about the development of the tradition of Byzantine singing in the 14th and 15th centuries. Chrysaphes deplored the practice of those chanters who were satisfied to follow only the bare melodic line without considering the ornamental formulae (*theseis*) that were introduced by the early 14th-century composers. The second part of the treatise deals with an explanation of the *phthorai*, notational symbols that refer to modal transposition.

Chrysaphes's chant compositions appear in unequalled numbers in Byzantine music manuscripts written after the mid-15th century. Like his predecessors, JOANNES GLYKYS, NIKEPHOROS ETHIKOS, JOANNES KOUKOUZELES, XENOS KORONES and JOANNES KLADAS, he adhered to the new stylistic trends of the Palaeologan renaissance, characterized by the dominant KALOPHONIC CHANT. Chrysaphes recomposed older chants and enriched the repertory with new vocal settings. His prolific output includes hymns and psalmic compositions for choirs and soloists, embellished chants, *kratēmata*, *mathēmata*, *anagrammatismoi* etc. These were known and sung for four centuries, not only in the Greek Church but also in the Slavonic and Romanian Churches.

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DIMITRI CONOMOS

Chrysaphes the New. *See* PANAGIOTES THE NEW CHRYSAPHES.

Chrysoponus [Chrysogonus] **Gevicenus** [Gevicensis], **Andreas** [Chrysoponus Jevíčský, Ondřej] (*b* Jevíčko, *c*1550; *d* after 1590). Czech composer. He was the son of a Calixtine priest and worked as an organist and cantor. During the period 1576–82 he was active in Prachatice in southern Bohemia. His only publication, *Bicinia nova* (Prague, 1579; ed. M. Sršňová and M. Horyna, Prague, 1989), is a collection of 100 two-voice works. Also extant are four masses for six to eight voices, two cycles of Proper chants and 25 motets; all these works, with the exception of the motet *Et valde mane*, dated 1578 (ed. J. Černý, *Hudba české renesance*, Prague, 1982), survive incomplete. For Czech schools and literary associations, Chrysoponus composed settings of Latin texts for five to nine voices with melodies inspired by Gregorian chants and Czech sacred songs.

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JIŘÍ SEHNAL

Chrysostom, John (*b* Antioch, *c*347 CE; *d* Komana, Pontus, 14 Sept 407 CE). Saint, churchman and preacher. He was born to a wealthy Christian family at Antioch where he was thoroughly schooled in rhetoric. After a period of severe asceticism, living as a hermit in the wilderness, he returned to Antioch to take up an ecclesiastical career. In 386 he was ordained a priest and assigned to preach in the cathedral; during the following years he preached most of the eloquent homilies that earned him the sobriquet Chrysostom, meaning 'golden mouth'. In 398 CE he reluctantly agreed to be patriarch of Constantinople. In that position his outspoken moralism was a reproach to both clergy and court; he was exiled in 404 to Cucusus in Armenia and again in 407 to the remote Pontus on the Black Sea, where he died from the rigours of the journey.

The richly anecdotal style of his many surviving sermons offers a wealth of musical reference. On numerous occasions he voiced vivid denunciations of the musical excesses of secular society, most notably the musical instruments, dancing and lewd songs observed at weddings. On the other hand, in his commentary on Psalm xli he wrote a long and enthusiastic encomium of Christian psalmody. Of greatest value perhaps are his remarks about the liturgy and ecclesiastical song of his time, which make it possible to reconstruct the broad outlines of the eucharistic pro-anaphora and the 'cathedral' and monastic Offices of late 4th-century Antioch; they tell, moreover, of the singing of numerous specific psalms and hymns at these services.

The so-called Liturgy of St John Chrysostom, the most widely used eucharistic liturgy of the Eastern churches (*see* DIVINE LITURGY (BYZANTINE)), is for the most part spurious, dating to a period long after John's time.

See also CHRISTIAN CHURCH, MUSIC OF THE EARLY, §II.

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JAMES W. MCKINNON

Chuchro, Josef (*b* Prague, 3 July 1931). Czech cellist. He studied with K.P. Sádlo in Prague (1946–53), made his debut there in 1950, and won the Prague Spring Competition in 1955 and the Casals Competition in Mexico in 1959. He has played in most European centres and in the USA, Japan and Australia. His repertory

includes Strauss, Prokofiev, Martinů and contemporary composers, and his interpretation of Dvořák's B minor Concerto (which he has recorded) is considered a model. The intellectual and emotional sides of his playing are perfectly in balance, and the beauty of his tone is most apparent in slow-moving cantilena. He played with the Suk Trio (from 1952) and has taught at the Prague Conservatory (from 1965) and at the Prague Academy (AMU), where he was appointed in 1967 and served as dean of the music faculty from 1990 to 1997. In 1961 he was appointed the soloist of the Czech PO.

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ALENA NĚMCOVÁ/R

Chudova, Tat'yana Alekseyevna (*b* Moscow, 16 June 1944). Russian composer. She studied at the Central Music School in Moscow, then at the Moscow Conservatory with Shaporin (1963–6) and with Khrennikov (1965–70); she has taught at both establishments since 1970 and was appointed professor at the conservatory in 1995. Chudova has participated in many folk expeditions and made a special study of folk culture, including folk singing skills. Her own music has reflected this; she has evolved a language where folk elements and techniques such as polytonality, pointillism and Sprechstimme are closely interwoven. The world of Russian fairy tale and folklore pervades her symphonic suites and operas. In the 1970s the subject matter and style of her works changed, and she began to write bold and distinctive melodies, march- or toccata-like pieces, characterized by rapid changes of dynamics. Episodes from Russian history form the basis of her cantatas, and also of the symphonic trilogy *Sovetskoy molodyozhi* ('To Soviet Youth'), the third part of which was awarded the Lenin Komsomol Prize in 1984.

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(*selective list*)

Stage: Agitator (ballet, D. Plotkin), 1965; O myortvoy tsarevne i semi bogatïryakh [The Dead Princess and the Seven Heroes] (fairy tale op, Chudova, after A.S. Pushkin), 1966–7; Na derevnyu k dedushke [To the Village, to Grandfather] (op, V. Shuldzik and I. Maznina, after A.P. Chekhov: *Van'ka*), 1978

Orch: Iz russkikh skazok [From Russian Fairy Tales], sym. suite, 1962; Pf Conc., 1970; Suite no.1, folk inst orch, 1980; Pf Conc., 1981; Suite no.2., folk inst orch, 1981; Suite no.3, folk inst orch, 1982; Sovetskoy molodyozhi [To Soviet Youth], sym. trilogy: Timur i yego komanda [Timur and his Team] (after A. Gaydar) 1981–2; Kak zakalyalas' stal' [How the Steel was Tempered] (after N.A. Ostrovsky), 1983; Molodaya gvardiya [The Young Guard] (after A. Fadeyev), 1984; Sym. no.4, 1988; Triple Conc., fl, ob, hp, orch, 1996

Choral: 4 khora [4 choruses] (folk texts), female vv, 1970; Bogatïri (cant., I. Vekshegonova), 1971; Bagryanïy svet [The Crimson Light] (ballad, V. Rozhdestvensky), Bar, chorus, orch, 1973; Pro zverey, kotorïkh net [Fabulous Beasts] (fairy tales, Ye. Gulïga), 1975; Tramvay poèzii [The Tram of Poetry] (Ye. A. Yevtushenko), 1975; Zodchiye [The Architects] (cant., D. Kedrin), 1976

Chbr and solo inst: Sonata, solo vc, 1962; Sonata, solo trbn, 1967; 7 P'yesï v russkom stile [Pieces in Russian Style], pf, 1971; Vn Sonata no.1, 1974; Org Sonata, 1975; Khvala organu [In Praise of the Organ], org, 1981; Pieces, prepared bayan, 1981; Sonata, domra, pf, 1982; Vn Sonata no.2, 1987; Concertino, 2 pf, 8 hands, 1992; Conc., 2 pf, 8 hands, 1993; Music for 6 fl and pic, 1994; Sonata, pf, 1995

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OL'GA MANUL'KINA

Chueca, Federico (*b* Madrid, 5 May 1846; *d* Madrid, 20 July 1908). Spanish composer. He studied elementary piano and theory at the Madrid Conservatory, but then, at his parents' insistence, turned to medicine. However, Barbieri brought him back to a musical career when he conducted a set of Chueca's waltzes, *Lamentos de un preso*, which commemorated a student escapade. His first theatrical success was *La canción de la Lola* (1880), which ran for two years at the Teatro de Variedades. He composed about 37 zarzuelas, mostly in one act (*género chico*), many of them orchestrated by Joaquín Valverde. Chueca was able to capture the local flavour of regions as far apart as Asturias and Andalusia and had the gift of writing facile tunes that immediately appealed to the Madrid public and eventually won the favour of the entire Spanish-speaking world, as well as the esteem of Falla. *La Gran Vía* (1886) ran uninterruptedly for four years at the Teatro Apolo and had numerous productions in Italy, France and England, while the march from *Cádiz* (1886) became the *de facto* Spanish national anthem during the Spanish-American War of 1898. Two months before his death he composed the patriotic anthem *El dos de mayo* to celebrate the centenary of the Madrid uprising against Murat.

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(*selective list*)

STAGE

all first performed in Madrid; all in 1 act and published in vocal score shortly after first performances unless otherwise stated

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La Gran Vía (F. Pérez G.), Felipe, 2 July 1886, collab. Valverde; Cádiz (episodio nacional cómico-lírico-dramático, 2, Burgos), Apolo, 20 Nov 1886, collab. Valverde; El año pasado por agua (Vega), Apolo, 1 March 1889, collab. Valverde; De Madrid à Paris (viaje cómico-lírico, J. Jackson Veyán and E. Sierra), Felipe, 12 July 1889, collab. Valverde (1888)

El arca de Noé (problema cómico-lírico, A. Ruesga and E. Prieto), Zarzuela, 26 Feb 1890 (1889), as Fotografías animadas, 1897, unpubd: El chaleco blanco (episodio cómico-lírico, M. Ramos Carrión), Felipe, 26 June 1890; La caza del oso, ó, El tendero de comestibles (viaje-cómico-lírico, Jackson Veyán and Sierra), Apolo, 6 March 1891; Los descamisados (sainete lírico, López Silva and C. Arniches), Apolo, 31 Oct 1893; Las zapatillas (Jackson Veyán), Apolo, 5 Dec 1895 (1898)

El coche correo (sainete lírico, Arniches and López Silva), Apolo, 4 April 1896, unpubd; Agua, azucarillos y aguardiente (pasillo veraniego, Ramos Carrión), Apolo, 23 June 1897; El mantón de Manila (F. Iráizoz), 1898; Los arrastraos (sainete lírico, Jackson Veyán and López Silva), Apolo, 1899, as El capote de paseo, 1901

La alegría de la huerta (A. Paso and E. García y Álvarez), Eslava, 20 Jan 1900; El bateo (sainete lírico, A. Domínguez and Paso), Zarzuela, 7 Nov 1901 (1910); La borracha (zar, Jackson Veyán and López Silva), 1904; Chinita (sainete lírico, L. Ibáñez), collab.

P. Córdoba (1907); El estudiante (zar cómica, López Silva), Gran, 19 April 1907, collab. L. Fontanals; Las mocitas del barrio (A. Casero and A. Larrubiera), Lara, 1909, unpubd

OTHER WORKS

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ROBERT STEVENSON

Chugayev, Aleksandr Georgiyevich (*b* Yeysk, Krasnodar district, 29 Jan 1924; *d* Moscow, 22 March 1990). Russian composer, musicologist and teacher. In 1940 he enrolled at the Moscow Conservatory in Shebalin's class and in 1941 joined the volunteer corps, but was soon discharged on health grounds. In 1943 he returned to the conservatory, studying with Shostakovich (1946–8), and graduating from Shaporin's class in 1953. In 1947 he began teaching at the Gnesin Academy of Music, and in 1952 at the Gnesin State Institute for Musical Education, from 1967 as senior lecturer. In 1979 he became a senior lecturer at the Moscow Conservatory.

Chugayev's creative interests became apparent even during his years of study at the conservatory. For many years his idol was Shostakovich, whose traditions he developed in his own works. He also acknowledged J.S. Bach as a source of inspiration, in particular his polyphonic art; it was to this that Chugayev devoted his chief musicological studies. However, Chugayev did not try to recreate the style of Bach, even to the degree that Shostakovich did: the neo-Baroque remained alien to him. Far more important to Chugayev was the continuation of the Russian polyphonic tradition, brought to fruition above all in the creative work of Sergey Taneyev and the composers of his school. Chugayev's music relies on the classical principles of tonality and is characterized by its strong melodies, thematic richness and the well developed use of polyphonic devices. Like that of many Soviet composers of his generation, it is traditional in its approach to form and genre. His works were rarely performed, and this may possibly account for his small output. The Violin Concerto and the two chamber works with piano – the trio and quintet – are considered to be his finest works.

WORKS

Ballet: Chernolikiye [Black Faces] (3, 8 scenes, N. Kanin and Kh. Mustafayev, after M. Gafuri), 1965, collab. Kh.Sh. Zaimov, Ufa, 1965

Orch: Kontsertnaya uvertyura [Conc. Ov.], 1951; Prelyudiya i skertso [Prelude and Scherzo], 1951; 1905 god [The Year 1905], sym. poem, 1955; Dramaticheskaya ballada [Dramatic Ballad], 1957; Vn Conc., 1962

Chbr and solo inst: Preludes, pf; Variations, pf; Str Qt, all 1946–51; Str Qt no.2, 1953; Dialog i kaprichchio [Dialogue and Capriccio], vn, 1965; Pf Qnt, 1970; Pf Trio, 1979

WRITINGS

with A. Stepanov: *Polifoniya* [Polyphony] (Moscow, 1972)
Osobennosti stroyeniya klavirnïkh fug Bakha [Peculiarities in the construction of Bach's keyboard fugues] (Moscow, 1975)
'O muzïkovedcheskom nasledii G.I. Litinskogo' [On the musicological heritage of G.I. Litinsky], *SovM* (1986), no.6

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SVETLANA SAVENKO

Chukhajian, Tigran Gevorki (*b* Constantinople, 1837; *d* Izmir, 23 March 1898). Armenian composer, conductor and teacher. He studied with G. Yeranian and Mangioni at Constantinople, then at the Milan Conservatory (1861–4). On his return to Turkey he took part in the activities of the Armenian Musical Society, published the journal *K'nar Haykakan* ('The Armenian Lyre') with G. Yeranian, gave lectures and concerts, organized a small orchestra and worked with the Gusanergakan Music Theatre. He also worked from 1864 to 1867 with the Arevelyan Tadron, the theatre of the Constantinople Armenians, and it was there that his incidental music to the play *Vardan Mamikonean, p'erkitch hayreneats* ('Vartan Mamikonian, the Saviour of his Country', by Durian, Terzian and Sedefjian) was first performed in 1867. In 1868 he completed the opera *Arshak Erkrord* ('Arshak II'), to a libretto by Terzian, marking the birth of Armenian national opera. Excerpts were performed in Constantinople, Naples, Venice, Paris and Vienna during the composer's lifetime. The score, which was thought to have been lost, was discovered in Yerevan in 1942, and a revised version by Shahverdian and Khojia-Eynatov to a libretto by A. Gulakian was given in 1945. In 1872 Chukhajian began working with the Vardovian Theatre, and in the period 1877–87 he headed his own company which gave guest performances in Turkey, Greece and Egypt. In the 1870s Chukhajian wrote the comic operas *Arif* (based on Gogol''s comedy *The Government Inspector*), *Kyose kyokhva* ('The Balding Elder') and *Leblebidji hor-hor agha* ('The Pea Seller'), and in 1890 the *opéra féerie Zemire* with a libretto from Arabian tales; he composed his last opera, *Indiana*, in 1897. He also wrote chamber and orchestral music and the earliest Armenian piano pieces (dances, marches, fugues, fantasias, paraphrases), which appeared in Constantinople in the 1870s and 1880s. In 1896 Chukhajian moved to Izmir, where he taught; among his pupils was the pianist and composer H. Sinanian (1872–1930).

As the founder of Armenian opera, Chukhajian was an important figure in the cultural history of West Asia. He was the first composer to fuse the techniques of European music with the special features of Eastern, and in particular Armenian, folk music. His musical ideals were interwoven with notions of patriotism and the liberation of the Armenians from Turkey, and he was instrumental in rousing the Armenian liberation movement in the second half of the 19th century. His style was forged under the influence of various factors: the Italian operatic school (he has been called 'il Verdi armeno'), French operetta (when he was giving concerts of his own music in 1891, the Paris press called him 'the Eastern Offenbach') and above all Armenian urban folklore, the influence of which is particularly noticeable in *The Balding Elder* and *The Pea Seller*. The historical–heroic opera *Arshak II* occupies

an important place in Armenian music because of its high level of artistry; with a libretto based on 4th-century Armenian history it is national in its general tone, though conceived on the scale of grand opera, with extensive choruses and ballet scenes. Its monumental proportions present a contrast to Chukhajian's comic operas which, with their social awareness, stereotyped characters and references to Armenian folk music, are thoroughly local and convey a true feeling of their time. *The Pea Seller*, a satirical comedy of manners, is distinguished by lively action, precise characterization, variety of vocal forms and *buffo* writing; the opera was instantly popular, and in 1943 was produced in a revised version under the title *Karine*. Chukhajian's non-operatic works are programmatic in nature, sometimes consisting of potpourris from his incidental music, and are based on folksongs and dance melodies of Eastern or European origin. The style of his vocal music is determined by his choice of texts, which are of lyrical or patriotic Armenian poetry.

WORKS

many MSS in the Charents Museum of Literature and the Arts, Yerevan

STAGE

Vardan Mamikonian, perkitch hayreneats [Vartan Mamikonian, the Saviour of his Country] (incid. music, Durian, T. Terzian and A. Sedefjian), Constantinople, 1867
Arshak Erkrord [Arshak II] (op, Terzian), 1868; rev. A. Shahverdian and L. Khojia-Eynatov, lib A. Gulakian, Yerevan, Spendiarian Theatre of Opera and Ballet, 1945; arr. pf (Yerevan, 1969)
Arif (comic op, H. Atjemian, after N.V. Gogol'), Constantinople, 1872
Kyose kyokhva [The Balding Elder] (comic op, T. Rshtuni), 1873, Constantinople, 1974
Leblebidji hor-hor agha [The Pea Seller] (comic op, T. Nalian), Constantinople, 1875; rev. 1943 as Karine, Yerevan, Theatre of Musical Comedy
Zemire (opéra féerie, T. Galemjian, from Arabian tales), 1880, Constantinople, 1891
Indiana (op), 1897

OTHER WORKS

Orch: Grand marche Persian; Fantaisies orientales; Ballet arabe [from Zemire]; Marche de remerciement
Pf pieces, songs, church music

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SVETLANA SARKISYAN

Chula. A Brazilian dance and song of Portuguese origin. It has a mix of features identified with both Hispanic and African traditions. As a song it was known in Portugal from the 16th century. The first descriptions of the dance in Brazil date from the early 19th century. It was related to the *lundu* in its voluptuous and lascivious character and its provocative choreography, which included *umbigada* (a final touch of the navel), shoe-tapping and hand-clapping. In the 20th century *chula* dance became virtually extinct. The few samples of *chula* song collected since the early 1900s show an alternation of syncopated rhythmic figures with regular ones, binary form and guitar accompaniment. In southern Brazil the term 'chula' designates the fandango, while in Bahia it refers to the tunes associated with the *samba-de-viola*.

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GERARD BÉHAGUE

Chulaki, Mikhail Ivanovich (*b* Simferopol', 6/19 Nov 1908; *d* Moscow, 30 Jan 1989). Russian composer and teacher. He graduated from the Leningrad Conservatory under Vladimir Shcherbachyov in 1931. Thereafter he was director and artistic adviser of the Leningrad PO (1937–9) and a teacher of composition and instrumentation at the Leningrad Conservatory (from 1939). In 1948 he moved to Moscow, where he worked as secretary of the Composers' Union, lecturer at the conservatory, director of the Bol'shoy Theatre (from 1955) and deputy of the supreme soviet of the RSFSR, which granted him the title Honoured Art Worker in 1963. His compositions draw on Russian folk music.

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Vocal: Zazïv v otryad [Call to the Group], chorus, tpt, drums, pf (1930); Krasnoputilovitsï, 3vv, pf (1937); Vesyolaya pesnya [Happy Song], chorus, pf (1937); Na beregakh Volkhova [On the Banks of the Volga] (cant., V. Rozhdestvensky) (1943); Nad Ladogoy [At Ladoga], 1v, pf (1944); Prazdnichnaya kantata [Festival Cant.] (S. Bolotin, T. Sikorskaya) (1945); Lenin s nami [Lenin is With Us], choral cycle (1961); Konechno, Lenin mog zimoy roditsya [Of Course, Lenin can be Born in Winter], chorus (1967); Krasnoarmeyskaya syuita [Red Army Suite], chorus, wind orch
Inst: Mayskiye kartinkï [May Pictures], 2 pf (1928); Sym. [no.1], orch, 1929; Dance, balalaika orch, 1932; Trio (1934); Conc. for Orch, 1936; Sym. [no.2], orch, 1945; V gostyakh u pionyerov [Fellowship with the Pioneers], pf (1950); 2 tantseval'nïye kartinï [Dance Pictures], pf (1954); Sym. [no.3], orch, 1959; Echo, pf (1960); Pesni i tantsi staroy Frantsii [Songs and Dances of Old France], orch, 1960; Sonata, hn, pf, 1980; Sym.-Conc., orch, 1980s; 2 orch suites; Pesnya [Song], vn, pf; Pf Sonata
Film scores, many songs, 1v, pf

Principal publisher: Soviet State Publishing House

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Instrumentï simfonicheskogo orkestra (Moscow and Leningrad, 1950, 2/1962)
O muzïke, kotoraya nas okruzhayet [On the Music that Surrounds us] (Moscow, 1965)

DETLEF GOJOWY

Chunchus-collas. A dance-drama of the Amerindian peoples of Bolivia and Peru in which the historic conflict between the Incas and the Spanish conquistadors is re-enacted. The dancers are arranged in two lines and proceed alternately forwards and sideways towards the opposite file of dancers. Elaborately dressed in costumes of ribbons and feathers and singing verses in the Quechua or Aymara languages, the dancers are armed with spears, arrows and swords which they hurl into the earth at intervals indicated by the music.

WILLIAM GRADANTE

Chung. Family of musicians of Korean birth.

(1) **Myung-Wha Chung** (*b* Seoul, 19 March 1944). American cellist of Korean birth. She first appeared as a soloist with the Seoul SO in 1955, at the age of 11, and at 13 she was the youngest performer to win the Korean National Competition. She studied with Rose at the Juilliard School of Music (1961–5) and with Piatigorsky in Los Angeles (1965–8). She made her US début in San Francisco in 1967 and her European début at Spoleto in 1969. In 1971 she won the Geneva International Music Competition and has since performed with major orchestras in the USA and in Europe, and has taken part in many international festivals. Of her recordings, the Tchaikovsky Variations on a Rococo Theme with the Los Angeles PO has been particularly praised. She also plays chamber music with her sister, Kyung-Wha Chung, and her brother, Myung-Whun Chung. In 1991 she was appointed to the faculty of Mannes College of Music, New York, and in 1993 became professor at the Korean National Institute for the Arts. She plays a Stradivarius, the 'ex-Braga' dated 1731.

(2) **Kyung-Wha Chung** (*b* Seoul, 26 March 1948). Violinist, sister of (1) Myung-Wha Chung. She learnt the piano initially but at six was given a violin and took to it immediately. Making rapid progress under teachers including Shin Sang Chul, at nine she played Mendelssohn's E minor Concerto with the Seoul SO and at 12 she toured Japan. In 1961 she moved to New York to study at the Juilliard School of Music with Ivan Galamian; and in 1967 she shared the Leventritt Memorial Award with Pinchas Zukerman. The following year she played concertos with the New York PO and Pittsburgh SO, but she continued studying with Galamian until 1971, also taking advice from Paul Makanowitzky, Szymon Goldberg, Josef Gingold and Joseph Szigeti. In 1970 she made her London début playing the Tchaikovsky Concerto and since then she has been extremely popular in Britain, where she has made her home for some years. Her committed, if not always technically perfect, playing has also made her a favourite in America, Europe and the Far East – she was the first Korean to achieve an international reputation in Western music. Although best known as a concerto soloist, she has often appeared in the Chung Trio with her younger brother, the pianist and conductor Myung-Whun and her elder sister, the cellist Myung-Wha, and some of their repertory has been recorded. Her sonata partners have included Radu Lupu, Krystian Zimerman, Stephen Kovacevich, Peter Frankl and Itamar Golan. Kyung-Wha Chung's innate musicality is enhanced by a pleasing platform manner and a delightfully spontaneous personality. She rarely gives a dull performance and at her best she is capable of real inspiration. Her tone, though not large, is both flexible and concentrated. Her recordings of the concertos by Elgar, Walton, Sibelius, Bartók, Prokofiev and Stravinsky have been widely praised and she has recorded fine interpretations of many of the Classical and Romantic masterpieces. She plays the 1734 'ex-Rode' Guarneri del Gesù.

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D. Blum: 'Nature's Gift', *The Strad*, c (1989), 126–31
H. Kurzbauer: 'The Art of Balance', *The Strad*, cx (1999), 1131–5

(3) **Myung-Whun Chung** (*b* Seoul, 22 Jan 1953). Conductor and pianist, brother of (1) Myung-Wha Chung. He made his début as a pianist with the Seoul PO at the age of seven, and then studied the piano with Reisenberg and conducting with Bamberger at Mannes College in New York. After graduating from the Juilliard School in 1974 he worked with Sixten Ehrling from 1975 to 1978. He made his conducting début in 1971 with the Korean SO and won second prize in the Tchaikovsky Piano Competition in Moscow in 1974. Giulini appointed him assistant conductor at the Los Angeles PO in 1978 and two years later promoted him to associate conductor. He was chief conductor of the Saarbrücken RSO (1984–90) and in 1986 made his Metropolitan début conducting *Simon Boccanegra*. This resulted in numerous guest engagements, including performances with the Vienna PO, the Berlin PO and leading British and American orchestras. From 1987 to 1992 he was principal guest conductor at the Teatro Communale in Florence and in 1989 was awarded the Arturo Toscanini Prize. In the same year he succeeded Barenboim as director at the Opéra Bastille in Paris, following the latter's dispute with the government. Chung's directorship led to a similar impasse; after conducting acclaimed productions of *Les*



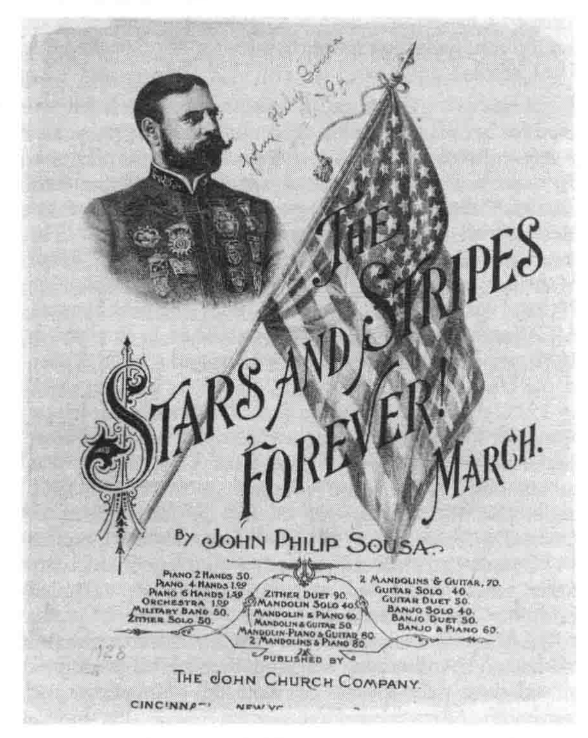
Myung-Whun Chung

Troyens, *Otello* and *Lady Macbeth of the Mtsensk District* and directing the opera orchestra with great success on tour, he left the Bastille in 1994 amid strikes and lawsuits. He was subsequently appointed chief conductor of the Korean Broadcasting System SO and is active as a guest conductor in concert and opera. In 1994 he gave the première of Messiaen's *Concert à quatre*, of which he is the dedicatee.

Chung often directs piano concertos from the keyboard, and has formed a piano trio with his sisters Kyung-Wha and Myung-Wha. On the podium, much of his technique is reminiscent of Karajan. He favours long singing lines, but is also a master of powerful dramatic effects. He has made eloquent, idiomatic recordings of French, Russian and Italian repertory, including several major works by Messiaen.

MARGARET CAMPBELL (1), TULLY POTTER (2), CHARLES BARBER (3)

Church. American firm of music publishers. On 21 April 1859 Oliver Ditson of Boston bought the catalogue of Baldwin & Truax (established in 1851 by David Truax in Cincinnati, named Curtis & Truax in 1855 and Baldwin & Truax in 1857), and in association with John Church jr (*d* Boston, 19 April 1890) founded the firm of John Church, Jr. On 1 March 1869 Church bought the half-interest of Ditson and, in partnership with his bookkeeper John B. Trevor, established the firm of John Church & Co., which became incorporated in 1885 as John Church Co. Church bought the catalogue of George Root & Sons of Chicago in 1872, and at about this time William Sherwin joined the firm. In 1881 James R. Murray became chief director of publications and editor of the firm's periodical, *Music Visitor* (1871–97).



Sheet-music cover of John Philip Sousa's march 'The Stars and Stripes Forever' (Cincinnati: John Church Co., 1897)

Church became notable for publishing the operas and, particularly, the celebrated marches of John Philip Sousa (see illustration); the firm's other publications include operas and operettas by Julian Edwards and Reginald de Koven as well as a set of piano pieces by Theodore Presser and works by contemporary American composers. At Church's death his son-in-law R.B. Burchard became president: W.L. Coghill became manager of publications in 1919, and in 1930 the entire catalogue was sold to Theodore Presser Co.; it is no longer active.

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ERNST C. KROHN

Church, John (*b* 1674; *d* London, 6 Jan 1741). English composer and singer. He was trained as a chorister at St John's College, Oxford. He may have been the John Church from Oxford who was apprenticed to the music publisher Henry Playford on 3 June 1689 but did not complete his apprenticeship, or the one from Alscott [?Ascot], Berkshire, who matriculated at St Edmund's College, Oxford ('aged about 14'), on 31 March 1690 and gained the BA in 1693, though the latter seems slightly too young. By 1695 he was singing tenor at the Theatre Royal, Drury Lane, in London. He was appointed a Gentleman Extraordinary of the Chapel Royal on 31 January 1697 and admitted to a full place on 1 August; in the same year he also became a lay vicar at Westminster Abbey, where he was Master of the Choristers from 1704 until Michaelmas 1740. He was principal copyist for both the Chapel Royal and Westminster Abbey until about 1735, and compiled the earliest extant set of Chapel Royal partbooks (*GB-Lbl* R.M.27.a.1–15); he is thought to have been responsible also for the Chapel Royal anthem wordbook, *Divine Harmony* (1712). In about 1716 he supplied Tudway with some of the material for his collection of church music (*Lbl* Harl.7337–42). From 1724 Church was 'receiver of the tomb money' at Westminster Abbey, and from 1729 to 1740 he kept the 'Chapel Royal subscription book for a perpetual fund' (*Cfm* MU MS 1011) to provide pensions for the relatives of deceased choirmen.

Church was a conservative composer, little influenced by contemporary Italian style. Although harmonically unadventurous, he showed considerable imagination in his handling of form, especially the ground.

Another John Church was a vicar-choral at St Patrick's and Christ Church cathedrals in Dublin in the 1730s.

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all printed works published in London

2 services, F, e, chants, canons: *GB-Lbl*

17 anthems: *Cfm*, *Lbl*, *Ob*

3 hymns in The Divine Companion (1701); 1 in Harmonia sacra, i (2/1703); 1 in *Ckc*

1 song in *The Self Conceit, or, Mother made a Property*: *Ob*

Songs in 1699^4, 1699^5, 1699^6, 1700^6, Wit and Mirth, iii (2/1707) and single sheets

3 catches in The Pleasant Musical Companion (6/1720)

6 inst pieces in The Compleat Musick-Master (3/1722)

An Introduction to Psalmody (*c*1723)

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MARGARET LAURIE

Church mode [ecclesiastical mode] (Ger. *Kirchentonart*). Term used for the scalar and melodic categories into which the repertory of Gregorian chant was classified from about the 8th or 9th century. *See* MODE, §II.

Church Music Association. Breakaway group of the SOCIETY OF ST GREGORY, active from 1955 to 1975.

Church Music Society. British society, the main aim of which has always been to publish performing editions of church music of all schools. It was founded in 1906 to assist clergymen in selecting and performing church music. It also did valuable work organizing lectures, rehearsals and courses. Among early members were Robert Bridges, Hugh Allen and Walford Davies. The first chairman was Henry Hadow, whose successors have included H.C. Colles and E.H. Fellowes. In 1928 its educational tasks were largely taken over by the School of English Church Music (later renamed the Royal School of Church Music). Since then the society has concentrated almost entirely on publishing, most recently through Oxford University Press. Its honorary general editors have included Watkins Shaw (chairman of the society from 1979 to 1987), Peter le Huray, David Lumsden, Richard Marlow and Richard Lyne. Among the society's publications are many anthems by Purcell and a substantial corpus of 18th-century music.

SIMON LINDLEY

Church of Christ, Scientist, music of the. The church was founded in Boston in 1879 by Mary Baker Eddy, as a result of her discovery in 1866 of healing through prayer and her subsequent development of the doctrine of Christian Science; this teaches that all human ills are caused by the failure to understand and obey God, and that the cure for these ills can be achieved only through such understanding and obedience. When groups of Christian Scientists began to form, Eddy organized the Christian Science Mother Church, the First Church of Christ, Scientist, of which all other groups (though self-governing) are considered to be branches; the movement has adherents worldwide.

No official service book exists for the Church of Christ, Scientist, and worship is extremely simple. There are no choirs, nor are there special musical services. According to Eddy's *Manual of the Mother Church* (1895), the music shall be 'of an appropriate religious character and of a recognized standard of musical excellence'. It normally consists of organ (or piano) selections, three hymns, and, on Sunday, a solo. The choice of solos of 'musical excellence' has on occasion proved difficult, and the Christian Science Publishing Society has therefore issued helpful volumes. Texts of hymns and solos are at all times carefully integrated with the subjects of the lesson-sermons, which are standard throughout the movement. The first Christian Science Hymnal was issued in 1892 (2/1909), and a substantially revised and enlarged edition, containing over 400 hymns, appeared in 1932. In view of the church's international character, a number of hymns from other countries are included, particularly from England, Germany and Scandinavia. Complete translations of the hymnal have been issued in several European and Scandinavian languages and also in Japanese. *A Concordance to Christian Science Hymnal and Hymnal Notes* was published in Boston in 1961.

H. EARLE JOHNSON

Church of Jesus Christ of Latter-Day Saints [Mormon Church], **music of the.** Mormons see themselves as a 'new Israel', invested with divine authority and commissioned by angelic messengers to re-establish the Church of Jesus Christ after centuries of apostasy, so that Christ may come again to reign personally upon the earth. Mormon theology is based on the principle of continuous revelation and the restoration of 'all things' in the latter days. The *Book of Mormon*, an account of the ministry of Christ in ancient America, was translated by Smith from ancient records through 'the gift and power of God' and is accepted by Mormons as scripture, along with the Bible and other sacred revelations.

1. Historical background. 2. Hymnody. 3. Secular music. 4. Choral tradition. 5. The Tabernacle organ. 6. Worship and musical training. 7. Art music.

1. HISTORICAL BACKGROUND. The Church, whose headquarters are in SALT LAKE CITY, Utah, USA, was formally organized by Joseph Smith in Fayette, New York, in 1830, with important communities at Kirtland, Ohio (1831–8), western Missouri (1831–9) and Nauvoo, Illinois (1839–46), all of which were abandoned because of intense persecution and mob violence. Even before Smith was martyred at Carthage, Illinois, in 1844, Mormon leaders had been searching for a remote place of refuge and in February 1846 began an exodus to the Rocky Mountains, reaching the Valley of the Great Salt Lake in July 1847. Infused by a steady stream of converts, especially from Europe and Great Britain, successful colonies were established throughout the western USA and in Canada and Mexico. Today, the Church is a vital force in Christianity, with a worldwide membership of ten million, including more than four million in the USA and Canada.

2. HYMNODY. From its inception the Church felt the need for hymns that would reflect its unique doctrine and purpose. An early revelation directed Smith's wife, Emma, to 'make a selection of sacred hymns' from the existing Christian repertory, which was to suffice 'till we are blessed with a copious variety of the songs of Zion'. The result was *A Collection of Sacred Hymns, for the Church of the Latter Day Saints*, a vest-pocket hymnal containing 90 texts without music, issued in 1835. The next hymnal, *A Collection of Sacred Hymns*, published in England in 1840, contained some original hymns and was later used in the USA in expanded form; 25 editions had appeared by 1912, the title changing to *Sacred Hymns and Spiritual Songs* for the 9th and subsequent editions. A new volume, *Latter-Day Saint Hymns* (Salt Lake City, 1927), was substantially revised and enlarged in 1948 and 1950 under the title *Hymns: the Church of Jesus Christ of Latter-Day Saints*. The 1985 publication *Hymns* contains 341 hymns and children's songs, a quarter of which are either newly composed or hymns previously excluded from the Christian tradition.

The dramatic early history of the Church and its wealth of new and sometimes startling theological principles provided a rich source of materials for poets and composers. Many hymns focussed on 'restoration' motifs and the Church's strong millennial expectations; others dealt with the 'gathering of Israel', the building of Zion,

and themes of faith and courage through times of hardship and persecution. Notable among these early hymns are *The Morning Breaks* by Parley P. Pratt (1807–57), perhaps the most skilful writer of this period, *High on the Mountain Top*, *If You Could Hie to Kolob* and *The Spirit of God Like a Fire is Burning* by William W. Phelps (1792–1872), the much-loved *O my Father* by Eliza R. Snow (1804–87) and *Come, Come Ye Saints* by William Clayton (1814–79).

3. Secular music. Reflecting a prejudice of many 19th-century Americans, some early Mormons were uneasy about the role of secular music in their society, but Nauvoo, the first Mormon city of consequence, enjoyed an active concert and theatre life, and its short-lived university contained a fledgling music department. European converts in particular aspired to infuse their adopted religion with high musical standards, and some were professionally trained musicians. The rise of Mormonism in the 1820s and 30s coincided almost exactly with the beginnings of the brass-band movement in Europe and America; thus the city's militia, the Nauvoo Legion, had both a military band (essentially a fife and drum corps) and a brass band, led by British convert William Pitt. Pitt's band (said to have converted *en masse* in England) accompanied the pioneer trek west; its multi-talented members were central to the establishment of theatre and orchestral music in 19th-century Utah. In time virtually all pioneer communities had their own bands, many of which were associated with units of the Territorial Militia. These bands played an active and sometimes controversial role in the fractious era before statehood.

Music was especially important in the era of colonization (1849–*c*1915) that followed the settlement of Salt Lake City. Unwilling to abandon themselves to the crudities of the wilderness, colonists often sacrificed other necessities to accommodate musical instruments (19th-century commentator John Hyde observed that every third Mormon seemed to be a fiddle player). Colonies were established in some of the most rugged and remote regions on earth, which, even today, are terrible in their isolation. Music was a major force in sustaining these communities against the hardships and loneliness of pioneer life. Church buildings served as schoolhouses and social halls, hosting dances and often some form of amateur theatre. An extensive repertory of folksongs and quodlibets has survived from this period. Important collections include A.M. Durham's *Pioneer Songs* (1932), *Mormon Songs from the Rocky Mountains* (1968) edited by T.E. Cheney, and *Ballads of the Great West* (1970) edited by Austin and Alta Fife.

4. Choral tradition. Choral music, which had flourished in the Midwestern settlements, continued to grace Mormon worship in its new surroundings. Church choirs were ubiquitous, and in towns important enough to have tabernacles, 'tabernacle choirs' became prominent. Competition among communities often induced choirmasters to move from town to town, as the more successful choirs vied openly for their talents. Inevitably, the centrality and prestige of the Tabernacle in Salt Lake City elevated its choir above the others. Shortly after the pioneer company reached Salt Lake Valley, a sagebrush Bowery was erected for assembly and worship. There, at a 'general conference' of the Church on 22 August 1847, a choir drawn from the mostly male assembly sang for services, an event officially held to be the origin of the Salt Lake Mormon Tabernacle Choir. However, the arrival of a group of Welsh Mormons in 1849, and the appointment of their leader, John Parry, as conductor, can be regarded as the real beginning of the now famous choir. George Careless and Ebenezer Beesley (both professionally trained in England) were outstanding conductors in the 19th century, followed by Evan Stephens (1880–1916), Anthony C. Lund (1916–35), J. Spencer Cornwall (1935–57), Richard P. Condie (1957–74), Jay Welch (1974–5), Jerold Ottley (1975–) and Craig Jessop (1995–). Richard L. Evans was for many years the commentator for the choir's weekly radio broadcast 'Music and the Spoken Word'; first heard nationwide on 15 July 1929, this programme became the longest-running network broadcast in the history of radio (it was televised from 1962). In 2000, a new auditorium was inaugurated to accommodate the rapid growth of the Church; however, the Tabernacle continues to house the 320-voice choir, which, through tours, radio and television appearances, numerous recordings (including a 1959 Grammy award for its recording with the Philadelphia Orchestra of *The Battle Hymn of the Republic*) and the presidential inaugurations of Lyndon Johnson, Ronald Reagan and George Bush, has become one of the most celebrated choirs in the world.

5. The Tabernacle organ. In 1852 the Bowery was replaced by the 'Old Tabernacle' (served by a small pipe organ built in Australia by Joseph Ridges and carted by wagon from San Pedro, California, to Salt Lake City in 1857); this building was itself replaced in 1867 by the now familiar, dome-shaped Tabernacle with its remarkable acoustics. The 'new' Tabernacle's first instrument, built by Niels Johnson, Ridges and other pioneer craftsmen between 1867 and 1885, was followed by a Kimball rebuild in 1901 and extensive changes by Austin between 1916 and 1940. This organ was replaced in 1948 by the current, world-renowned instrument, designed in the 'American Classic' tradition by G. Donald Harrison of Aeolian-Skinner (op.1075). Additional work completed in 1988 by Schonstein brought the five-manual organ to 147 voices in 206 ranks, with 11,623 pipes in eight divisions. Joseph J. Daynes, the son of English immigrants, was the first organist (1867–1900). Prominent successors in the 20th century have included John J. McClellan (1900–25), Tracy Y. Cannon (1924–30), Edward P. Kimball (1924–37), Frank W. Asper (1924–65), Alexander Schreiner (1924–77), Wade N. Stephens (1933–44), Roy M. Darley (1947–84), Robert Cundick (1965–91), John Longhurst (1977–), Clay Christiansen (1982–) and Richard Elliott (1991–).

6. Worship and musical training. Latter-Day Saint worship places little emphasis on liturgy. Services are simple and dignified in conception, but quality varies with the degree of training and committment in local congregations. A typical Sunday service includes an organ prelude and postlude and the singing of several congregational hymns, including a 'sacrament hymn' while young men (Mormonism functions with a lay priesthood, to which boys are typically ordained at age 12) prepare the bread and water symbolic of the body and blood of Christ. Each congregation is expected to have a choir for regular services and special occasions, and often a vocal or instrumental soloist may perform. Because all music

positions are filled by volunteers, the development of music skills is encouraged in every family, and various programmes exist to train lay musicians. Brigham Young University (Provo, Utah), BYU-Hawaii (Laie) and Ricks College (Rexburg, Idaho) offer accredited college-level music programmes. The Church Music Workshop provides a week-long training session each summer at BYU's Provo campus. Between 1917 and 1957 the Church maintained the McCune School of Music and Art in Salt Lake City, with conservatory training, as well as a populist outreach that led to a concerted effort to train local musicians under the direction of the General Music Committee by sending qualified professionals into 'the field'. As this generally successful programme (beginning in 1936) dissipated in the late 1960s owing to rapid growth of the Church outside the Rocky Mountain core, a new programme was initiated whereby musically trained missionaries would teach music fundamentals and keyboard skills to beginners, especially in Third-World countries.

7. ART MUSIC. Although there is little demand for art music in the typical worship service, the composition of sacred music continues to thrive, and a substantial body of anthems and hymn arrangements has been produced. The Church also fosters festivals, pageants and musicals of various types. By the turn of the 19th century, aspiring Mormon composers, encouraged by Church leaders, had begun to study at leading music schools in the USA and Europe, with high hopes of creating an indigenous classical tradition in Latter-Day Saint music. Among the most promising, Arthur Shepherd graduated in 1897 from the New England Conservatory but produced nothing overtly Mormon except for an anthem *And the Lord shall Bring Again Zion* and a reference to a Latter-Day Saint hymn in his orchestral work *Horizons* (1927). B. Cecil Gates (Brigham Young's European-trained grandson) achieved temporary success with his oratorio *The Restoration* (1916), and lasting fame with a highly regarded setting of the Lord's Prayer. But the quintessential 'home' composer was Leroy J. Robertson, who, after study with G.W. Chadwick at the New England Conservatory and, later, with Bloch and Schoenberg, received international recognition for his music incorporating Amerindian as well as Mormon themes; his Oratorio from the *Book of Mormon* (1953) remains the outstanding work of its kind. Merrill Bradshaw's *The Restoration* (1974) and Robert Cundick's *The Redeemer: a Sacred Service in Music* (1978) have also received both critical and popular acclaim. Crawford Gates's impressive score for chorus and orchestra (1956, rev. 1988) for the Hill Cumorah Pageant (a religious epic staged each summer since 1937 at the birthplace of Mormonism near Palmyra, New York) and his musical *Promised Valley*, commissioned for the centennial observance of the founding of Salt Lake City (1947), are among the most celebrated of Latter-Day Saint works. An increasingly significant group of young composers and arrangers has addressed Latter-Day Saint themes in the later 20th century. Their work is not to be confused with Mormon 'religious pop', which, though prolific, is generally undistinguished. Children's music is also a genre in which Mormon composers have excelled.

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ROGER MILLER

Church sonata. *See* SONATA DA CHIESA.

Churgin, Bathia (Dina) (*b* New York, 9 Oct 1928). American and Israeli musicologist. She graduated in 1950 from Hunter College, where Louise Talma was among her teachers. During the summers of 1950 and 1951 she studied music theory with Nadia Boulanger at Fontainebleau. She received the MA from Radcliffe College in 1952 and the PhD from Harvard University in 1963; at Harvard she studied theory with Piston and music history with Gombosi and Pirrotta. She taught at Vassar College from 1952 to 1957 and from 1959 to 1971. She was also visiting professor at the Harvard Summer School in 1963 and at Tel-Aviv University in 1972. From 1970 she was professor and head of the musicology department at Bar-Ilan University, Ramat Gan, Israel; her tenure as department head ended in 1984, and she retired in 1996. Her work has been concerned with the origin and early phases of the Classical symphony and style, and the contributions of Sammartini and other Italian composers. Her research interests also include Beethoven, where her main focus has been on the compositional process and the analysis of stylistic development; she has also prepared editions of symphonies by Beethoven, Sammartini and Antonio Brioschi. A Festschrift in her honour was published in Winter 1999 (*JM*, xvii).

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PAULA MORGAN

Churkin, Nikolay Nikolayevich (*b* Dzhalal-Ogli, nr Tbilisi, Georgia, 9/21 May 1869; *d* Minsk, 27 Dec 1964). Belarusian folklorist and composer. He completed his studies in composition with Ippolitov-Ivanov at the Tbilisi Music College (1892), and then worked as a music teacher in Baku and from 1903 in the north-west region of Russia (in the towns of Kovno, Vil'no and Mstislavl'). He headed amateur societies and choirs, and began his work as a folklorist. His first volume of 53 Belarusian songs was published in Vil'no in 1910. His opera *Osvobozhdyonnïy trud* ('Emancipated Labour') was written in Mstislavl' in 1922 and was staged there by amateurs in the same year.

After 1935 Churkin lived permanently in Minsk and devoted himself to folklore. He recorded around 3000 Belarusian, Lithuanian, Polish, Georgian, Armenian and Azerbaidjani folksongs. These served as sources for many of his instrumental works – three sinfoniettas (1925, 1949, 1955), two orchestral suites and overtures in addition to numerous chamber works which are particularly associated with Belarusian folklore. Churkin wrote many choruses, romances and songs in a traditional Belarusian style to verses by many of his compatriots.

Some of Churkin's papers were destroyed in Minsk during World War II; the material which has survived is housed at the Central State Archive of Literature and Art of the Republic of Belarus' (TsDALiM, fund 123).

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Folk insts orch: Suite, 1945; Tanets 'Golubets' [The Golubets Dance], 1949; Pol'ka Partïzanka [The Partisan Woman's Polka], 1950; Suite no.2, 1951; Uvertyura Pamyati Yanki Kupali [Ov. in memory of Yanka Kupala], 1952; Suite no.3, 1955
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TAISIYA SHCHERBAKOVA

Chusid, Martin (*b* Brooklyn, 19 Aug 1925). American musicologist. He studied at the University of California, Berkeley, under Bukofzer, Kerman, David Boyden and Lowinsky, receiving the BA in 1950, the MA in 1955 and the PhD in 1961. He taught at the University of Southern California from 1959 to 1963. Since then he has been on the faculty of New York University, where he was made professor in 1968; he was also the chairman (1967–70) and acting chairman of the department of music (1966–7; 1981; 1986–7) and associate dean of the graduate school of arts and science (1970–72). In 1976 he was appointed director of the American Institute for Verdi Studies at the university.

Chusid's principal fields of research are the operas of Verdi and the music of Schubert. In addition to his articles on tonality in Verdi's operas he has contributed *A Catalog of Verdi's Operas* (1974) and a monograph on Verdi's middle period (1997). In his edition of Schubert's B minor Symphony he has advanced a novel explanation for the work's incompleteness.

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PAULA MORGAN

Chustrovius, Johannes (*d* Lüneburg, 18 Oct 1605). German composer. He was sacristan at the Nikolaikirche, Lüneburg, from 1577. He also appears to have directed performances of sacred music there, a task that was normally the responsibility of the Kantor of St Johannis. He published two collections of motets: *Sacrae cantiones plane novae*, for four to six and more voices (Helmstedt, 1589) – which he dedicated to the Lüneburg town council and, according to an autograph letter of 24 October 1589, had assembled at the request of his admirers – and *Sacrae cantiones*, for five, six and eight voices (Frankfurt, 1603). They contain a total of 48 works. There is also a *Missa 'Concussum est mare'* for five voices (Helmstedt, 1595), and four other sacred pieces by him in manuscript (two in holographs dated 1593 in *D-Hs* and two Christmas motets, one for four voices and one for eight, the latter incomplete, in a volume dated 1604–5 in *D-Lr*).

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HORST WALTER

Chute. *See* CHEUTE.

Chutney (from Hindi *catnī*). A local and popular music and dance form of East Indian culture in the Caribbean. In the Indo-Caribbean communities of Guyana, Surinam and Trinidad the term *chutney* traditionally denoted light, fast and often ribald songs in Bhojpuri, a dialect of Hindi, set to variants of the four-beat *tāla* known in India as *Kaharvā*. *Chutney* songs were most typically performed, often with lewd dancing, by women in sexually segregated contexts at weddings and childbirth festivities. In Trinidad in the mid-1980s *chutney*, as performed by a solo vocalist with harmonium, *dāṇḍtāl* (a metal rod struck with a clapper) and *ḍholak* (barrel drum), became widely popular as a social music and dance genre, enjoyed by both men and women at large public fêtes and weddings. In the next decade a hybrid genre called *chutney-soca* emerged which incorporated dance-band instruments, modern calypso rhythms and mixed Hindi and English lyrics. Although controversial, *chutney-soca* has become popular among many Creoles as well as Indo-Caribbeans and its appeal has spread to the Indo-Caribbean communities in North America.

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PETER MANUEL

Chuuk. *See* MICRONESIA, §II, 2.

Ch'ü Wei. *See* QU WEI.

Chvála, Emanuel (*b* Prague, 1 Jan 1851; *d* Prague, 28 Oct 1924). Czech critic and composer. He studied as a railway engineer in Vienna and worked all his life as an official of a railway company in Prague. A composition pupil of Fibich and Josef Foerster, he began writing music criticism for *Lumír* in 1878. He was best known for his writing in the daily press, in *Politik* and *Národní politika* (1880–1921, under the cypher '-la'), where he championed Dvořák and Fibich and, of the younger generation, Suk and Novák. Conscientious and well informed, his reviews were to the point and free of malicious polemics and chauvinism. Particularly valuable is his early, eye-witness account of Czech national music (1886). Four volumes of memoirs remain unpublished, apart from a few excerpts (e.g. 1916). His compositions, now forgotten, include the opera *Záboj* (3, J. Vrchlický, 1906–7), belatedly performed at the Prague National Theatre on 9 March 1918.

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JOHN TYRRELL

Chybiński, Adolf (Eustachy) (*b* Kraków, 29 April 1880; *d* Poznań, 31 Oct 1952). Polish musicologist. He received a rudimentary musical education in Kraków, where he studied classics and German, and in Munich. Between 1904 and 1908 he undertook a regular course of musicological study under Adolf Sandberger and Theodor Kroyer, while at the same time taking private composition lessons with Ludwig Thuille. In Munich he also attended lectures in art history and philosophy. In 1908 Chybiński took the doctorate at Munich with a dissertation on

aspects of the beat in music and in 1912 completed the *Habilitation* at Lwów University with a work on the 16th-century Polish theories of mensural music. He was appointed reader in 1917 and full professor in 1921. He was in charge of the musicology institute at Lwów University from 1913 to 1941 and was, during this time, also a professor at Lwów Conservatory. From 1945 until his death he was head of the musicology institute at Poznań University. In 1928 Chybiński began to publish Wydawnictwo Dawnej Muzyki Polskiej, a series of editions of outstanding early Polish compositions. Together with Kazimierz Sikorski he edited the *Kwartalnik muzyczny* (1928–33), with Bronisław Rutkowski the quarterly *Muzyka polska* (1934–5), and he was editor of *Polski rocznik muzykologiczny* (1935–6) and *Kwartalnik muzyczny* (1948–50).

Chybiński had wide interests. His writings range from scholarly studies to newspaper reviews and consist of some 650 items. He paid particular attention to the history of Polish music, especially that of the 16th century to the 18th, and to Polish contemporary music. His ethnomusicological studies chiefly concern the people of the Tatra Mountains. Chybiński devoted most of his energies to the investigation of sources as he believed that the insufficient knowledge of sources at that time made it impossible to formulate reliable general statements about Polish musical culture. Chybiński created modern Polish musicology, and most of the Polish musicologists of the following generation were his direct or indirect pupils.

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W czasach Straussa i Tetmajera [In the time of Strauss and Tetmajer] (Kraków, 1959) [memoirs; incl. full bibliography]

ZYGMUNT M. SZWEYKOWSKI

Chyliński, Andrzej (*fl* 1620–35). Polish composer and singer, probably of Russian or Lithuanian extraction. He was a Franciscan monk and in 1625 was director of music at a house of his order at Drohiczyn Podlaski. He left for Italy in 1630 to work as a musician and priest at the basilica of S Antonio, Padua. He soon became a bass in the choir, but after he was appointed *maestro di cappella* in 1632 conflicts developed, which led to his departure from Padua; he returned to Poland in 1635. Chyliński's only known work is *Canones XVI. Idem ad diversa, rectis contrariisque motibus toti in toto et toti in qualibet parte* (Antwerp, 1634). Each of the canons is based on the same theme, *Da pacem in diebus nostris*. According

to Starowolski he published a puzzle canon in Venice as early as 1620 and called in vain on musicians to solve it.

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MIROSŁAW PERZ

Chym, Carl. *See* KHYM, CARL.

Chyrbury, Robert. *See* CHIRBURY, R.

Ciabran [Ciabrano], **Carlo.** *See* CHIABRANO, CARLO.

Ciabran [Ciabrano], **Gaetano.** *See* CHIABRANO, GAETANO.

Ciaccona (It.). *See* CHACONNE.

Cialamella (It.). *See* SHAWM.

Ciampi, Francesco (*b* ? Massa or Pisa, ?*c*1690; *d* after 1764). Italian composer. He is usually said to have been born at Massa, where he was later in the service of the duke, Alderamo Cybo, as a composer and violinist; but on the rolls of the Bologna Accademia Filarmonica, of which he became a member on 3 July 1719, he is said to be from Pisa. In 1735 he was *maestro di cappella* of S Angelo Custode, Rome. He composed ten *opere serie* between 1715 and 1735. Burney had high praise for a mass and *Miserere* by him; the latter (in *GB-Lcm*) is a large work in several movements for soloists, two choirs and orchestra.

WORKS

OPERAS

Sofonisba (G.M. Tommasi), Livorno, 1715; Tamerlano, Massa, Ducale, 1716; Timocrate, Massa, Ducale, 1716; Il Teuzzone (A. Zeno), Massa, Ducale, carn. 1717; L'amante ravveduto (A. Zaniboni), Bologna, 1725; Ciro (? P. Pariati), Milan, Ducale, 28 Aug 1726; Lucio Vero, Mantua, 1726; Zenobia, Mantua, 1726; Onorio (D. Lalli and B. Boldini), Venice, S Giovanni Grisostomo, aut. 1729, ov., 10 arias, *GB-Lbl*; Demofoonte (P. Metastasio), Rome, Tordinona, 5 Feb 1735, 1 aria *I-Mc*

SACRED VOCAL

Per l'Assunzione della Beata Vergine Maria (orat), Rome, Collegio Clementina, ? 1729 or 1734

Mass; Salve regina, *A-Wn*; Ecce enim, motet, *I-Rvat*; Miserere, f, solo vv, double choir, str, hns, fls, *GB-Lcm*; Agnus Dei in A, S, insts, *Lcm*

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Ciampi, Marcel (*b* Paris, 29 May 1891; *d* Paris, 2 Sept 1980). French pianist and teacher. He studied from an early age with Marie Perez de Brambilla, a former student of Anton Rubinstein, and in 1909 he received a *premier prix* in the class of Louis Diémer at the Paris Conservatoire. He performed throughout Europe as a soloist, as the pianist in a trio with Maurice Hayot and André Hekking, and as the frequent partner of Casals, Enescu and Thibaud. From 1941 to 1961 he taught at the Paris Conservatoire, where his students included Yvonne Loriod, Cécile Ousset and Eric Heidsieck; he also taught at the Ecole Normale de Musique in Paris and at the Yehudi Menuhin School, Stoke d'Abernon, Surrey. His few recordings, which include Franck's Quintet (with the Capet Quartet) and works by Chopin and Liszt, reveal a broad, free style and a subtle approach to sound that seem to reflect the Russian influence of his first teacher. Ciampi was also a noted interpreter of Debussy, for whom he once played.

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CHARLES TIMBRELL

Ciampi, Vincenzo (Legrenzio) (*b* Piacenza, ?1719; *d* Venice, 30 March 1762). Italian composer. His place and date of birth, from Fétis, may be incorrect; he was frequently called a Neapolitan in librettos. He studied in Naples with Leo and Durante (perhaps at the Conservatorio di S Onofrio), and his first six comic operas were performed there (1737–45). He was at Palermo for half the 1746–7 opera season, composing his first *opera seria* and serving as *maestro al cembalo* for another. From 1747 he worked at the Ospedale degli Incurabili, Venice, first as an assistant to G.B. Runcher, the *maestro di coro*, then as *maestro di coro* himself (he first has this title in the libretto of his next opera, *L'Adriano*, Carnival 1748). He composed at least 15 motets for the Incurabili during this period, and his oratorio *Christus a morte* was probably given there in 1748. His comic opera *Bertoldo, Bertoldino e Cacasenno* (probably given in Venice on 26 December 1748) was highly successful in Paris in 1753, where it played a decisive role in the *Querelle des Bouffons*, influencing through Favart's parody *Ninette à la cour* (1755), the development of *opéra comique*. Frederick the Great is said to have been highly entertained by the opera and the *primi buffi* Maria and Carlo Paganini, who played an important role in the dispersion of Venetian comic opera.

Ciampi was one of the first music directors of the Incurabili to be given leave of absence for a period of several years, and by autumn 1748 he was in London (he was replaced in Venice by Gioacchino Cocchi). In London Ciampi became composer and music director of a company under G.F. Crosa that gave London's first season of Italian comic operas at the King's Theatre. These included *Gli tre cicisbei ridicoli*, in which the favourite song 'Tre giorni son che Nina' has sometimes been attributed to Ciampi, but on very dubious grounds, according to Walker. In summer 1749 the company visited Brussels, but it is uncertain whether Ciampi was with them. In autumn 1749 he visited Venice, composing the comic opera *Il negligente*.

Back in London for the 1749–50 season, Ciampi moved with the Crosa company to the Little Theatre in the Haymarket after a dispute between Crosa and Vanneschi, impresario of the King's Theatre. From 21 November to 16 December they gave eight performances of *Il negligente*, and in January 1750 they returned to the King's Theatre, performing comic operas and two *opere serie* by Ciampi. The season was cut short in April by the impresario's bankruptcy, whereupon the company returned to the Little Theatre for four performances.

There was no Italian opera in London in the next three seasons but Ciampi remained there; he began to publish instrumental works about 1751. His opera *Didone* was given nine times in the King's Theatre in the 1753–4 season, but a version of *Bertoldo* put on in December 1754 at Covent Garden seems not to have repeated its successes on the Continent, being given only three times. The extent of Ciampi's association with the Italian opera seasons in London in this period is not known. By the end

of 1756 he seems to have been back in Venice, as he resumed his operatic career there. By Holy Week 1760 he was again *maestro di coro* at the Incurabili, a post he kept until his death. He may have composed for the Ospedale della Pietà as well.

Ciampi's music is typical of that of many composers of his era in combining what are now considered old-fashioned (Baroque) elements with modern (*galant*) ones. Even when using Baroque material, he often cast it in the regular, short-breathed phrases of the *galant* style, though on occasion – as in the aria 'Se resto sul lido' in *Didone* (which Burney considered the best of his London *opere serie*) – he achieved an effect of majesty and broad rhythmic sweep. He was an agreeable and tuneful, if not a distinguished, composer, and Burney's judgment of his vocal works is still valid: 'they are not without merit; he had fire and abilities, but there seems something wanting, or redundant, in all his compositions; I never saw one that quite satisfied me, and yet there are good passages in many of them. ... The comic songs of *Il negligente* are infinitely better than his serious, and convince me that his *genre* was buffo'.

Ciampi's instrumental works were published in London between about 1751 and 1757 by John Johnson and John Walsh, each of whom used an independent series of opus numbers (only intermittently indicated on Walsh's prints). This has helped produce considerable bibliographical confusion, still to be found in the latest listings. In about 1751 each publisher issued two sets of six trio sonatas – thus 24 different pieces, all but one in three movements. Still in 1751, Walsh issued six two-movement harpsichord sonatas, probably to be counted as op.3 (the 12 trio sonatas, only the second set of which has an opus number, are mentioned on the cover as previously published). These sonatas also bear the notice 'Speedily will be published 12 solos for a violin and harpsichord'. Nothing is known that can be counted as op.4, but six violin solos make up op.5, so possibly another set of six, op.4, is lost. However, the one known copy of op.5 refers on its cover to six concertos for harpsichord or organ as having just been published. The only known set of such concertos is op.7, first advertised in January 1756. It may be that the surviving copy of op.5 is a 1756 reprint; Smith and Humphries date it speculatively as about 1753, but it should be noted against this that the set of six concertos, op.6, published in 1754, refers on its cover to the 12 trio sonatas and six harpsichord solos, but not to the violin solos. Ciampi also published three sets of concert arias, mostly to texts by Metastasio.

WORKS

OPERAS

dm – *dramma per musica*
ob – *opera buffa*

Da un disordine nasce un ordine (ob, G. Federico), Naples, Fiorentini, aut. 1737
La Beatrice (ob, Federico), Naples, Nuovo, carn. 1740
La Lionora (ob, Federico), Naples, Fiorentini, wint. 1742 [ov. and parti buffe by Logroscino, parti serie by Ciampi]
La Flaminia (dm), Naples, Nuovo, spr. 1743
L'Arminio (dm, F. Navarra), Naples, Fiorentini, aut. 1744
L'amore ingegnoso (ob, A. Palomba), Naples, Fiorentini, aut. 1745
Artaserse (dm, P. Metastasio), Palermo, S Cecilia, 1747
L'Adriano (dm, Metastasio), Venice, S Cassiano, carn. 1748, *I-MOe*; rev. as Adriano in Siria, London, King's, 1750, Favourite Songs (London, 1750)
La scuola moderna, ossia La maestra di buon gusto [after G. Cocchi: La maestra] (ob, C. Goldoni), Venice, S Moisè, aut. 1748; rev. as La maestra, London, King's, 28 Feb 1749; as La maestra di scola, Verona, aut. 1749 [parti buffe by Ciampi, parti serie by Cocchi]
Bertoldo, Bertoldino e Cacasenno (ob, Goldoni), Venice, S Moisè, ?26 Dec 1748, *MOe*; as Bertoldo in corte (int), Paris, 1753, *F-Po*; as Bertoldino alla corte del rè Alboino (int), Potsdam, Sanssouci, 1754, as Bertoldo, Bertoldino e Cacasenno alla corte del rè Alboino, London, Covent Garden, 1755, *B-Lc**; Favourite Songs (London, 1755 and 1762)
La favola de' tre gobbi (int, Goldoni), Venice, S Moisè, carn. 1749, *F-Pn*; rev. as I tre gobbi rivali, Potsdam, Sansouci, 1754; as Li tre gobbi rivali amanti di Madama Vezzosa, Venice, aut. 1756; as Les trois bossus, Paris, Jan 1762; as I tre gobbi innamorati, Parma, carn. 1773; as Li tre difettosi rivali in amore (lib rev. S. Prettini), aut. 1782
Il negligente (ob, Goldoni), Venice, S Moisè, aut. 1749; rev. London, King's, 1750; as Il trascurato, Lodi, 1751; *D-Wa*, Favourite Songs (London, 1750)
Il trionfo di Camilla (dm, S. Stampiglia), London, King's, 31 March 1750, Favourite Songs (London, 1750)
Didone (dm, Metastasio), London, King's, 5 Jan 1754, Favourite Songs (London, 1754)
Catone in Utica (dm, Metastasio), Venice, S Benedetto, 26 Dec 1756, *A-Wn*
Il chimico (ob), Venice, S Samuele, carn. 1756–7, *I-Fc*
La clemenza di Tito (dm, Metastasio), Venice, S Moisè, carn. 1756–7, *I-Gl, Mc, MAav, P-La* (1759, Reggio nell'Emilia)
Arsinoe (dm, G.B. Galliani), Turin, Regio, carn. 1758, *P-La*
Gianguir (dm, A. Zeno), Venice, S Benedetto, 26 Dec 1759
Amore in caricatura (ob, Goldoni), Venice, S Angelo, 18 Jan 1761, *La*
Antigona (dm, G. Roccaforte), Venice, S Samuele, April 1762
L'Arcadia in Brenta (ob, Goldoni), ?Bonn, ?1771
Arias in: Gli tre cicisbei ridocoli, 1749; Le caprice amoureux, ou Ninette à la cour, 1755; Les amants trompés, Paris, 1756; Tolomeo, 1762; La finta oposa, 1763; The Maid of the Mill, 1765; The Summer's Tale, 1765; Lionel and Clarissa, 1768; The Captive, 1769; The School for Fathers, or Lionel and Clarissa, 1791
Arias, duets etc.: *GB-Lbl, I-Bc, Gl, Mc, Nc, Tf, Vqs*

OTHER WORKS

Secular vocal: Arie 8 (Metastasio), 1v, str, bc (London, 1751); Arie 6 (4 by Metastasio) (London, ?1754); 6 arie con recitativi accompagnate (Metastasio), 1v, str, bc (London, ?*c*1754); solfeggios, S, bc, *I-Gl, Rsc*
Orats: Bethulia liberata (?Metastasio), Venice, 1747; Christus a morte quaesitus et in Calvario inventus, Venice, 1748; Vexillum fidei, Venice, 1759; Virgines prudentes et fatuae, Venice, 1760
Sacred: Missa solemnis, 4vv, 1758, *D-Bsb*; Ky-Gl, *Dkh*; Te Deum, 4vv, 1758, *Dkh, Dl*; Salve regina, 4vv, *A-Wn*; at least 15 motets, listed in Hansell
Inst, all pubd London: 24 sonatas, 2 vn, bc (?1751): D, G, C, C, A, D as op.1, G, D, C, A, D, G as op.2 [pubd by Walsh], and A, D, B♭, g, E, C as op.1, G, C, d, E♭, F, F as op.2 [pubd by Johnson]; [6] Sonate, hpd (1751); 6 Concertos, ob/fl, str, bc, op.3 (n.d.); 6 Concertos, fl/ob, str, bc, op.4 (?1753); 6 Solos, vn, bc, op.5 (?1756); 6 Overtures in 9 Parts, 2 ob, 2 hn, str, bc, op.*5bis* (?1757); 6 Concertos in 6 Parts, 3 vn, va, bc (hpd, vc), op.6 (1754); 6 Concertos, org/hpd, str, op.7 (1756); A 10th Favourite Opera Overture, str, hns (1764)

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DENNIS LIBBY/SASKIA WILLAERT (text)
JAMES L. JACKMAN (work-list)

Cianchettini, Pio (*b* London, 11 Dec 1799; *d* Cheltenham, 20 July 1851). English pianist and composer. He was the son of the Bohemian pianist Kateřina Dusíkova and Francesco Cianchettini of Rome, head of the London music publishing firm Cianchettini & Sperati; he was a nephew of J.L. Dussek. At the age of five he appeared in London as an infant prodigy; when he was six he toured Germany, Holland and France with his father, and at the age of eight he was reported to be proficient in four languages. When he was ten he composed various works, including a concerto, which he played in London. He composed for and directed the concerts and tours of Angelica Catalani. He also composed and published a Benedictus, a cantata to Milton's *Paradise Lost*, 60 Italian catches and other vocal and piano music.

M.C. CARR/KEITH HORNER

Cianchettini, Veronica. *See* DUSSEK family, (4).

Ciaramella (It.). *See* SHAWM. *See also* BAGPIPE, §7(iii).

Ciaula, Mauro. *See* CHIAULA, MAURO.

Cibber [née Shore], **Catherine** (*b* London, bap. 24 Oct 1669; *d* Knightsbridge, London, 17 Jan 1734). English soprano and actress. She was the daughter of the trumpeter Matthias Shore. According to Hawkins she was 'a very beautiful and amiable young woman, whom Purcell taught to sing and play on the harpsichord'. After her marriage to the actor Colley Cibber in May 1693 she appeared on stage for a few years. She sang Purcell's 'Then follow brave boys to the wars' in the second part of Thomas D'Urfey's *The Comical History of Don Quixote* (May 1694), with her brother John playing trumpet obbligato. According to their daughter Charlotte (later Mrs Charke), Cibber fell in love with her after hearing her singing to her own accompaniment, and he wrote a part for her which used this double skill in his *Woman's Wit* (1697). Their son Theophilus (*b* 1703) was the husband of Handel's Mrs Cibber.

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OLIVE BALDWIN, THELMA WILSON

Cibber [née Arne], **Susanna Maria** (*b* London, bap. 28 Feb 1714; *d* London, 30 Jan 1766). English tragedienne and singer, sister of the composer THOMAS AUGUSTINE ARNE. As a child she studied singing with her brother Thomas. She made her singing début (as Miss Arne) at the Little Theatre in the Haymarket on 13 March 1732 in the title role of J.F. Lampe's *Amelia*, to extremely enthusiastic reviews, and on 17 May she sang Galatea in a pirated version of Handel's *Acis and Galatea*. During the next two years she sang in Arne's *Rosamond*, *The Opera of Operas* and *Dido and Aeneas*, the title role in J.C. Smith's *Teraminta*, and Venus in Charke's *The Festival*. She performed a minor role in Handel's *Deborah* on 20 March 1733, thus establishing a lifelong friendship with the composer. That same year her name appeared in the playbills offering entr'acte songs 'by popular demand' at the Haymarket. In 1734 she and her brother Richard were engaged as singers, and Thomas as composer, at Drury Lane, and on 5 April she gave a benefit concert for Charke at Hickford's Room. In the same year, she married Theophilus Cibber, son of the actor, dramatist and poet laureate Colley Cibber, who, recognizing in Susanna the makings of a great tragic actress, trained her for what was to become one of the most famous careers of a tragedienne of the 18th century. Mrs Cibber made her début as a dramatic actress playing the title role in Aaron Hill's *Zara* (1736) and was widely acclaimed. She also played Shakespearean roles. A much noted dispute with Kitty Clive over the part of Polly in *The Beggar's Opera* inspired a satire, *The Beggar's Pantomime, or The Contending Columbine*. In 1738 her husband tried to sue her for adultery with a Mr William Sloper. The court documents reveal that Cibber had persuaded his wife into relations with their friend and then had the couple followed and their intimacies documented. Aware of Theophilus's collusion, the jury awarded only £10 of the £5000 that he had claimed. Susanna went into seclusion with Sloper and gave birth to their daughter, Susanna Maria (Molly).

Leaving London to flee the scandal, Susanna went to Dublin in autumn 1741 for a busy season at the Aungier Street Theatre with her good friend and mentor, the actor James Quinn. Quinn is reported among the fine company that visited her London house on Sunday evenings. Burney, referring to these evenings, wrote that he found himself 'in a constellation of wits, poets, actors, and men of letters', including, among others, Handel, Garrick and Arne. In Dublin, Cibber also sang in some of Handel's oratorios, including possibly *Acis and Galatea* and *Esther*, and certainly *Alexander's Feast*. She also sang in the première of *Messiah* (13 April 1742), and her emotional singing of 'He was despised' caused the Rev. Dr Delany to exclaim 'Woman, for this thy sins be forgiven thee'. On 21 and 28 July she sang a duo recital with her sister-in-law, the soprano Cecilia Arne (née Young). The Dublin notices were full of praise for Cibber for both her acting and her singing. Thomas Sheridan wrote:

> What then must [the mighty force of oratorical expression] be, when conveyed to the heart with all the superadded powers and charms of musick? No person of sensibility, who has had the good fortune to hear Mrs Cibber sing the oratorio of the Messiah, will find it very difficult to give credit to accounts of the most wonderful effects produced from so powerful an union.

Cibber returned to the London stage in autumn 1742 to perform at Covent Garden, adding many new dramatic roles to her repertory. She was also engaged by Handel for his oratorio season, creating the role of Micah in *Samson*. In 1744–5 she continued to sing for Handel, now at the King's Theatre in the Haymarket. Her roles included Jael (*Deborah*), Lichas (*Hercules*) and David (*Saul*), and she sang in *L'Allegro*, *Alexander's Feast* and *Messiah*. Handel wrote for her the part of Daniel in *Belshazzar*, but, due to illness (she suffered from recurring illness most of her life), she never sang the role. In 1744 she became Garrick's leading lady at Drury Lane, and their partnership and friendship (reflected in letters) continued until her death. From 1744 to 1765 she added numerous dramatic roles to her repertory and was, after Garrick, the highest paid Thespian in London.

Contemporary reviews, dedications, letters and poems all refer to her ability to affect the listener deeply. According to Burney, Handel 'was very fond of Mrs Cibber, whose voice and manners had softened his severity for her want of musical knowledge'. Burney also wrote that she 'captivated every hearer of sensibility by her native sweetness of voice and powers of expression'. She began her career as a soprano with a small voice that had considerable agility and range, but later the music written for her was in the contralto range.

She was buried in the north cloisters of Westminster Abbey. On the day of her death Covent Garden and Drury Lane closed their doors as a tribute to one of their finest actresses and singers. Garrick, upon hearing of her death, said: 'Then Tragedy expired with her'.

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MOLLY DONNELLY

Cibell [cebell, sebell]. An English musical form of the period 1690–1710 found in instrumental and vocal pieces. It derives from the 'Descente de Cybelle' in the first act of Lully's opera *Atys* (1676) in which there is a chorus with orchestral accompaniment, 'Nous devons nous animer d'une ardeur nouvelle', in praise of the goddess Cybele. How and why this became popular in England has not been ascertained, but its melody became known as the 'Old Cibell' and is found arranged for oboe in *The Sprightly Companion* (RISM 1695[14]) by John Banister (ii) and in other sources. At least two songs were written as contrafacta to it: *Lard, how men can claret drink* and *Pray now, John, let Jug prevail*. Purcell's *Trumpet Tune, called the Cibell* (Purcell Society Edition, vi, 27) was clearly modelled on Lully's chorus, as apparently was a cibell by Gottfried Finger; but others (by Henry Morgan, Jeremiah Clarke (i) and Robert King) take the piece by Purcell as their starting-point and are thus parodies of a parody.

True cibells are in duple metre with phrases beginning and ending at the half bar, as in the gavotte. They are characterized by comparatively frequent episodes in which the bass has running figures in crotchets and quavers, either unaccompanied or, in keyboard cibells, with simple chords functioning as the realization of an imaginary figured bass. A strongly marked anapaestic rhythm is a feature deriving from Purcell's parody rather than from Lully's original. Thurston Dart's article 'The Cibell' (*RBM*, vi, 1952, pp.24–30) includes a thematic index of 21 cibells.

MICHAEL TILMOUTH

Cibot, Noel. *See* CYBOT, NOEL.

Ciccarello, Nuntio (*b* ?Cerreto, nr Naples, ?1585–90; *d* ?Naples, after 1611). Italian composer. His only known music, *Primo libro de' madrigali a quattro voci* (Naples, 1611), is dedicated to Fabio Carrafa, brother of the Duke of Maddaloni, Martio Carrafa; he mentioned that every day he sang and had his compositions sung for the Carrafa family. His madrigals have short syllabic phrases, a great many of which are repeated, occasionally to new words. This, plus his *Lidia, ti lasso, ahi lasso*, which is in part modelled on G.D. Montella's setting of the same Marino poem, suggests that Montella may have taught him. The collection also includes settings of poems by Guarini and Francesco Contarini.

KEITH A. LARSON

Ciccolini, Aldo (*b* Naples, 15 Aug 1925). French pianist of Italian birth. At the age of 15 he received a first prize in piano at the Naples Conservatory in the class of Paolo Denza, a former student of Busoni. In 1942 he made his local début, playing Chopin's F minor Concerto, and in 1947 he became the youngest musician until then to hold the post of piano professor at the Naples Conservatory. Subsequently he won a number of international piano prizes, including the S Cecilia prize in Rome in 1948 and first prize at the Marguerite Long-Jacques Thibaud Competition in Paris in 1949, the year of his move from Italy to France. He made his New York début in 1950 and has since performed throughout the world. From 1971 to 1989 he taught at the Paris Conservatoire. His early recordings of Satie have not been surpassed for their insight and panache; he is also a noted interpreter of Debussy and Saint-Saëns. In his most recent recordings he has concentrated on Viennese masters, and has given musicianly accounts of many of Mozart's works and of the last five sonatas of Beethoven.

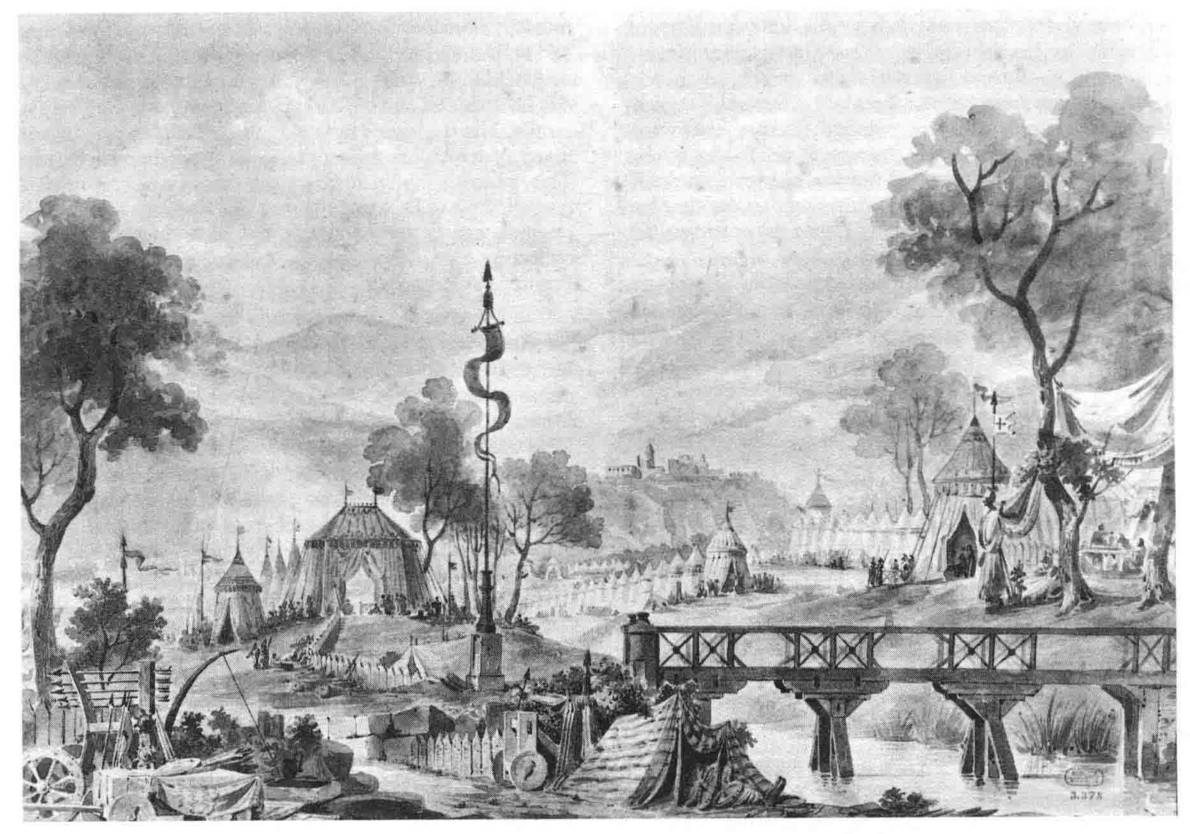
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DOMINIC GILL/CHARLES TIMBRELL

Ciccolino. *See* RIVANI, ANTONIO.

Ciceri, Pierre-Luc-Charles (*b* Saint-Cloud, 17 Aug 1782; *d* Saint-Chéron, Seine-et-Oise, 22 Aug 1868). French stage designer and painter. After his training as a singer at the Paris Conservatoire was broken off because of an accident, he began in 1802 to take instruction in drawing and painting from the architect and stage designer F.J. Belanger. By 1805 he had entered the Paris Opéra studio as 'peintre des paysages'; about 1816 he was accepted into the circle of 'peintres en chef' and after the death of Eugenio Degotti (1824) he was effectually head of this institution until 1847. He also worked as stage designer for other Parisian theatres, and was active in Kassel (1810), Saint-Cloud (1813) and London (1815). After an early phase in which he carried on the traditional forms of neo-classicism, culminating in the designs for Spontini's *Olimpie* (1819, with Degotti), he developed during the time of the Bourbon restoration a style of scenery design which reflected technical and economic developments and the discovery of national historical and cultural consciousness. It combined the progressive technique of gas lighting (first in *Aladin ou La lampe merveilleuse*, 1822, with L. Daguerre, music by Isouard and Benincori), and the effective use of the new panorama and the diorama (first used in *Alfred le Grand*, 1822, ballet, music by Gallenberg; see illustration) as well as the moving panorama (*La belle au bois dormant*, 1829, ballet, music by Hérold), with neo-Baroque mechanical effects (volcanic eruption in *La*



Design by Pierre-Luc-Charles Ciceri for Robert Gallenberg's ballet 'Alfred le Grand', Paris Opéra, 1822 (Bibliothèque et Musée de l'Opéra, Paris)

muette de Portici by Auber, 1828, after the model by Sanquirico in Milan), and the accurate, detailed depiction of historical epochs in stage scenery (e.g. Meyerbeer's *Robert le diable*; *see* PARIS, fig.20). Ciceri's effective scenography corresponded exactly with the intentions of Romantic music drama and it was above all due to his ability to conceive stage design as the integrating element of theatrical production that he became the dominating personality of Romantic stage art and the prophet of an age of 'spectacles purement oculaires' (Théophile Gautier, 1858). A commerical scenic studio founded by him in 1822, which made scenery for theatres at home and abroad, made a considerable contribution to the international fame of the style of setting developed in Paris.

Ciceri should not be confused with the American stage designer Charles Ciceri (*fl c*1794–*c*1837) who created the scenery for one of the first American operas, James Hewitt's *Tammanny or The Indian Chief* (John Street Theatre, New York, 1794).

See also OPERA, §VII, 5.

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MANFRED BOETZKES

Cicero, Marcus Tullius (*b* Arpinum [now Arpino], 3 Jan 106 BCE; *d* Caieta [now Gaeta], 7 Dec 43 BCE). Roman statesman, orator and man of letters. The hundreds of references to music in his writings (see Wille, 1967) include no comprehensive statement of theory; individual passages show that his usual eclecticism prevailed here as well. The Epicurean condemnation of music and of late Stoic musical theory by a philosopher well known to him personally, PHILODEMUS of Gadara, influenced his thinking; nevertheless, he occasionally used Platonic and Stoic doctrines. He accepted the view of Democritus and Epicurus that music is one of the fine arts, not a pursuit necessary for life (*Tusculan Disputations*, i.25.62); at the same time, the musical culture of Hellenic Greece seemed to him admirable (ibid., i.2.4).

Cicero's orations usually referred to the place of music in private life and for forensic purposes treated it as a sign of dissolute tendencies; but his treatises on rhetoric show a lively awareness of the rhythmic and melodic elements that entered into oratorical technique. The influence of Cicero's oratorical theory is most directly seen in the

Institutio oratoria of QUINTILIAN. Evidence of Cicero's views on fundamental points may be gained by comparison of his *Republic* and *Laws* with statements in the corresponding dialogues of Plato. Two passages have special importance: *Republic*, vi.9–29 on the music of the spheres (the 'Somnium Scipionis', preserved in the commentary of MACROBIUS AMBROSIUS THEODOSIUS, which enjoyed considerable influence in the Middle Ages), and *Laws*, ii.15.38–9 (cf ii.9.22) on the power of music, the beliefs of Plato about ethos (perhaps derived from DAMON) and the musical conservatism of the old Greek city-states. Cicero's *Republic* was known to ARISTIDES QUINTILIANUS, who referred to it explicitly in his *On music* (ii.6; he also seems to have known Cicero's oration *Pro Q. Roscio comoedo*), and Cicero was regularly cited as a musical authority in early medieval treatises such as those by MARTIANUS CAPELLA, REMY OF AUXERRE and REGINO OF PRÜM, and very frequently in later treatises of the 15th and 16th centuries.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Ciciliano (Old It.). *See* SICILIANA.

Cicognini, Alessandro (*b* Pescara, 25 Jan 1906; *d* Rome, 10 Nov 1995). Italian composer. He studied composition at the Milan Conservatory with Giulio Cesare Paribeni and Renzo Bossi, graduating in 1927. He first became involved in film music in 1936 with *I due sergenti* (dir. Enrico Guazzoni) and *Il corsario nero* (dir. Amleto Palermi) and settled in Rome. In the last decade of Fascist cinema he worked with many important directors, including Alessandro Blasetti, Augusto Genina, Mario Camerini, Camillo Mastrocinque and Carmine Gallone. The sentimental vein in his music, a sort of simplified echo of the operatic tradition, was well suited to these films, but, curiously, it survived intact in some of Vittorio De Sica's masterpieces of neo-realism (*Sciuscià*, 1946; *Ladri di biciclette*, 1948; *Umberto D*, 1952), to which it was ill-matched, as well as in his visionary fantasies (*Miracolo a Milano*, 1951; *L'oro di Napoli*, 1954; *Il giudizio universale*, 1961). Cicognini also wrote more convincing scores for the first examples of Italian film comedy, by Luigi Comencini, Dino Risi, and Mario Monicelli. In all, he composed for more than 100 films, but in 1965 abandoned the genre altogether. Other works include an opera, *Donna lombarda* (1933, Turin), a cantata, *Saul* (1932), and a Mass for five voices (1943). Cicognini was president of the Associazione nazionale compositori di musica cinematografica and director of the Reggio Calabria Conservatory from 1969 and the Brescia Conservatory from 1971. He was awarded a Nastro d'argento.

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SERGIO MICELI

Cicognini, Giacinto Andrea (*b* Florence, 1606; *d* *c*1650). Italian playwright and librettist, son of JACOPO CICOGNINI. He earned a law degree from the University of Pisa in 1627, and from 1640 to 1645, in Florence, he regularly assisted G.B. Ricciardi (also a Tuscan poet and playwright) with his legal problems. During much of his residency in Venice, Cicognini was employed as secretary to Francesco Boldieri, who managed the Venetian priory of the Knights Hospitaller of St John of Jerusalem. Like his father, Jacopo Cicognini (1577–1633), Giacinto Andrea achieved fame as a playwright; he produced works in every dramatic genre, including tragedies, comedies, sacred comedies and opera librettos. One of the most important figures in 17th-century Italian drama, he fused comic and tragic elements and, also like his father, introduced Spanish influence, drawing on the works of authors such as Calderón de la Barca and Tirso de Molina. Cicognini's first libretto, *Il Celio*, appeared in Florence in 1646 with music by Sapiti and Baglioni. That same year he moved to Venice, where his remaining librettos were written and originally staged. He participated in the meetings of the Accademia degli Incogniti, whose members shaped the direction of Venetian opera during the 1640s. Two of Cicognini's operatic works, *L'Orontea* and *Il Giasone* (both 1649, with music by Lucio and Cavalli respectively), were the most popular of the century; they were performed throughout Italy for more than three decades, and *L'Orontea* was presented in Innsbruck (1656, music by Cesti), Hanover (1678) and Wolfenbüttel (1686). His works were discussed by literary critics such as G.M. Crescimbeni and Stefano Arteaga. Cicognini's librettos are known for their intermingling of comic, satiric and tragic elements, their comic characterizations and their variety of verse forms. The libretto *Gl'amori di Alessandro Magno, e di Rossane* was completed by an unidentified author after Cicognini's death and was subsequently set to music by Lucio (1651), Ferrari (1656), G.G. Arrigoni (*c*1657–8) and Boretti (1668, as *Alessandro Amante*). A modern edition of the libretto for *Giasone* is included in the anthology *Libretti d'opera italiani* (ed. G. Gronda and P. Fabbri, Milan, 1997).

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BETH L. GLIXON

Cicognini, Jacopo (*b* Castrocaro, nr Forlì, 27 March 1577; *d* Florence, 27 Oct 1633). Italian playwright, poet and actor, father of GIACINTO ANDREA CICOGNINI. In 1586–7 he was enrolled at the Compagnia di S Antonio da Padova in Florence. By 1600 he had received a diploma in law, from Pisa. From 1601 to 1615 he served various aristocratic patrons in Rome, although he made frequent appearances in Florence during this period. In 1605 he married the Florentine Isabella di Domenico Berti and in 1611 he apparently began his various collaborations with Jacopo Peri, who in that year reported the completion of the music for one of Cicognini's librettos, probably *Adone*. After a brief period of service for Cardinal Capponi at Bologna in 1614, he apparently lived in Florence until his death by suicide in 1633. In 1618 the Florentine carnival activities included his texts for *Andromeda*, an elaborate *intermedio* with music by Domenico Belli. Another of his secular works, *La finta mora* (published in 1625), was performed with musical *intermedi* by Filippo Vitali in 1623. Of special interest are his *rappresentazioni sacre* with musical *intermedi*, produced for the Compagnia dell'Arcangelo Raffaello, which he joined in 1622, and the Compagnia di S Antonio da Padova. For S Antonio da Padova he wrote *Il martirio di S Agata* (performed in 1622 and published in 1624) with music by G.B. da Gagliano and later additions by Francesca Caccini; *Il martirio di Santa Caterina* (performed in 1627) with music possibly by F. Caccini; and *Trionfo di David* (performed in 1629 and published in 1633) with music by Agnolo Conti. For Arcangelo Raffaello he revised and expanded Giovammaria Cecci's *La benedittione di Jacob* (performed in 1622), and he wrote *Il gran natale di Christo salvator nostro* (performed in 1622 and published in 1625) and *La celeste guida o vero l'arcangelo Raffaello* (performed in 1623 and 1624 and published in 1625). The music for all three works produced for the Compagnia dell'Arcangelo Raffaello was provided by G.B. da Gagliano and Jacopo Peri. Florentine records indicate productions of additional texts by Cicognini in the confraternities and at court (some now lost) which very likely included music (see Harness). Cicognini also provided texts for short sacred dialogues with music, the most notable being *Coro d'anime del Purgatorio* for All Saints' Day 1622. For all of Cicognini's texts known to have been set to music, very little music is known to have survived; an exception is a chorus from *Il gran natale di Christo salvator nostro* in G.B. Gagliano's *Varie musiche*, 1623. His plays, treating both sacred and secular subjects, followed Italian theatrical genres of the late 16th century, although in the preface to his *Trionfo di David* he acknowledged the influence of Lope de Vega, with whom he had corresponded. He produced numerous collections of poetry, which often reflect the style of his friend and colleague Chiabrera.

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WILLIAM V. PORTER

Ciconia, Johannes (*b* Liège, *c*1370; *d* Padua, between 10 June and 12 July 1412). Franco-Flemish composer, active principally in Italy. More music by him survives, with more stylistic variety, than by any other composer active around 1400.

1. Life. 2. Music: (i) Secular works (ii) Motets and Latin contrafacta (iii) Mass settings. 3. Theoretical works.

1. LIFE. In two Paduan documents Ciconia identified himself as the son of a Johannes Ciconia of Liège, but although his Paduan career has been extensively researched, first by Suzanne Clercx and more recently by Anne Hallmark, his pre-Paduan years are less well documented. The existence of several clerics from Liège with the same name has given rise to various hypotheses explaining his whereabouts and early training. The composer's career was first conflated by Clercx with that of his father, owing to the identity of their names. The possible error was first pointed out by Fallows (1976), following an earlier suggestion by Heinrich Besseler: the Johannes Ciconia who was born in about 1335 could only have composed the surviving music attributed to Ciconia if he reached an advanced age, to judge from the style of the works and the likely dates of the manuscripts that transmit them. This led Fallows to a passage in a liégeois chronicle that stated that the descendant of a noble family, 'une filhe mal provee', had produced 'pluseurs enfans natureis de saingnor Johan de Chywongne, canonne de Saint Johan'. The composer was then identified as a *duodenus* documented in 1385 at the collegiate church of St Jean l'Evangéliste in Liège. He was thus presumably born in about 1370, although no confirming documentation has come to light. Clercx vigorously refuted this, furthermore identifying the father of her canon/composer as another Johannes Ciconia, a fur trader documented up to the 1350s, but this did not resolve the principal questions regarding the style of the surviving music. Other members of the larger Ciconia family held canonicates at St Jean, including a Guillelmus (*d* by 1417) and another Johannes (documented until at least 1423).

If we accept the hypothesis of a Ciconia father and son, the composer's musical education and apprenticeship is still to be explained, for at the start of his Paduan years Ciconia already reveals a solid musical preparation and, above all, a remarkably deep knowledge of Italian genres and styles of the Trecento. Where, therefore, may one

imagine that his musical career developed during the last decade of the 14th century?

A partial answer was presented by Nádas and Ziino, who recognized elements that would place Ciconia, if only briefly, at the Visconti court at the very end of the 14th century. Among these are references to heraldic Milanese-Pavian devices in *Una panthera* (previously linked to the city of Lucca), *Le ray au soleyl* and *Sus une fontayne*, also supported by French-Italian and Ars Subtilior musical features. Moreover, documents from the Vatican Archives show that Ciconia was in Rome for some of the 1390s. A letter from Pope Boniface IX dated 27 April 1391 presents the information that a *clericus* by the name of Johannes Ciconia, the illegitimate son of a priest, served as *clericus capelle* of cardinal Philippe d'Alençon, who had travelled to northern Europe as a papal legate. This Johannes Ciconia, who had obtained a papal dispensation for his *defectus natalicium*, as well as an expectative of a prebend at the church of the Holy Cross in Liège, was now granted the possibility of pursuing his ecclesiastical career, the right to hold more benefices and, more important, allowed never again to have to mention his illegitimate birth. A document from July 1391 makes it clear that the *clericus* Ciconia did indeed follow Philippe's household from Liège back to Rome, where he was present as a witness at the cardinal's titular church, S Maria in Trastevere.

The new Roman documents associated with Cardinal d'Alençon appear to fill the biographical void for Ciconia, providing a possible context for a liégeois musician seeking a career in Padua in the early years of the 15th century. The notion that Ciconia had lived in Italy – at Rome – prior to his Paduan years is attractive from a number of standpoints, both biographical and musical. First and foremost, the important status of the liégeois cleric in the cardinal's household merits particular attention: he was a *clericus capelle*, a position in the cardinalate and papal chapels of the period that was most often filled by young musicians who eventually became fully fledged *capellani capelle*. There is no question that some distinguished musicians served in Alençon's chapel, among them Guillelmus de Hildernisse and Johannes Sapiens, who later also became singers in the papal chapel; thus one can seriously consider the Johannes Ciconia in Rome as having had a connection with the musical functions of the chapel.

Some details of Philippe d'Alençon's life are also noteworthy: he was a member of the French royal family, whose brilliant ecclesiastical career seemed to emphasize the tremendous political stroke of his appointment as one of Urban VI's new cardinals of Roman obedience in 1378. As a powerful member of the curia he travelled extensively as papal legate, and his legations to northern Europe resulted in a notable expansion of his *familia*, with the presence of numerous clerics from Germany and the Low Countries, especially Liège. Among his tasks in Italy was the governance of the Patriarchate of Aquileia, during which period he sought the allegiance of the Carrara family of Padua, where he resided during the mid-1380s, governing as well the monastery of S Giustina until his death in 1397. In fact, Ciconia could have owed his first contacts with Padua and the Carrara to the cardinal.

The dating of the composer's works and the manuscript sources that carry them also support the hypothesis that Ciconia was in Rome for some period of time in the 1390s, perhaps even until the death of his patron. It is true that most of his securely datable works are from his Paduan years, but at least a few, among them settings of Italian texts, may have been composed, and entered the manuscript tradition, quite early on in Rome and its environs during the 1390s and the early years of the Quattrocento. This hypothesis would, moreover, allow us to account for works otherwise unclear in terms of dating and provenance.

Notable among them is the motet *O virum omnimoda*, one of the most puzzling in the Ciconian canon, clearly intended as a celebration of St Nicholas Peregrinus, patron saint of the southeastern city of Trani. Given the well-circumscribed local veneration of this saint, and the presence in the Roman curia of Trani's bishops in the 1390s, Rome – if not Trani – appears to be the most likely place to have celebrated the tercentenary of his death and/or canonization (1094), possibly prompted by the coincidence of the appointment of the new bishop of Trani, Jacobus Cubellus, in 1394. Another early work may be the troped Gloria *Suscipe Trinitas* (no.7), whose plea to the Trinity to restore Christian unity need not necessarily apply to the threefold Schism; in fact, it appears to be a product of the many early Roman efforts to end the Schism, with roots in rigorous theological reasoning aired by important political and cultural voices – among them that of Philippe d'Alençon (Di Bacco and Nádas, 1998).

A period of Roman residence would also help to explain the reciprocal influence between Ciconia and the papal scribe, singer and composer Antonio Zacara da Teramo – seen in particular in the Gloria-Credo pair nos.3–4, influenced by Zacara's Gloria 'Micinella' and Credo 'Cursor', and in similar contrapuntal and declamatory techniques observed in a number of their Italian songs. Rather than a possibly brief contact between the two composers at Padua at the end of the first decade of the 15th century, occasioned by the movements of the Italian papal chapels in the years surrounding the Council of Pisa, a longer relationship in a common ambience within the city of Rome is entirely consistent with the styles of their compositions and their manuscript distribution. Two examples of musical sources emanating from the orbit of the Roman popes and containing the works of Zacara and Ciconia are the manuscripts *I-GR* 197 and *PL-Wn* 378.

From Rome Ciconia surely moved to Pavia, where he spent some time at the court of Giangaleazzo Visconti; among several works that can be associated with the Visconti, the madrigal *Una panthera* has been dated in May or June 1399, for the visit of Lazzaro Guinigi of Lucca to Pavia to secure an alliance with Giangaleazzo (Nádas and Ziino).

On 11 July 1401 Ciconia was appointed by the archpriest of Padua Cathedral, Francesco Zabarella, to a benefice in the church of S Biagio di Roncalea; three days later Ciconia was also granted a chaplaincy in the cathedral. With the support of Zabarella, a noted legal scholar who later became Archbishop of Florence and an influential cardinal, Ciconia assumed a professional career as a musician, as *cantor et custos* of Padua Cathedral, beginning as early as April 1403 and holding the position until his death. In addition to these positions, in March 1402 the chapter of Padua Cathedral granted Ciconia the office of *mansionarius* and the benefice attached to it. He

was granted other benefices at S Fidenzio in Meliadino (21 June 1404), S Lorenzo in Conselve (by 8 June 1405), S Pietro in Valdastico (1406) and S Giovanni de Ospedaletto (resigned in 1409). It is still not clear whether Ciconia was ever ordained priest or truly became a canon of Padua Cathedral, since in extant documentation both qualifications appear only inconsistently and are sometimes crossed out. In this period Ciconia wrote some outstanding motets and secular songs, for Francesco Zabarella, his most important mentor and patron, and for the Carrara family, the secular and ecclesiastical rulers of the Paduan state. On 10 June 1412 Ciconia witnessed a final document; on 13 July Luca da Lendinara was appointed *cantor* of Padua Cathedral 'per mortem M. Johannis Ciconie'.

2. Music.

(i) Secular works. Ciconia's secular works are diverse in genre (madrigal, virelai, ballata, canon), language (French, Italian, Latin), and above all in the wide range of musical stylistic features. Most survive, many uniquely, in the fragmentary Lucca manuscript (see Nádas and Ziino), which contains repertory from both the Pavian and Paduan courts of the years around 1400 and was probably compiled in Padua during Ciconia's lifetime. Other manuscripts are widely distributed, with often unclear transmission patterns; some of the songs survive in widely differing versions.

Ciconia's authorship is now confirmed for several works previously thought to be doubtful (in Bent and Hallmark, eds., PMFC, xxiv, 1985). New leaves belonging to the 'Mancini' Codex provide an attribution and an incomplete contratenor for *Merçé, o morte*, which brings this piece even closer in style to *O rosa bella* and *Ligiadra donna* (see D. Fallows, review of Nádas and Ziino), with their sequential text repetitions and rhythmic imitations. The new leaves also strengthen the attribution of unascribed pieces (hitherto treated as doubtful) copied below ascribed ones: *Ave vergene*, *Chi vole amar*, *Gli atti col dançar*, *Le ray au soleyl* and *Poy che morir* can now be confirmed; doubt remains about *Amor per ti sempre*. Fallows also very tentatively attributes *O bella rosa* and *Fugir non posso* to Ciconia (Fallows, 1992 and forthcoming). The Boverio fragment (*I-Tn* T.III.2) provides a fragmentary third voice for the still doubtful *Non credo, donna*, unattributed but cited together with three secure Ciconia works in Prudenzani's *Il saporetto*. There is little support for Clercx's proposal of the ballata *O donna crudele*; *Deduto sey* is confirmed as a work of Zacara (Caraci Vela, 1997).

The stylistic range between and even within genres is wide. Most extreme is the contrast between the two French-texted virelais, unlike anything else by Ciconia. *Aler m'en veus* appears also as a Latin contrafactum, *O beatum incendium*. Although the French text seems to be the original, the close unison imitations are musically italianate. By contrast *Sus une fontayne* cultivates the proportional complexities of French notation around 1400, paying homage to Philippus de Caserta by incorporating three-voice quotations from the beginnings of three of his ballades, *En remirant*, *En atendant souffrir* and *De ma dolour*. Avignon had been proposed as the locus of this tribute by Ciconia, but the fountain image was a principal emblem of the Visconti court where both composers spent time. Strohm has shown that Giangaleazzo's court at Pavia (1378–1402) must have been the principal centre for the cultivation of the musical Ars Subtilior in Italy in the late Trecento, the manuscript *I-MOe* α.M.5.24 being its main repository, with connections to the Chantilly Manuscript; it is no longer necessary to assume direct transmission of French repertory through Avignon. The canon *Le ray au soleyl*, unique in style and form, has been dated in the 1390s on the grounds of its references to the heraldry of Giangaleazzo Visconti ('soleyl', 'tortorelle', 'A bon droyt'). Ciconia may have written both *Sus une fontayne* and *Le ray au soleyl* at the Visconti court.

A solution has yet to be found for Ciconia's other canon, *Quod jactatur*, probably written in Padua. Cryptic instructions suggest a canon three-in-one at intervals of a fifth, but unacceptable dissonance arises beyond a two-voice canon.

The ballata *Con lagreme bagnandome* is headed in one manuscript 'Ballata fatta per messer franciescho singnior di padova' (incorrectly reported in most secondary literature). It may be that it was written in honour of Francesco 'il Novello' Carrara of Padua, who died in 1406, when the discredited Carrara family could not be publicly mourned (Nádas and Ziino; Fallows, 1992). (Francesco 'il Vecchio' died a prisoner of Giangaleazzo Visconti in 1393 and was given a magnificent funeral; Ciconia's future patron Zabarella gave the oration, but this may be too early to assume Paduan connections for Ciconia, who was probably in Rome or Pavia then.)

The four Italian madrigals form a stylistically coherent group, with characteristics of the late Trecento madrigal, including fully Italian notation. Several carry textual clues to their provenance: *Una panthera* refers to the armorial beast and mythical founder of the city of Lucca, where Ciconia is not known to have had any associations. Nádas's reading of the text (Nádas and Ziino) interprets references to Mars and Jupiter as to Giangaleazzo Visconti, offering military and civil protection to Lucca (the panther). *Caçando un giorno* and *I cani sono fuora* mix hunting imagery with veiled references possibly to the Carrara family. *Per quella strada* refers to 'un carro . . . abrasato' and 'carro triumphal', the red bullock cart of the arms of the Carrara. It may mark the return of Franceso Carrara 'il Novello' to Padua from exile in 1390 or his receipt of the title 'imperial general' from the Holy Roman Emperor in 1401.

The secular works and especially the madrigals contain many specifically Italian features of notation and rhythm, triplets within the beat and local syncopations, features that could only have been learnt in Italy. In other cases, Italian features of rhythm once present to some degree have been masked by 'translation' into French notational dress, with rhythmic features current in northern Italy about 1400.

Ciconia may have written some of the texts that he set to music, including some or all the motet texts. For texts attributable to poets younger than Ciconia (see Fallows, 1999), the settings would have to date from his last decade, giving further support for a 1406 dating of *Con lagreme* (like *O rosa bella*, which may be by Giustiniani). The beginnings of a chronology emerge from the evidence for text authorship and the pieces for Visconti and the Carrara: *Una panthera*, *Sus une fontayne* and *Le ray au soleyl* must now date from the Visconti court in the late 1390s, *Per quella strada* and perhaps also *Caçando un giorno* and *I cani sono fuora* from Carrara circles from

about 1401 to 1405, *Con lagreme* for the death of Francesco Carrara 'il Novello' in 1406, *O rosa bella* (and maybe also *O bella rosa*) in the Paduan decade. *Ligiadra donna* is probably as late as can be balanced with the birthdate of its poet, Brocardo, and Ciconia's death.

(ii) Motets and Latin contrafacta. The recognition of a distinctively north Italian tradition of motet composition in the 14th century has provided a context and background for Ciconia's motet style (Bent, 1984). The typical Italian motet has two upper voices of equal or nearly equal range, with the same or different texts, and with imitation and interplay between them. They are accompanied by a free tenor, and the final cadence is typically 10-6-12-8 on F or D. One antecedent is the anonymous *Marce marcum* (for the doge Marco Corner, 1365–8; ed. in PMFC, xiii, 1987, no.44), which shares with Ciconia's motets an opening in echo imitation, two equal-range cantus voices with the same text over a freely-composed tenor – features that distinguish them from the French tradition, though a fusion with French features of style and notation was conspicuous in the Veneto in the first third of the 15th century.

The motets nos.12–19 present no problems of authenticity. All are ascribed to Ciconia and/or incorporate his name as supplicant and composer in their texts. Five are unique to the manuscript *I-Bc* Q15. Most are dedicatory or occasional pieces referring to Padua or Venice. *O felix templum jubila* honours Stefano Carrara, illegitimate son of Francesco Carrara 'il Novello' and administrator of the Paduan see from 1396. It may celebrate the dedication of an altar to St Stephen in Padua Cathedral by Stefano Carrara in 1400 (Clercx, 1960), or more likely celebrate or postdate his assumption of the bishopric on 10 April 1402. Two more honour successive bishops of Padua, Albano Michiel (1406: *Albane, misse celitus*) and Pietro Marcello (1409: *Petrum Marcello venetum*). Only in *O felix templum* is there any diminution in the lower parts; the isorhythm is not of a common French kind, as each statement of the talea is followed by a version in diminution (3:1) before the next talea is presented for the same treatment. But overall the second half of this motet, as also of nos.16, 18, 19, 20 and 21, is simply a rhythmic replication of the first half, requiring none of the advance planning of a French motet with tenor diminution. All these motets are conceived from the top parts down, the tenor being a freely-composed accompanying part and not a pre-existing chant tenor. The isorhythmic and non-isorhythmic designations used in the complete edition of Ciconia's works (PMFC, xxiv) imply too strong a link with French techniques, especially for *Doctorum principem*, where a single notated tenor is read successively in different mensurations and hence slightly different rhythms.

The two texts of *Venecie, mundi splendor/Michael, qui Stena domus* honour Venice and Michele Steno, doge from 1400 to 1413. Ciconia's Paduan career weakens the case for this motet being inaugural; it was more likely for Padua's formal surrender to Venice on 3 January 1406. Ciconia composed two motets for his patron Francesco Zabarella. *Ut te per omnes celitus* addressed to Francesco Zabarella's patron saint Francis, intercedes for him as a great teacher and Paduan lawyer, and prays also for the Franciscan order. *Doctorum principem* praises Zabarella directly as 'prince of teachers' and 'nourisher of the clergy', alluding to music. No reason remains for Clercx's datings of these pieces at 1390–97 and 1406–9 respectively, though as the outer limits of Zabarella's teaching career in Padua they must also fall within Ciconia's nearly co-terminous composing career. *O Padua, sidus preclarum* resists dating; it refers to Antenor, the mythical founder of the city, and absence of reference to Venice may suggest that it precedes the 1405 conquest.

One possible exception to the general pattern of the motets' genesis in Padua in the years 1401 to 1412 is *O virum omnimoda*, honouring St Nicholas of Trani (canonized 1094). Also known as Nicholas Pilgrim ('Nicholaus peregrinus' in the motet), he was a pious and simple-minded Greek shepherd boy obsessed with the Kyrie eleison, which he continuously intoned (the 'Miserere nobis, Domine' obsessively repeated in *I-Bu* 2216). A possible occasion for the composition of Ciconia's motet would be the 300th anniversary of St Nicholas's canonization, but this has unexplored implications for the dissemination of Veneto motet style.

Motets nos.20 and 21 are anonymous and incomplete, each having only its second cantus and tenor parts. They have topical and manuscript links to Padua during Ciconia's lifetime and share some features of his style. *Padu. . . serenans* (reading uncertain) honours Andrea Carrara, brother of Stefano, as abbot of S Giustina in Padua, a post that he held in effect from 1402 until his death in 1404. *O proles Hispanie* celebrates St Anthony of Padua. A fragmentary Veneto motet on St Cristina can also be cautiously attributed to Ciconia (Bent, 1984).

Of the three Latin pieces, at least two are contrafacta of songs, and have *ouvert–clos* endings. *O beatum incendium* also survives with the French text *Aler m'en veus*. Earlier hypotheses about the madrigalian *O Petre, Christi discipule*, likewise for two equal low voices without tenor, and with a sacred Latin text, are superseded by the suggestion (in Di Bacco and Nádas, 1998) that it is addressed to Pietro Filargo (antipope Alexander V) on behalf of Pietro Emiliani whom he appointed, at the council of Pisa in 1409, to the bishopric of Vicenza (Bent, 1998).

Clercx's proposed connection between the Gloria-Credo pair nos.3–4 and the anonymous 'motet' *Regina gloriosa* (really a virelai or ballata contrafactum) rested too heavily on the use of a cliché common to many works of the period, leaving no good reason to attribute it to Ciconia.

(iii) Mass settings. All the surviving Mass movements attributed to Ciconia are Glorias and Credos. Glorias outnumber Credos as they do in contemporary sources, which present very few settings of the Kyrie, Sanctus and Agnus. Nos.1–2 and 3–4 form indisputable Gloria-Credo pairs. Nos.1 and 2 share general style, technique and musical material, as well as being adjacent in manuscripts. These attractive movements have equivalent activity and texting in all voice-parts. The unique repetition and hocket of the word 'pax', heard six times after 'Et in terra', may relate to specific curbs on this inflammatory word by the Visconti in 1409 or even to the papal Schism. Musical resemblances of form, tenor and tenor treatment, and manuscript placement link nos.3 and 4; their connection with the Gloria 'Micinella' and Credo 'Cursor' of Antonio Zacara da Teramo was first noted by Layton. Three-voice writing, with or without alternating duets, is the norm for Ciconia's Mass music. The only four-voice pieces are nos.3–4 and no.6; in the latter the contratenor

is contrapuntally and rhythmically ancillary. The Gloria no.5 has undergone interesting revisions to make it more sectional. Its long Amen (present only in *I-Bc* Q15) uses an extra, diminished statement of the lower parts, the only form of isorhythm or diminution in Ciconia's Mass music. The long Amens of nos.1, 2, 3, 5, 6, 7, 8, 9 and 10, some of them unique to *Bc* Q15, all have strongly Ciconian features. Two other pairs (nos.6 and 10; 8 and 11) were accepted by Clercx but are not compelling. The fragmentarily preserved Gloria no.9 (listed as two separate works in *Grove6*) has some connections with the Credo no.10, which has extensively syllabic setting of the text and many madrigalian or depictive features. Some scribal pairings have only a weak musical basis.

An earlier suggestion that no.7, the widely preserved Gloria *Suscipe Trinitas*, may refer to the period of threefold Schism after the council of Pisa (1409) can now be superseded (Di Bacco and Nádas, 1998) by the proposal of an origin in Ciconia's Roman years in the 1390s.

The Mass movements are confined to fewer sources than the secular works and present fewer problems of attribution. Most of them share enough features both to inspire some confidence about their authorship by a single composer, and to discourage the attribution of further anonymous works to Ciconia. Although ascribed to him in its unique source, only the Credo no.11 lacks Ciconia's usual fingerprints (see Bent, 1985).

3. THEORETICAL WORKS. Ciconia's treatise *Nova musica* survives in two manuscripts, both anonymously. A revision of book III, *De proportionibus*, dated 1411, names Ciconia as author. References to a *De arithmetica*, once thought to be a lost work of Ciconia, are actually to the treatise of that name by Boethius.

Nova musica will disappoint those who hope to find links with contemporary compositional practice. The treatise is speculative and deals with the discipline (*ars*) of music. It is resolutely unpractical and non-polyphonic in its orientation, avoiding treatment even of hexachord solmization. Books I to III cite no authorities more recent than Guido of Arezzo, though a heavy dependency on Marchetto's *Lucidarium* is documented by Ellsworth (pp.18–19). *De proportionibus* is dedicated to the singer Giovanni Gasparo da Castelgomberto, and directs the material at practical musicians to the end of avoiding error. In it Marchetto, Franco and Johannes de Muris are wrongly credited with providing signs for proportions and mensurations.

WORKS

Edition: *The Works of Johannes Ciconia*, ed. M. Bent and A. Hallmark, PMFC, xxiv (1985) [cites all previous edns and facs.]

Mass music is arranged in the order of the edition by Bent and Hallmark; motets and songs are listed in alphabetical order.

no. in PMFC xxiv

MASS MOVEMENTS

1–2 Gloria-Credo, 3vv; paired in both *I-Bc* Q15 and *I-TRmp* 87 (*StrohmR* notes similarities to the Gloria by Egardus, ed. in PMFC, xii, 1976, p.21)

3–4 Gloria-Credo, 4vv; T and Ct repetition and diminution, with introductory duo; similarities to Gloria 'Micinella' and Credo 'Cursor' of Zacara (Layton; Bent and Hallmark in PMFC, xxiv); Clercx titled the pair 'Regina gloriosa', but the association with the anonymous Latin song has been rejected (Bent and Hallmark, following Layton)

5 Gloria 'Spiritus et alme', 3vv

6 Gloria 'Spiritus et alme', 4vv; paired in *I-Bc* Q15 with Credo no.10

7 Gloria 'Suscipe Trinitas', 3vv; possibly written in the 1390s, in Rome (Di Bacco and Nádas, 1998)

8 Gloria, 3vv; has musical form *ABCBCD*; paired in *I-Bc* Q15 with Credo no.11

9 Gloria, 3vv, with monophonic introduction

10 Credo, 3vv; paired with Gloria no.6 in *I-Bc* Q15, more plausibly with no.7 in *I-GR*, though stylistic pairings with nos.5 and 9 have been suggested; based on Credo 'festivus', also used for Zacara's Credo 'Deus Deorum' (Ciliberti)

11 Credo, 3vv; paired in *I-Bc* Q15 with Gloria no.8; ascribed to Ciconia in *I-Bc* Q15, but in PMFC, xxiv, as doubtful on stylistic grounds.

MOTETS

freely composed

12 O felix templum jubila, 4vv (?3vv); in honour of Stefano Carrara, Bishop of Padua 1402–5

13 O Padua, sidus preclarum, 3vv; refers to Anthenor, mythical founder of Padua

15 O virum omnimoda/O lux et decus/O beate Nicholae, 4vv (?3vv); possibly written in Rome in 1393–4 for the third centenary of the death of St Nicholas of Trani (Di Bacco and Nádas, 1994)

14 Venecie, mundi splendor/Michael, qui Stena domus, 3vv; honours doge Michele Steno, perhaps 3 January 1406

— [. . . ba]ptizari virgo Cristina, 3vv, inc.; anon. but tentatively attributed to Ciconia and dated *c*1400, with partial edn (Bent, 1984)

with tenor organization

16 Albane, misse celitus/Albanus, doctor maxime, 4vv (?3vv); perhaps for the installation of Albano Michele as Bishop of Padua, 8 March 1406

17 Doctorum principem/Melodia suavissima/Vir mitis, 4vv; in honour of Francesco Zabarella, Archpriest of Padua Cathedral from 1397, perhaps written after the Council of Pisa (1409; Hallmark, 1997)

21 O proles Hispanie, 2vv, inc. (?3vv); honouring St Anthony of Padua; anon., attrib. Ciconia by Plamenac

20 Padu. . . serenans/Pastor bonus, 2vv, inc. (?3vv); apparently in honour of Andrea Carrara, Abbot of S Giustina, Padua, 1402–4; anon.

18 Petrum Marcello venetum/O Petre, antistes inclite, 4vv (?3vv); perhaps for installation of Pietro Marcello as Bishop of Padua, 16 November 1409

19 Ut te per omnes celitus/Ingens alumnus Padue, 4vv (?3vv); in honour of Francesco Zabarella

LATIN SONGS

22 O beatum incendium, 2vv; contrafactum of Aler m'en veus

23 O Petre, Christi discipule, 2vv; perhaps for the coronation of Pietro Filargo as Pope Alexander V in Pisa, July 1409 (Di Bacco and Nádas, 1994), but most likely for the appointment of Pietro Emiliani as Bishop of Vicenza, 12 August 1409 (Bent, 1998)

46 Quod jactatur (canon), 3vv; also ed. in CMM, liii/3 (1972)

24 Regina gloriosa, 3vv; anon., attrib. Ciconia by Clercx, largely on the basis of associations with Gloria-Credo nos.3–4 (rejected by Layton and by Bent, 1985)

MADRIGALS

25 Caçando un giorno vidi una cervetta, 2vv

26 I cani sono fuora per le mosse, 2vv

27 Per quella strada lactea del cielo, 2vv; refers to the Carrara arms (possibly in imitation of Petrarch's 'Quando il sol bagna in mar l'aurato carro'), perhaps for Francesco II Carrara at his appointment as Imperial General in 1401 (Hallmark, 1997)

28 Una panthera in compagnia de Marte, 3vv; perhaps to celebrate a diplomatic meeting between the rulers of Lucca and Pavia in 1399 (Nádas and Ziino)

BALLATAS

37 Amor, per ti sempre ardo, inc., ?2vv (Cantus only survives); anon., attrib. Ciconia by Fischer (review of Clercx, 1960), considered doubtful in PMFC, xxiv

35 Ben che da vui, donna, sia partito, inc., ?2vv (Cantus only survives)

32 Chi nel servir antico me conduce, 3vv

38 Chi vole amar ame con vera fede, 2vv; also ed. in PMFC, xi (1978); in PMFC, xxiv, as doubtful, now confirmed as by Ciconia (found in Mancini Codex in a section of Ciconia's songs)

29 Con lagreme bagnandome nel viso, 2vv; perhaps lamenting the death of Francesco II Carrara (1406) or of his father, Francesco I (1393); text ascribed to Leonardo Giustiniani (*b c*1383; text sources in Fallows, 1999)

30 Dolçe Fortuna, omay rendime pace, 2vv

— Fugir non posso, 2vv; ed. in PMFC, xi (1978), p.76; attrib. Ciconia by Fallows (forthcoming)

43 Gli atti col dançar Francesch'inanzi passa, 3vv; in PMFC, xxiv, as doubtful, now confirmed as by Ciconia; perhaps for Francesco II Carrara or Francesco Zabarella (Nádas and Ziino)

36 Io crido Amor . . . viscida, inc., ?2vv (Cantus only survives)

31 La fiamma del to amor che già me strinze, 2vv; in younger layer of Mancini Codex, so perhaps about 1406

33 Ligiadra donna, che'l mio cor contenti, 3vv (also with alternative Ct by Matteo da Perugia); text by Domizio Brocardo (text sources in Fallows, 1999)

39 Merçé, o morte, o vaga anima mia, 2, 3vv, ed. in PMFC, xi (1978), p.89, also in Nádas and Ziino (1990), p.105; two distinct versions; in PMFC, xxiv, as doubtful but now confirmed as by Ciconia

40 Non credo, donna, che la dolce fiamma, 2, 3vv; ed. in PMFC, xi (1978), p.97; anon., tentative attribution in PMFC, xxiv, on the basis of citation in Prudenzani's *Il saporetto*; fragmentary 3rd voice in *I-Tn* T.III.2

— O bella rosa, 2vv; ed. in PMFC, xi (1978), p.125 (attrib. in Fallows, forthcoming)

34 O rosa bella, o dolçe anima mia, 3vv; text ascribed to Leonardo Giustiniani (text sources in Fallows, 1999)

41 Poy che morir mi convien per to amore, 2vv; in PMFC, xxiv, as doubtful but now confirmed as by Ciconia

42 Deduto sey, 3vv; now definitively ascribed to Antonio Zacara da Teramo (Caraci Vela; Fallows, 1999)

FRENCH SONGS

44 Aler m'en veus en strangne partie (virelai), 2vv; Discantus only survives in unique source, but contrafactum O beatum incendium (no.22) has both voice-parts

— Ave vergene (rondeau), inc., ?3vv (lacks top voice); ed. in Fallows (forthcoming), with suggested date of 1406

47 Le ray au soleyl qui dret som kar meyne (canon), 3vv; also ed. in CMM, liii/3 (1972; with 3 solutions); in PMFC, xxiv, as doubtful but now confirmed as by Ciconia; refers to the arms of Giangaleazzo Visconti (*d* 1402)

45 Sus une fontayne en remirant (virelai), 3vv; also ed. in CMM, liii/1 (1970)

THEORETICAL WRITINGS
all ed. in Ellsworth

Nova musica (Musica nova), *I-Fr* 734, *I-Rvat* Vat.lat.5320; both sources anon., but the work is mentioned as his in De proportionibus (chap.9, 12, 14, 15); perhaps written soon after 1400

De proportionibus, *I-FZc* 117, *I-PIu* 606, *I-Vnm* lat.VIII/85; revision of bk.III of Nova musica; dated 1411; dedicated to Giovanni Gasparo da Castelgomberto, canon of Vicenza

De arithmetica institutione, believed lost but never existed; references to the work in Nova musica (bk.III, chap.19) and De proportionibus (chap.21) are to Boethius's *De arithmetica* (Ellsworth, 5–6)

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GIULIANO DI BACCO and JOHN NÁDAS (1), MARGARET BENT (2, 3), work-list and bibliography with DAVID FALLOWS

Cieco, Il. *See* CARISIO, GIOVANNI.

Ciecolino. *See* RIVANI, ANTONIO.

Ciera, Ippolito [Cyera, Hippolito] (*fl* 1546–61). Italian composer. The little that is known of his life derives from archival references and the title-pages of his publications. The earliest definite information, a salary payment for March 1546, names him as a Dominican friar in the choir of Treviso Cathedral; in the same year he was also paid for teaching singing to the novices of the convent of S Nicolò at Treviso. In his volume of madrigals of 1561 he is described as *maestro di cappella* of SS Giovanni e Paolo, Venice.

The large-scale parody mass *Missa 'Ego sum qui sum'*, printed in a volume primarily devoted to masses by Jacquet of Mantua, reveals Ciera to be a follower of the Netherlandish tradition of all-pervading imitative writing. Willaert's influence is evident here as well as in the 1561 book of madrigals (one of which is dedicated to Willaert): here Ciera competently used a variety of techniques, ranging from strict imitation to antiphonal effects and carefully controlled block harmonies; *Giardin felice* demonstrates *note nere* technique.

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Missa 'Ego sum qui sum', 5vv, in 1555[1]
Motet, Hic est beatissimus, 5vv, in 1554[16]
3 motets, *I-TVd*; 7 others formerly in *TVd*, now lost

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PHILIP T. JACKSON

Cifra, Antonio (*b* nr Terracina, 1584; *d* Loreto, 2 Oct 1629). Italian composer. From June 1594 until August 1596 he was a choirboy at S Luigi dei Francesi, Rome,

and was a pupil of G.B. Nanino. He directed the music at the Seminario Romano from 1605 to 1607 and at the Collegio Germanico for about 12 months from the summer of 1608; he was dismissed from the latter post for 'his evil habits with women' and for his neglect of his duties with the choirboys. On 28 October 1609 he became *maestro di cappella* of the Santa Casa, Loreto, a position he occupied for the rest of his life except for the period from 1 March 1622 to 22 June 1626; for the last three years of this four-year period he was *maestro* of S Giovanni in Laterano, Rome. During this period he was again associated with the music at S Luigi dei Francesi, directing one of three choirs at its name day celebrations in August 1625. In January 1626 he performed at S Pietro at a ceremonial Vespers for the translation of the body of St John Chrysostom, along with musicians from many Roman churches: he directed the second choir, while the *maestro* of the Cappella Giulia, Vincenzo Ugolini, directed the first, which was accompanied by Frescobaldi.

Despite his principal appointment at Loreto and the size of his secular output, Cifra was essentially a member of the Roman school of church composers, together with men such as Gregorio Allegri, Paolo Agostini and Benevoli. (Loreto, as a centre of pilgrimage, had strong connections with Rome, and the musical director there was normally a Roman.) He was by far the most prolific composer of this school in the early 17th century. His sacred music is dominated by eight books of concertato motets for two to four voices and organ, some of which were popular enough to run into several editions, but it also includes two volumes of masses as well as a number of motets, psalms and litanies for two or three choirs. The number of his motets published in German anthologies at the time makes him the most important ambassador there of the Roman style. His secular output is divided almost equally between five-part madrigals and *scherzi* for smaller forces and basso continuo.

The essential element of the Roman manner of the early 17th century is traditionalism modified by cautious acknowledgment of modern taste as represented by the concertato style widespread in northern Italy by 1610. The traditional element in Cifra's music is uppermost in his masses, which follow the precepts of Palestrina's style and include many canonic movements, and in his earlier polychoral psalms and litanies, most of which are simple in layout and homophonic in texture. His later polychoral music, which, significantly, was published not in Rome but in Venice, is more modern in outlook, though still conservative for 1629: some of the psalm settings are in a sectional form in which individual verses are allotted to small groups of soloists, while the motet *Angelus ad pastores* has dialogue elements in which solo voices and choral groups answer one another. On the whole the concertato motets are also conservative. They are written in a competent but uninspired post-Viadana idiom, do not exploit the possibilities of the medium and lack graceful ornamentation, though their rhythms are lively enough. Cifra seems to have been far more inventive when setting the Italian words of the *Scherzi sacri*, which are similar in style to his secular *scherzi*: the monodies among them are in effect spiritual solo madrigals, which are quite melodious and declamatory when they are not weighed down by semiquaver runs. Many of these pieces are associated with religious feasts or symbols: the one concerned with the 'angelic salutation', a setting of a text that is a gloss on the biblical narrative, is like a small cantata, including a dialogue and ending with a chorus. One duet is built on the romanesca bass. In his secular *scherzi* Cifra employed this and similar basses more often than any other composer of his day, mainly for duet settings of ottavas. They are rather mechanical and inexpressive, a criticism that can be levelled too at most of the other contents of these volumes, where Cifra no more exploited the possibilities of the medium than he did in his concertato motets. The five-part madrigals show quite deft rhythmic and contrapuntal interplay, though they are mostly conventional in texture: for example he did not add a continuo part until the penultimate book (1621). His somewhat dry, academic side is seen in the first book of ricercares and canzonas, which is thoroughly contrapuntal; the second book, in which the canzonas are based on the preceding ricercares, is more lively.

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JEROME ROCHE/R

Cifuentes, Pedro (*b* Madrid; *d* Santiago, *c*1769). Spanish composer. He was organist at the royal chapel in Madrid from at least 1734 until 16 March 1745, when he was elected *maestro de capilla* of Santiago Cathedral, a post he held until his death. A large manuscript collection of his music survives (in *E-SC*), including motets for eight voices and instruments, and three Lamentations for Holy Week, two for eight voices with instruments, and one for treble solo with instrumental parts. His music is in general austere, but brilliant writing is used for contrast, particularly in solo sections. (J. López-Calo: *La música en la Catedral de Santiago*, xi (Santiago, 3/1999), 401ff)

JOSÉ LÓPEZ-CALO

Ciglič, Zvonimir (*b* Ljubljana, 20 Feb 1921). Slovene composer and conductor. He studied at the Ljubljana Academy of Music until 1948 with Škerjanc (composition) and Švara (conducting). After serving as conductor of the Sarajevo Opera (1948–9) and director of the Subotica PO and Music School (1955–6), he studied conducting with Lovro von Matačić in Salzburg in 1957. He was orchestral assistant to the Lamoureux Orchestra (1958–9) and then took up teaching posts in Ljubljana.

Ciglič's music takes Wagnerian romanticism and Debussian Impressionism as its starting-point. Typical of the larger, richly Expressionist works are the symphonies with their closely integrated thematic structures. Outstanding also are the more impressionistic symphonic poem *Obrežje plesalk* ('Dancer's Shore') and the Harp Concertino of 1960. The latter's subtle thematic metamorphoses, strong but restrained harmonic language and freely developing forms were exploited in the small number of pieces which date from his later years.

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(*selective list*)

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Choral: Preludij, chorus, orch, 1942; 4 Choruses, 1957; Srečku Kosovelu [From the poetry of Srečka Kosovel], 1962; Simfonija smrti [Sym. of Death], chorus, orch, 1970
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NIALL O'LOUGHLIN

Cigna, Gina [Sens, Genoveffa; Sens, Ginetta] (*b* Angère, Paris, 6 March 1900). Italian soprano of French birth. She studied with Calvé, Darclée and Storchio, and in 1927 made her début at La Scala as Freia, under the name Genoveffa Sens (she married the tenor Maurice Sens in 1923). In 1929, as Gina Cigna, she returned there and sang every season until 1943, establishing herself as a leading Italian dramatic soprano. She was particularly admired as La Gioconda, Turandot and in Verdi; she also took part in important revivals of *Alceste* (1935) and *L'incoronazione di Poppea* (1937) at Florence, and was the Kostelnička in the first performance in Italy of *Jenůfa* (1941, Venice). Cigna made her Covent Garden début as Marguerite in *La damnation de Faust* in 1933, and returned there in 1936, 1937 and 1939. She sang at the Metropolitan (1937–8), and also in San Francisco and Chicago. In 1947, following a car accident, she retired. She was a highly dramatic and musical singer though her voice inclined to hardness. Her pre-war recordings of Norma and Turandot show the physical excitement of her singing and her dramatic involvement. (GV; R. Celletti, R. Vegeto)

HAROLD ROSENTHAL/ALAN BLYTH

Cigna-Santi, Vittorio Amedeo (*b* ?Poirino, nr Turin, *c*1730; *d* after 1795). Italian librettist. Very little is known about his life and activities. Conflicting accounts report his birth as early as 1725, but this is contradicted by later reports of his age. He published only a few known celebratory poems before being appointed principal librettist in the Teatro Regio, Turin, from 1754–5, a post he was to keep for nearly 30 years. Most of the original librettos he wrote for Turin achieved at least modest success outside the city as well, such as *Mitridate re di Ponto*, later set by Mozart for Milan in 1770. His most successful libretto, *Motezuma*, is typical of his dramaturgical style and was adapted and set, after its première in a version by G.F. Majo for Turin in 1765, by Mysliveček, Paisiello, Galuppi,

Sacchini, Anfossi, Insanguine and Zingarelli over the next 16 years (the Zingarelli version was revised and restaged by Haydn in 1785). Cigna-Santi's poetry is clearly less polished and elegant than that of either Zeno or Metastasio, whom he imitates. The choice of Montezuma as a subject is itself telling; influenced by the wave of exotic settings popular in the 1760s and 70s, it concerns a warrior (Cortez) who, by deception and with financial motives, seeks to destroy the kingdom of Montezuma – not a very appropriate Arcadian idea. The usual balance among five to seven roles is also strained, with the three main characters almost entirely dominant. Arias are sometimes overplayed in the drama for simple effects, and motivation for the characters' actions is not always clear. Metastasio found Cigna-Santi's poetry worthy of public praise, as he reported in a letter to Tommaso Filipponi on 27 February 1760. *Alcina e Ruggero*, his last *dramma per musica*, was staged primarily for visual display, with spectacular effects and intricate machines, a kind of production Cigna-Santi later defended. By his own account he spent much of his energy adapting other librettos for local performance. In 1777 he was nominated a 'poeta della società' of the Cavalieri.

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Andromeda (dm), Cocchi, carn. 1755 (Colla, 1771; G. Gazzaniga, 1775, as Perseo ed Andromeda); *Enea nel Lazio* (dm), Traetta, 1760; *Ifigenia in Aulide* (dm), Bertoni, 1762 (C. Franchi, 1766); *Ercole sul Tago* (serenata per musica), L. X. Santos, 1765; *Motezuma* (dm), G.F. Majo, 1765 (Mysliveček, 1771; Paisiello, 1772; Galuppi, 1772; Sacchini, 1775; Anfossi, 1776; Insanguine, 1780; Zingarelli, 1781); *Mitridate re di Ponto* (dm), Q. Gasparini, 1767 (Mozart, 1770); *Issea* (favola pastorale), Pugnani, 1771 (comp. unknown, London, as Apollo e Issea); *Tamas Kouli-Kan nell'India* (dm), Pugnani, 1772 (Guglielmi, 1774); *L'isola di Alcina* (dm), Alessandri, 1775, as Alcina e Ruggero

DALE E. MONSON

Cigrang, Edmond (*b* Diekirch, 7 July 1922; *d* Aix-en-Provence, 29 Sept 1989). Luxembourg composer, musicologist and teacher. He studied piano, harmony and composition at the Zürich Conservatory with Paul Müller and Rudolf Mittelsbach (1946–52), at the Cologne Musikhochschule with Hans Mersmann, Philippe Jarnach and Rudolf Petzold (1952–5) and in Paris with Max Deutsch and André Jolivet (1955–6). He graduated at the Luxembourg Ecole Normale in music education with his thesis *Das Lied als Ausgangspunkt und Mittelpunkt der Musikerziehung in der Normalschule* (1956). He was professor of musical education at the Institut Pédagogique (1964–85) and lecturer in music history, analysis and harmony at the Luxembourg Conservatoire (1954–87). He was elected a member of the Grand-Ducal Institute in 1962, and two years later he was invited by the government to prepare a syllabus for music teaching in primary schools.

Though not numerous, his works represent a turning-point in Luxembourg music history, and he taught most of the new generation of Luxembourg composers (Jeannot Heinen, Claude Lenners, Johny Fritz, Marcel Wengler and Henri Rodesch). His preference was for chamber music, and his essentially personal style cannot be assigned to any particular school. He worked mainly within a polyphonic, polytonal or polymodal idiom in which melody is the point of departure and which is characterized by whole-tone, tetratonic and pentatonic scales and chords.

WORKS

Dramatic: Joseph Kutter (film score, J.-E. Müller, dir. Marcel Franziskus), 1961; Jean Chalop (musical drama, Norbert Weber), 1963

Inst: Duo, vn, vc, 1952; Suite, fl, va, vc, 1952; Suite pastorale, 1v, chbr orch, 1953–4; Trio d'Anches, 1953–5; Pièce brève, str orch, 1956 [for cycle '9 compositeurs contemporains rendent hommage à Mozart', R. Chevreuille and others]; Musique pour Son et Lumière, orch, 1963: Sigefroi (963), Ermesinde (1244), Créquy (1684); Partita, fl, 1965–6

Vocal: Von Küssen und Trinken (G.-E. Lessing), cycle, male chorus, 1953; 5 japanische Lieder (trans. Manfred Hausmann), 1 female v, fl, cl, 1957; 7 japanische Lieder (trans. Hausmann), 1 female v, ob, 1958; Klavierlieder (P. Henkes), 1v, pf, 1958; Le joueur de flûte, 1v, fl (H. de Régnier and J. Supervielle), 1v, fl, 1959; Klavierlieder (C. Morgenstern and A. Koltz), 1v, pf, 1960–1

PAUL ULVELING

Cikker, Ján (*b* Banská Bystrica, 29 July 1911, *d* Bratislava, 21 Dec 1989). Slovak composer and teacher. He was first taught the piano by his mother, then with Marie Kmoníčková during his studies at the gymnasium in Banská Bystrica (1921–30). He gave occasional solo recitals, and played with the local amateur orchestra. At the same time he studied music theory and worked on his first attempts at composition. In 1930 he was accepted by the Prague Conservatory as a student of composition (with Jaroslav Křička), conducting (with Pavel Dědeček) and the organ (with Bedřich Wiedermann). While studying musicology at the University of Prague (1930–34), he earned his living as a night-club musician. Having successfully completed his studies (1935) he attended Vítězslav Novák's master class, graduating in 1936 with his Symphonic Capriccio (performed the same year by the Czech PO). This was followed by a one-year scholarship in Vienna (1936–7), where he studied conducting with Weingartner at the Music Academy, then by two years in the army (1937–9). In 1939 Cikker took up a post as a teacher of music theory at the Academy of Music and Dramatic Art in Bratislava and, for a short time, he was conductor of the amateur orchestra of the Slovak Philharmonic. In 1944 he became involved in the antifascist movement as an official of the School Administration in Banská Bystrica and as a member of the local radio station of the resistance. In 1945–8 he was dramaturg of the Slovak National Theatre in Bratislava, and in 1949–77 he lectured in composition at the College of Performing Arts of Bratislava, where several outstanding younger Slovak composers were among his pupils. His awards included the title National Artist (1966), the Herder Prize from the University of Vienna (1966) and the UNESCO Prize for Music (1979).

Cikker is one of the founders of modern Slovak music (together with Moyzes and Suchoň) and one of the more frequently staged contemporary European opera composers of the 1960s and 70s. From his native region, which considerably influenced his musical imagination through folk music, he went to Prague, a cultural metropolis and a meeting point for the newest music trends. However, it was Vítězslav Novák, together with Suk representing predominant late Romantic-Impressionist trend in Czech music of the time, who had the decisive effect on Cikker's further development. It was Novák's individual approach to folklore, combining the modality of folksongs with chromatically extended tonality to create a harmonious and coherent whole, that inspired Cikker. In his works between the Sonatina of 1933 and *Spomienky* ('Reminiscences') of 1947 he found an original solution to this problem, using complex chords made of superimposed

3rds. The characteristic features of his compositions from that period include oscillation between lively motoric rhythms (an influence from folkdances) and quiet, sensual sections inspired by Impressionism, particularly apparent in *Leto* ('Summer') and *Spomienky* ('Reminiscences'). At the same time Cikker developed a highly emotional and individual language, indirectly reflecting his personal experiences, especially in the trilogy of symphonic poems *Leto*, *Vojak a matka* ('Soldier and Mother') and *Ráno* ('Morning') and in *Spomienky*, where for the first time he looked back into the past with a nostalgia typical of his later work.

The victory of communism in 1948 meant that the non-communist Cikker was not only expelled from the post of dramaturg, but also forced to write compositions required by the regime, above all for the newly established folklore ensembles (mainly SĽUK, the Slovak Folk Art Collective). In this area he developed in an original way the tradition of folkdance as well as the cantilena of folksong, notably in adaptations for chorus, using simple and yet refined structure and harmony. Cikker's first two operas, remarkably mature and successful in their time, also employ national subjects, although folklorism is not their guiding principle. They are based on the contrast of declamatory vocal parts and elaborate orchestration and frequently make use of, and transform, the vocal themes.

A turning point in terms of composition and of music drama is represented by his opera *Mister Scrooge*. The music of the opera, written while Cikker was seriously ill, shows a stronger inclination towards linear thinking and employs an individual modal language, resembling tone rows with frequent 2nds and 7ths which dominate both the melodic writing and the harmony. At the same time Cikker uses a highly concentrated form of thematic development (employing elements of leitmotif) resulting in a greater unity of the vocal and the orchestral parts. Abandoning traditional operatic procedures he approached an individual dramatic style; *Vzkriesenie* ('Resurrection') represents the climax of this development. It is based on elaborated structures of motifs which in turn create the structure of the story; individual scenes seem to be only loosely linked (in the form of montage), showing the heroes in fatal situations, and thus revealing the existential problems lying behind the depicted episodes. Musical continuity is provided by the orchestra, which, for example in *Resurrection*, stands somewhere between a observer using motifs to comment on the action, and a mysterious metaphysical character in the drama.

In the late 1950s and early 1960s Cikker also wrote a series of monumental symphonic works, transforming polyphony into poly-linearity, combining his modal technique with elements of dodecaphony, and leaving almost completely the sphere of harmony based on a tonal centre, for example in *Blaženi sú mrtvi* ('Blessed are the Dead'), a piece written in memory of his mother, and in *Orchestrálne štúdie k činohre* ('Orchestral Studies to a Drama'), based on sketches for an uncompleted opera based on Friedrich Dürrenmatt's play *Die Physiker*. The same can also be said about the music of *Hra o láske a smrti* ('The Play of Love and Death') in which the realism and the time structure typical of the spoken theatre are impressively broken by the invisible chorus's entries, as well as about other operas of Cikker's, none of which achieved the effect of *Resurrection*, even though each of them contained a number of dramatic innovations. Each of the stories of his operas contains the composer's moral message, evidently religious in *Mister Scrooge* and *Resurrection*, and extending into the sphere of politics in *The Play of Love and Death* and *Coriolanus*.

Cikker's compositions of the 1970s and 80s show a partial simplification of his musical language and an inclination towards retrospection, manifesting itself in a return to folksong adaptations and to programme music (*Epitaf* and *Symphony 1945*, reacting to the events of World War II). He returned to the sketches for the unrealized opera *Physiker* in his orchestral work *Paleta*. His last two operas are of interest as nostalgic and humorous views of human folly.

WORKS
(selective list)

OPERAS
(first performed in Bratislava, Slovak National Theatre, unless otherwise stated)

Juro Jánošík (3, Š. Hoza), 1950–53, 10 Nov 1954
Beg Bajazid [Bey Bajazid] (3 with prol, J. Smrek), 1955–6, 16 Feb 1957
Mister Scrooge (3, Cikker, after C. Dickens: *A Christmas Carol*), 1958–9, as Abend, Nacht und Morgen, Kassel, Stadttheater, 5 Oct 1963
Vzkriesenie [Resurrection] (3, Cikker, after L.N. Tolstoy), 1959–61, Prague, National, 18 May 1962
Hra o láske a smrti [The Play of Love and Death] (1, Cikker, after R. Rolland) 1966–8; Bayerische Staatsoper, 1 Aug 1969
Coriolanus (3, Cikker, after W. Shakespeare), 1970–72, Prague, Smetana, 4 April 1974
Rozsudok [The Verdict] (3, Cikker, after H. von Kleist: *Das Erdbeben in Chili*), 1976–8, 6 Oct 1979
Obliehanie Bystrice [The Siege of Bystrica] (3, Cikker, after K. Mikszáth), 1979–81, 8 Oct 1983
Zo života hmyzu [From the Life of Insects] (3 with prol and epilogue, Cikker, after K. Čapek and J. Čapek), 1983–6, 21 Feb 1987
Antigóna (3, Cikker after Sophocles), 1987–9, unfinished

VOCAL

Choral: Vianočná kantáta [Christmas Cant.], chorus, orch, 1930; Veľkonočná kantáta [Easter Cant.], chorus, orch, 1931; Měsíční květ [Moon Flower], song, op.14, Mez, pf, 1936; Cantus filiorum (cant., V. Reisel), op.17, B, chorus, orch, 1940; O mamičke [About Mother] (V. Beniak, A. Guoth, F. Hečko), song cycle, op.18, Mez/B, pf, 1940; Vojak a matka/Boj [Soldier and Mother/Battle] (A. Žarnov), sym. poem, op.21, spkr, orch, 1943; Zdravica Stalinovi [A Greeting to Stalin] (cant., F. Kráľ), op.30, chorus, male chorus, orch, 1949; Hymnus roľníka [Peasant's Hymn] (V. Erben), Bar, orch, 1950; Tichá noc, svätá noc [Silent Night, Holy Night], arr. chorus, 1967; 10 uspávaniek [10 Lullabies] (folk texts), A, chbr orch, 1973; Óda na radosť [Ode to Joy] (orat, M. Rúfus), S, A, T, B, spkr, chorus, orch, 1982; 2 partizánske zbory [2 Partisan Choruses], 1984; Arrs. of songs by Rachmaninoff, Grechaninov and Borodin

Folksong arrs.: Medzi horami [In the Hills], chorus, 1940; Vianočné koledy [Christmas Carols], chorus, wind qt, 1940; Lúčne spevy a tance [Meadow Songs and Dances], op.31/3, female chorus, orch, 1950; Vyletel vták [The Bird Flew], op.31/2, chorus, orch, 1950; Keď som ja v Žiline [When I was in Žilina], 2 T, orch, 1953; Na Jána [St John's Eve], male chorus, orch, 1954; Vlha, vlha, pekný vták [Bee-Eater, Bee-Eater, the Nice Bird], chorus, 1954; V spomienkach [In Memories], B/Bar, male chorus, orch, 1955; Hučí a stene Dnepr široký [The Wide Dnieper Roars and Groans], male chorus, 1957 [Ukrainian folksong arrs.]; 3 Male Choruses, 1968; 3 choruses, 1970; Chodníčky po horách [Forest Paths], A/B, chbr orch, 1973; Syn môj premilený [My Dear Son], A, male chorus, orch, 1973; Kač, domu kač, chorus, 1975; 5 Slovak Folksongs, A/B, pf, 1975; 3 Slovak Folksongs, chorus, 1975; 3 To moje srdiečko [My Heart], chorus, 1975; 3 Ukrainian Folksongs, male/mixed chorus, 1975; Trebišov to valal [Trebišov, That Village], chorus, 1982

INSTRUMENTAL

Orch: Epitaf, sym. poem, 1931; Prologue symphonique, op.13/3, 1934; Capriccio, op.14/3, 1936; Jarná symfónia [Spring Sym.], op.15, 1937; Leto [Summer], sym. poem, op.19, 1941;

Concertino, op.20, pf, orch, 1942, arr. 2 pf; Slovak Suite, op.22, 1943, arr. 2 pf; Selanka [Idyll] (ballet), op.23, 1944; Ráno [Morning], sym. poem, op.24, 1945–6; Spomienky [Reminiscences], op.25, suite, 5 wind, str, 1947; Vlčie diery [Wolf Traps], op.27, 1948–9 [from film score]; Dupák, op.31/1, 1950; Verbunk, 1952; Hviezdnatá noc [Starry Night], 1954 [arrs. of East Slovakian dances]; Stretnutie [A Meeting], 1954; Dramatic Fantasia, 1956; Variations on a Theme from Verdi's *Un ballo in maschera*, 1962; Blažení sú mŕtvi [Blessed are the Dead], Meditation on a Motet by H. Schütz, 1964; Orchestrálne štúdie k činohre [Orch Studies to a Drama], 1965; Hommage à Beethoven (Coriolan), 1969; Sitnianski rytieri [Knights of Sitno], dance scene, 1969; Variations on a Slovak Folksong, 1970; Keď som bol mladý [When I was Young], 1972; Epitaf (Nad starým zákopom [Over an Old Trench]), 1973; Sym. 1945, 1974; Zemplínsky tanec [Folk dance from Zemplín], 1975; Paleta [Palette], 1981

Chbr and solo inst: Sonata, c, op.11, pf, 1927, orchd 1930 as Sym.; Str Qt, B♭, 1928; Sonatina, op.12/1, pf, 1933, orchd as Symfonietta, op.16/1, 1938; Scherzino, op.12, wind qnt, 1934; Pf Variations, op.14/1, 1935; Str Qt no.1, op.13/2, 1935; Suite, op.13/1, vn, va, 1935; Str Qt no.2, op.14/2, 1936; Dans la solitude, op.16/2, 2 pf pieces, 1940; Scherzo, str qt, 1940; Uspávanka [Lullaby], pf, 1942; Pochod povstalcov [Uprising March], pf, 1944, orchd 1945; 2 skladby pre mládež [2 Pieces for Children], op.27, pf, 1948; Tatranské potoky [Tatra Streams], 3 études, pf, 1954; Čo mi deti rozprávali [What the Children Told Me], aquarelles, pf, 1957, orchd as Akvarely, 1976; Variations on a Slovak Folksong, pf, 1973; Str Qt no.3 'Domovina' [The Native Land], 1986

Incid music, film scores

MSS in Nadácia Jána Cikkera [Ján Cikker Foundation] (Bratislava)

Principal publishers: Bärenreiter, Opus, Panton, Slovenské vydavateľstvo krásnej literatúry, Slovenský hudobný fond

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M. Palovčík: *Ján Cikker v spomienkach a tvorbe* [Cikker in recollections and works] (Prešov, 1995)

V. Zvara: *Ján Cikker: Vzkriesenie: genéza, osudy a interpretácia operného diela/Ján Cikker: Auferstehung, Entstehung, Wirkung und Interpretation der Oper* (Bratislava, 2000)

VLADIMÍR ZVARA

Cilea, Francesco (*b* Palmi, Reggio Calabria, 23 July 1866; *d* Varazze, nr Savona, 20 Nov 1950). Italian composer and teacher. The son of a prominent lawyer, he was intended by his father for the same profession; however, the influence of Francesco Florimo, the famous archivist and friend of Bellini, procured him entry to the Naples Conservatory in 1879, where his teachers included Paolo Serrao, Beniamino Cesi and Giuseppe Martucci, and his fellow pupil Umberto Giordano. There he made rapid progress, becoming a *maestrino* in 1885. His Suite for orchestra (1887) was awarded a government prize and on 9 February 1889, his final year, his opera *Gina* was performed at the conservatory. Despite a poor libretto the editor Sonzogno thought sufficiently well of it to commission from him an opera on a fashionable low-life subject. *La tilda* was given with moderate successs at the Teatro Pagliano, Florence, with Rodolfo Ferrari as conductor and with Fanny Torresani in the title role. Sonzogno included it in his Italian opera season mounted later that year in Vienna, where it earned the gratifying approval of Hanslick. Cilea spent three years on the composition of his next opera, *L'arlesiana*, to a libretto based on Alphonse Daudet's play, for which Bizet had supplied incidental music. The text of Rosa Mamai's aria ('Esser madre è un inferno') was provided by Grazia Pierantoni, the wife of the senator in whose house Cilea was staying at the time. The opera was well received at its première at Sonzogno's Teatro Lirico, Milan, where it helped to launch Caruso on his international career. Not until the following year, however, did *L'arlesiana* achieve its definitive three-act form.

In 1900 Cilea began work on his most famous opera, *Adriana Lecouvreur*, whose subject appealed to him because of its 18th-century ambience and its mixture of comedy and pathos. The première proved another triumph for Caruso as well as for the composer. At a season of operas mounted by Sonzogno at the Théâtre Sarah Bernhardt, Paris, in 1904, Alfred Bruneau singled out *Adriana Lecouvreur* as the worthiest product of the Italian 'giovane scuola'. A projected collaboration with Gabriele D'Annunzio on *Francesca da Rimini* came to nothing owing to Sonzogno's unwillingness to meet the poet's financial demands. In his search for a subject that would offer a choral dimension Cilea turned to *Gloria*, a story of star-crossed lovers set in 14th-century Siena at the time of the siege. Despite the advocacy of Toscanini the opera was cooly received and failed to circulate; nor did a revised version of 1932 to a new text by Ettore Moschini fare substantially better. A last operatic attempt, *Ritorno ad amore*, foundered on Renato Simoni's failure to complete the libretto. From then on Cilea ceased to compose for the stage. His only other large-scale work was the 'Poema sinfonico' *Il canto della vita* for tenor, chorus and orchestra, written to a text by Sem Benelli in commemoration of the Verdi centenary in 1913. The previous year Leopoldo Mugnone had conducted a revival of *L'arlesiana* in Naples, for which he had persuaded the composer to enlarge the part of Vivetta and cut the aria of Rosa Mamai and her scene with L'Innocente. The result so disappointed Cilea that he withdrew the score from circulation for the next 20 years. It was not heard again until a radio transmission in 1932. The Museo Cilea in Palmi contains the manuscript of an unpublished 'Intermezzo arlesiana' dated 1938.

Until his retirement in 1935 Cilea pursued a distinguished career in musical education. He taught harmony and the piano at the Naples Conservatory from (1890–92), and held the chair of harmony and composition at the Istituto Reale (later the Conservatorio Luigi Cherubini) in Florence (1896–1904). In 1913 he assumed the directorship of the Palermo Conservatory, moving to that of the Naples Conservatory, a post which he held for nearly 20 years. He was elected to the Academy in 1938. Though justifiably proud of his record as a teacher, he regarded it as secondary to his operatic career, which he believed to have been blighted by the intrigues of others.

More of an all-round musician than most of his colleagues of the 'giovane scuola', Cilea shows a lighter touch. Besides Bellini, his chief gods were Bach, Beethoven and Chopin. An accomplished pianist, his keyboard writing is always inventive, and several of his pieces composed between the wars show an attempt to come to grips with the styles of Ravel and Casella. If his operas conform to the manner of Mascagni and his school, they never descend to brutal excess. Thematic recurrence plays an important part in them, even though the motifs

themselves are rarely very theatrical. If *Adriana Lecouvreur* remains his most popular opera, largely due to its appeal to the aging prima donna, his best-loved single aria is the 'Lamento di Federico' from *L'arlesiana*, to this day one of the gems of the tenor repertory.

WORKS
(*selective list*)

OPERAS

Gina (3, E. Golisciani), Naples, Conservatory, 9 Feb 1889
La tilda (3, A. Graziani [A. Zanardini]), Florence, Pagliano, 7 April 1892
L'arlesiana (4, L. Marenco, after A. Daudet), Milan, Lirico, 27 Nov 1897, rev. version (3), Lirico, 22 Oct 1898
Adriana Lecouvreur (4, A. Colautti, after E. Scribe and E. Legouvé), Milan, Lirico, 6 Nov 1902
Gloria (3, A. Colautti), Milan, Scala, 15 April 1907; rev. version (E. Moschini), Naples, S Carlo, 20 April 1932

OTHER WORKS

Vocal: Il canto della vita, poema sinfonico (S. Benelli), T, chorus, orch, 1913, rev. as Ode sinfonica (E. Moschini), 1934; 3 vocalizzi da concerto, 1v, pf, 1930; Dolce amor di povertade, song, 1949
Orch: 2 suites, 1887, 1931
Chbr and solo inst: Pf Trio, 1886; Sonata, vc, pf, 1889, rev. 1901; Suite (vecchio stile), pf, 1916; Serenata a dispetto, pf, 1922; Verrà?, Acque correnti, Valle fiorita, pf, 1923; Festa silana, pf, 1930; Risonanza nostalgiche, pf, 1930; Suite, vc, pf, 1937

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R. de Rensis: *Francesco Cilea* (Palmi, 1950)
M. Limoscelli: *Francesco Cilea* (Milan, 1951)
T. D'Amico: *Francesco Cilea* (Milan, 1960)
G. Gavazzeni: *Francesco Cilea dieci anni dopo la morte* (Milan, 1960)
G. Pitarresi, ed.: *La dolcissima effigie: studi su Francesco Cilea nel 30° anniversario dell'istituzione del Conservatorio di Reggio Calabria* (Lucca, 1994)

JULIAN BUDDEN

Cillario, Carlo Felice (*b* S Rafael, Argentina, 7 Feb 1915). Argentine conductor of Italian parentage. He moved with his parents to Italy when eight years old, studied at the Conservatorio di Musica G.B. Martini at Bologna and began his career as a solo violinist, turning to conducting in 1942 at the Odessa Opera. After forming concert orchestras in Italy and Argentina he became increasingly involved with opera, making his British début at Glyndebourne in 1961 (*L'elisir d'amore*) and in the USA at the Chicago Lyric Opera (*La forza del destino*). His Covent Garden début in 1964, with Callas and Gobbi in the Zeffirelli production of *Tosca*, earned him critical approval for his disciplined control and the expressive orchestral playing. Besides frequent engagements with major European and American opera companies (including La Scala, the Metropolitan and San Francisco) he was the music director for the Elizabethan Opera Trust in Sydney, 1970–71, and in 1988 was appointed principal guest conductor and music adviser to Australian Opera. He has also conducted regularly at the Stockholm Royal Opera and at Drottningholm. Mainly working in Italian and French opera, he has been widely praised for his sensitive support for singers and firm orchestral direction. His recordings include *La traviata* (1965, with Scotto and Pavarotti), and the little-known *Caterina Cornaro* and *Gianni di Parigi* of Donizetti.

NOËL GOODWIN

Cillavenia, Francesco. *See* CELLAVENIA, FRANCESCO.

Cima. Italian family of composers and organists. They were active in Milan and Rome in the 17th-century.

(1) Giovanni Paolo Cima (*b* Milan, *c*1570; *d* Milan, 1630). He succeeded Ottavio Bariola as organist of S Maria presso S Celso, Milan, in 1595 and remained in the post until his death, during the plague of 1630. From 1607 to 1611 and from 1614 until his death he also acted as *maestro di cappella* there, although the post was never officially his. He held an important position as the leading composer of the Milanese instrumental school in the early 17th century. The motets of 1599 demonstrate how, after a period of stagnation, due in part to Carlo Borromeo's ideas on sacred music, the contrapuntal *stile osservato* had been restored. Cima's motets, praised by Angleria in 1622, display a predilection for imitative counterpoint and for broad, non-syllabic melodies; ornamental crotchet figures are widely used as well as some elements of the instrumental ricercare. The church music in his 1610 collection is on the whole conservative although the polyphonic writing does give way to some motets for solo voice and basso continuo in a pseudo-monodic style, similar to that of Viadana. The use of ornamentation is also reminiscent of late Renaissance instrumental traditions, rather than of new trends in vocal music. The pieces for several voices are interesting for their use of echo or dialogue structures, for example the eight-voice *Assumpta est Maria*. There is also a four-part mass, which alternates a generally syllabic style and frequent references to the instrumental canzone, with a more conventional polyphonic procedure. It is clear that Cima was more interested, however, in organ and instrumental music. His 1606 compilation points to the distinction between the imitative, motet-like ricercare and the more homophonic canzona with its French rhythms and dance-like strains; at the end Cima appended some instructions on the retuning of a clavichord so as to be able to play in any key at one time. His contributions to Angleria's *Regola del contrapunto* (1622) show that he was also concerned with contrapuntal theory; but his importance lies most of all perhaps in his very early use of the trio sonata medium in the *Sonata a tre* for violin, cornett and continuo in the 1610 *Concerti*, a through-composed work with both thematic integration and considerable virtuosity of style.

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Partito di ricercari, canzoni alla francese (Milan, 1606[15]); ed. in CEKM, xx (1969); 1 ed. in AMI, iii (n.d.)
Concerti ecclesiastici, 1–5, 8vv, Messa, 2 Magnificat e falsi bordoni, 4vv, 6 sonate a 2–4, bc (Milan, 1610[4]); Adiuro vos, edn in Adrio; 1 motet, 5vv, ed. F. Commer, Musica sacra, xiii (Regensburg, 1882)
Vesperae de communi BVM, 5vv, *D-Mbs*
Ricercare et canoni, 2–4vv, in C. Angleria, *La regola del contrapunto, e della musical compositione* (Milan, 1622)
3 bicinia, 1598[13]; 6 motets, 1608[13]; 2 motets, 1610[1]; 2 motets, 1612[3]; 1 capriccio, 1617[2]; 1 motet, 1619[4]; 1 motet, 1620[2]; 2 motets, 1 canzona, 1626[5]; Ricercare e canzoni, *I-Vnm*; 2 contrafacta spirituali in *Il secondo libro della musica di Claudio Monteverde e d'altri autori* (Milan, 1608), mentioned in *VogelB*
Canzoni, consequenze e contrapunti doppi, 2–4vv (Milan, 1609), lost, mentioned in Picinelli, 315

(2) Andrea Cima (*b* Milan; *fl* 1606–27). Brother of (1) Giovanni Paolo Cima. All we know of his life is that he was organist of S Maria Maggiore, Milan, in 1614 and of S Maria della Rosa and S Maria della Grazie, also Milan, in 1627. There is no evidence to support Picinelli's claim that he was later *maestro di cappella* of S Maria Maggiore, Bergamo. His two surviving publications contain motets in an unambitious concertato idiom, two being dialogues for soprano and bass. He also contributed

nine motets and a four-part mass to several anthologies. He belonged to the school of instrumental composers that flourished in Lombardy, as is indicated by his three canzonas (RISM 1606[15] and 1617[2]), each in four parts and suitable as either keyboard or ensemble pieces. His Capriccio for a high instrument and basso continuo, which appears in his brother's *Concerti ecclesiastici* (1610), is one of the first examples of a composition for this combination.

WORKS

Il primo libro delli concerti, 2–4vv (Milan, 1614)
Il secondo libro delli concerti, 2–4vv (Milan, 1627)
1 canzona, 1606[15]; 4 motets, 1 capriccio, 1 sonata, 1610[4]; 1 motet, 1615[13]; 2 motets, 2 canzoni, 1617[2]; 1 mass, 4vv, 2 motets, 1626[5]

(3) **Giovanni Battista Cima** (*b* Milan, 1596; *d* Sondrio, nr Bergamo, *c*1675). Son of (1) Giovanni Paolo Cima. He was organist of S Nazaro Maggiore, Milan, and was succeeded as *maestro di cappella* of Como Cathedral by Alfonso Bamfi in 1641. His later years were spent at Sondrio. The only known works by him are a four-part motet *Ad te Domine clamavi*, included in (2) Andrea Cima's motet collection of 1627 and written in an even simpler style than Andrea's, and a motet for two voices and basso continuo, *Tota pulchra es* (*GB-Lbl*). The second book of *Concerti* for two to four voices (Milan, 1626), mentioned by Picinelli (p.277), is no longer extant.

(4) **Tullio Cima** (*b* Ronciglione, nr Rome, 1596; *d* after 1675). A pupil of Abundio Antonelli, he was a boy chorister at S Giovanni in Laterano, Rome, until 1612. In 1625 he became *maestro di cappella* of the Seminario Romano. He was organist of Perugia Cathedral in 1645 and in 1646 was proposed as *maestro di cappella* there, but the appointment was not taken up. In 1659 he was elected *maestro di cappella* of Rieti Cathedral, but he turned the post down and competed unsuccessfully for the post of *maestro di cappella* of Orvieto Cathedral. He took the degree of Doctor of Law late in life and may have practised as a lawyer. Although his music may lack any particular merit, he was certainly an industrious amateur, producing eight collections, mainly of motets, over his long life. The possibilities of coherent musical structure or of obbligato instrumental participation seem never to have interested him, his melodies are rather dull and syllabic and his ornaments too patterned; the *Beatus vir* of the 1673 psalms, however, avoids such shortcomings. This publication is also interesting for its publisher's preface, which sets out details of a fair business arrangement between composer and publisher, a feature that was evidently all too rare in 17th-century Rome.

WORKS

Sacrae cantiones, Magnificat, litaniis BVM, liber 1, 2–4vv, bc (Rome, 1621)
Motecta, 2–5vv, bc, liber 2 (Rome, 1625)
Motecta, 2–5vv, bc, liber 3 (Rome, 1629)
Salmi per il vespro e 2 Magnificat, 4vv, op.5 (Rome, 1636)
Sacrarum modulationum, 2–5vv, liber 4 (Rome, 1648)
Ecclesiasticae modulationes, 2–3vv, liber 5 (Rome, 1656)
Vespertina psalmodia, Missa, Litanie BVM, 3vv, bc, op.7 (Rome, 1673)
Sacrae modulationes, 2–3vv (Rome, 1675)
3 motets, 1642[1]; 3 pieces, 1643[2]; 1 piece, 1646[2]

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JEROME ROCHE/RODOBALDO TIBALDI

Cimador [Cimadoro], **Giambattista** [Giovanni Battista; J.B.] (*b* Venice, 1761; *d* Bath, 27 Feb 1805). Italian composer, singer, violinist and music publisher. Born of a noble family, he studied the violin, cello and piano. In 1789 his *Ati e Cibele*, a *favola per musica* in two short scenes, was performed in Venice. This was soon followed by *Pimmalione*, a monodrama after Rousseau for tenor and orchestra with a small part for soprano, and *Il ratto di Proserpina*. Choron and Fayolle reported that, dissatisfied with *Pimmalione*, Cimador burnt the score and renounced composition. Artaria, however, advertised publication of the full score in 1791 in Vienna and excerpts were published later in London. The work achieved considerable popularity throughout Europe as a concert piece for both male and female singers, being revived as late as 1836. While still in Venice he wrote a double bass concerto for the young virtuoso Dragonetti; the manuscript survives, together with Dragonetti's additional variations on the final Rondo, which he evidently considered too short.

In 1791 Cimador moved to London, where he taught singing and was, as is recorded in *The Gentleman's Magazine*, 'a celebrated vocal performer'. He visited Bath in 1794 with Haydn, who referred to him as a violin virtuoso and composer. On 14 May 1795 *Ati e Cibele* was given its first London performance at the King's Theatre, with pantomime and dances by Noverre, for the benefit of Morichelli, who sang Cibele. Extracts from *Pimmalione* were given there on 8 June 1797, and he appeared as a pianist during the season 1799–1800.

In about 1800 he entered into partnership with the Italian music publisher TEBALDO MONZANI. Together they issued periodical collections of Italian and English vocal music, and, as The Opera Music Warehouse, they published Mozart's great operas, advertising that 'any of the songs, Duetts, Trios, Overtures … may be had Single & the whole of Mozart's Pianoforte Compositions, published in Numbers'. Many of these were arranged or provided with piano accompaniments by Cimador. His arrangement of several Mozart symphonies for flute and strings was allegedly provoked by the refusal of the King's Theatre orchestra to play the works in their original form because of their difficulty; six of these were published by Monzani after Cimador's death. His arrangement of the

Romance from Mozart's Piano Concerto K466 appeared in the *Harmonicon* as late as 1833.

Although Gerber suggested that Cimador patterned himself after Haydn, his compositions owe more to the early works of Mozart. Choron and Fayolle, writing mainly of *Pimmalione*, summed up Cimador as 'a musician of no great scientific acquirement although his works are full of fire and imagination'; Fétis however pronounced the work merely mediocre. The double bass concerto is well scored and in the slow movement shows a gift for beautifully simple and lyrical lines, but had it been written for an instrument with a larger repertory it is doubtful whether it would have been revived.

WORKS

Ati e Cibele (favola per musica, 2, A. Pepoli), Venice, Accademia dei Rinnovati, spr. 1789

Pimmalione (scena drammatica, S.A. Sografi, after J.-J. Rousseau), Venice, S Samuele, 26 Jan 1790; score (Vienna, 1791), *A-Wn**, *B-Bc*, *Lc*, *D-Bsb*, *Mbs*, *F-Pc**, *I-Bc*, *Fc*, *Gl*, *Li*, *Mc*, *Nc*, *PAc*, *PLcon*, *Rrai*, *Rsc*, *Vlevi*, *Vnm*; arias (London, 1797); ov. and 4 arias (Vienna, n.d.)

Il ratto di Proserpina (favola per musica, 2, M. Botturini), Venice, Accademia dei Rinnovati, carn. 1791

2 single songs (London, *c*1800; Offenbach, n.d.); hornpipe, hp/pf (London, *c*1800); concerto, db, str, *GB-Lbl*, ed. R. Slatford (London, 1969); many arrs./pf accs. of works by Mozart, Cimarosa and others

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RODNEY SLATFORD (work-list with MARITA P. McCLYMONDS)

Cimarosa, Domenico (*b* Aversa, 17 Dec 1749; *d* Venice, 11 Jan 1801). Italian composer. He was a central figure in opera, particularly comic opera, of the late 18th century.

1. LIFE. Cimarosa (his name is spelt Cimmarosa on his baptismal certificate) was taken by his parents, a few days after his birth, from Aversa to Naples. His father, Gennaro Cimmarosa, was employed as a stonemason in the construction of the Palazzo Reale di Capodimonte; in the course of work he was killed in a fall. The family lived close to the church of S Severo de' Padri Conventuali, and Cimarosa's mother was able to obtain work as a laundress at the monastery while Domenico was taken into the school. Cimarosa soon attracted the attention of the monastery organist, Father Polcano, who gave him music lessons. He made rapid progress, and was admitted in 1761 to the Conservatorio di S Maria di Loreto. He remained there for 11 years. His teachers were Manna, Sacchini, Fenaroli and Carcais, the *maestro di violino*. Cimarosa became an able violinist and keyboard player, and he was also a gifted singer; after he left the conservatory he had singing lessons from the castrato Giuseppe Aprile. It was, however, mainly as a composer that he established himself while still a student, and by 1770 he, Zingarelli and Giuseppe Giordani were senior students in the *maestro di cappella* class, the class for composers. He may have had further lessons in composition from Piccinni in 1771, when he had left the conservatory.

During his student days Cimarosa composed a number of sacred motets and masses, but with the première in 1772 of his first *commedia per musica*, *Le stravaganze del conte*, performed at the Teatro dei Fiorentini in Naples with the farsetta *Le magie di Merlina e Zoroastro*, his fame as a composer began to spread. Influenced by the tradition of the *commedia dell'arte*, the farsetta, which constituted Act 3 and included characters such as Dottor Balanzoni and Pulcinella, was the first of a number of similar intermezzos and farsettas that he was to write throughout his career. His works soon became popular in Rome, where his comic intermezzos were performed by a cast of five male singers at the Teatro Valle. *Il ritorno di Don Calandrino*, *L'italiana in Londra*, *Le donne rivali*and *Il pittore parigino* were given there between 1778 and 1781. Goethe was quite charmed by *L'impresario in angustie*, which he heard during his visit to Rome in 1787. In his *Italienische Reise* Goethe commented on the humour in the Act 1 finale in which the poet (centre stage) is being criticized by the impresario and the prima donna on one side of the stage, and the composer and the seconda donna on the other. Serious operas, including *Caio Mario* (1780) and *Alessandro nell'Indie* (1781), also had their premières in Rome, at the Teatro delle Dame and the Teatro Argentina. On 10 July 1780 *L'italiana in Londra* was the first of Cimarosa's operas to be given at La Scala in Milan, initiating a tradition of performances of his works that lasted well into the 19th century.

On 29 November 1779 Cimarosa had been appointed supernumerary organist (without pay) of the Neapolitan royal chapel. He was promoted on 28 March 1785 to the position of second organist, with a monthly salary of eight ducats (which continued to be paid to him even during his periods of absence from Naples). From the early 1780s he also held an appointment as *maestro* of



Domenico Cimarosa: engraving by Giovanni Battista Sasso after Antonio Bramati

the Ospedaletto conservatory, Venice; it is not clear exactly when he was appointed, though 1782 is a likely date, as in that year his oratorio *Absalom* was composed for the institution. Several of his opera librettos in the ensuing years (first those of *L'eroe cinese* and *La ballerina amante*, both given in Naples in 1782) refer to his connection with the Ospedaletto, and it would seem that he retained his Venetian post even when absent.

In 1787 Cimarosa accepted the position of *maestro di cappella* at the St Petersburg court of Catherine II, an invitation probably extended at the recommendation of the Duke of Serra Capriola, the ambassador in Russia of the Kingdom of the Two Sicilies. On their way to St Petersburg Cimarosa and his wife visited Livorno as guests of Grand Duke Leopold of Tuscany, who later, as emperor (1790–92), played a role in Cimarosa's successful sojourn in Vienna. At Parma he paid a visit to Duchess Maria Amalia (daughter of Maria Theresa and wife of Ferdinand of the Bourbons), and he spent 24 days in late August and September in Vienna, where he was presented to Joseph II. During this period the emperor repeatedly invited Cimarosa to sing and play for him. All these contacts strengthened his ties with the Viennese court. From Vienna Cimarosa visited Warsaw and finally arrived in St Petersburg on 3 December 1787.

At the court of Catherine II Cimarosa succeeded a line of Italian composers that included Manfredini, Galuppi, Traetta and Sarti. His operas were presented at the Hermitage and the theatre at Gatchina, the sumptuous palaces of the empress. His serious opera *Cleopatra* and two previously written comic operas, *Le donne rivali* and *I due baroni di Rocca Azzurra*, were adjusted for performers in Russia. Shortly after Cimarosa's arrival, however, the empress engaged Martín y Soler as her second *maestro di cappella*. His operas seemed to have met with greater success at the Russian court than Cimarosa's. The magnificence and splendour of Catherine's court began to fade by 1791 when economic crises had forced the empress to release most of the Italian singers. Cimarosa, who could not bear the harshness of the Russian winters, left the court in June 1791. After spending three months in Warsaw, he arrived in Vienna shortly after the death of Joseph II.

It had been known for some time that Cimarosa's contract in Russia was nearing an end and that he was planning to return to Naples because of poor health. Joseph II had intended to employ him as soon as he reached Vienna, and in 1789 a number of Cimarosa's works were given at the Burgtheater in preparation for his return. Between May and September *I due supposti conti*was revived with a new cast, and *I due baroni di Rocca Azzurra*, for which Mozart composed the aria 'Alma grande e nobil core' (K578), was also presented. Upon his arrival in Vienna Cimarosa was appointed Kapellmeister by Leopold II and was commissioned to write an opera, *Il matrimonio segreto*, to a text by Giovanni Bertati based on Colman and Garrick's *The Clandestine Marriage*. The opera, performed at the Burgtheater on 7 February 1792, was so successful that Leopold II ordered that it be repeated that same evening in his private chambers. Cimarosa, whom Joseph Weigl described as having a jovial and friendly personality, enjoyed great popularity among Viennese society and often entertained his hosts by performing at the keyboard. During his two years in Vienna he composed two more operas (*La calamita dei cuori*, which was a failure, and *Amor rende sagace*), and reworked his *Il pittore parigino*.

Cimarosa presumably returned to Naples in spring 1793, between the production of *Amor rende sagace* in Vienna at the beginning of April and that of *I traci amanti* in Naples in mid-June. On 8 November 1796 he was appointed first organist of the royal chapel with a monthly salary of ten ducats. In addition to composing new operas, he reworked *L'italiana in Londra* and *I due baroni*, adding sections in Neapolitan dialect. The most important works written during this last phase of his career were *Le astuzie femminili* (1794) and two serious operas, *Penelope* (1794) and *Gli Orazi ed i Curiazi* (1796), the last for La Fenice in Venice. In the 1790s Italy was experiencing reverberations of the French Revolutionary Wars that shook Europe. In 1796 the French captured Venice. Three years later, liberal leaders under the auspices of the French established the 'Parthenopean Republic' after the Bourbon king was forced to flee Naples. Cimarosa, in sympathy with their cause, composed a patriotic hymn to a text by Luigi Rossi which was sung on 19 May for the ceremonial burning of the royal flag. At the end of June, however, the Parthenopean Republic fell and the Bourbon troops re-entered the city. Cimarosa found himself in a perilous position in view of his republican sympathies; he endeavoured to make amends by paying homage to the Bourbons, composing (at the suggestion of a priest, Gennaro Tanfano) a cantata in praise of Ferdinand IV, performed on 23 September. He composed other works in his efforts to appease the king, but it seems that they merely angered Ferdinand further, and on 9 December 1799 he was arrested. He spent four months in prison, and was spared the death sentence only because of the intervention of powerful friends (among them Cardinal Consalvi, Cardinal Ruffo and Lady Hamilton). On his release from prison Cimarosa returned to Venice, where he was invited to compose a new opera, *Artemisia*. He did not live to complete it, as his health rapidly deteriorated and he died on 11 January 1801. Rumours were rife that he had been poisoned at the instigation of Queen Marie Caroline, and pressure of public opinion forced the government to publish a medical report (on 5 April 1801), which certified that he had died from an internal ailment. Cimarosa was twice married: in 1777 to Costanza Suffi, who died the next year; and later to Gaetana Pallante, who died in 1796.

2. Works. Cimarosa's reputation in his last years, and during the early part of the 19th century, was unparalleled in Italian opera until Rossini. His facility at writing music resulted in the creation of almost 60 stage works, most of which were comic pieces. His operas were performed on all the major European stages, including Prague, Copenhagen, Stockholm, St Petersburg, Hamburg, London and Berlin. His works were particularly popular in Vienna and at Eszterháza. In Vienna, for example, *Le trame deluse* was repeated 16 times in 1787, and *Il pittore parigino* 27 times in Cimarosa's revised version of 1792. At Eszterháza between 1783 and 1790, Haydn conducted performances of 13 operas by Cimarosa, and many of them were given several times. *L'italiana in Londra* was repeated there at least 14 times in five years. Although Cimarosa revised some of his earlier compositions to suit the Neapolitan tastes his music had a broad, international appeal. Some of his operas were still being played in Naples as late as 1811, and his *Gli Orazi ed i Curiazi* and

Il matrimonio segreto were given in Venice throughout the early 19th century.

Cimarosa was also admired by a number of 19th-century commentators. Eugène Delacroix preferred Cimarosa's music to Mozart's, and Stendhal wrote that he would rather be hanged than be forced to state which of the two he preferred. Hanslick praised Cimarosa's wonderful facility, masterly compositional strokes and good taste. Goethe, who first heard Cimarosa's music in Rome, wrote to Schiller in 1788 from Naples, praising one of Cimarosa's operas (probably *Il marito disperato*, performed there as *La gelosia punita*). Upon his return to Weimar Goethe directed performances of *Le trame deluse* and *Il matrimonio segreto*. He also created the pasticcio *Die theatralischen Abenteuer* (1791), from Cimarosa's *L'impresario in angustie*, incorporating parts of Mozart's *Der Schauspieldirektor* in 1797.

Cimarosa's earliest surviving score is a set of instrumental *Partimenti*from 1762. During his years as a student, he wrote mainly sacred works. It was as a comic opera composer, however, that he first established himself, and all his early operas are in that genre. His operas are based on librettos by a number of authors; this accounts for the uneven quality of the texts. Giuseppe Palomba and Giuseppe Maria Diodati furnished the largest number, with 13 and seven respectively. Both librettists created characters who speak in Neapolitan dialect, and Palomba's texts also intermingle broken Spanish and French words with *lazzi* ('tricks') from the *commedia dell'arte*. His plots feature multiple disguises and bizarre intrigues and complications. Cimarosa's *La trame deluse*, a setting of Diodati's text, became one of his most successful operas. The language of *Penelope* is in the dignified style of Metastasio, though by avoiding pomposity and including ensembles Diodati indicated new stylistic tendencies. G.B. Lorenzi, Antonio Sografi, Giuseppe Petrosellini, Angelo Anelli and Giovanni Bertati were among Cimarosa's other librettists. In *Il matrimonio segreto* Bertati provided an excellent plot, devoid of disguises and excessive complications.

Despite the occasionally mediocre quality of the texts, Cimarosa was always able to write music suffused with lightness, elegance and finesse. The orchestration of his earlier works consisted primarily of strings, oboes, horns and trumpets, and only occasionally bassoons and flutes. The orchestra functioned as a vehicle for vocal accompaniment, with the strings providing most of the activity. During his Russian sojourn he began to use clarinets, and his orchestration generally acquired a fuller and richer sonority. This is evident in *Il matrimonio segreto*, where the large orchestra provides colour and exhibits independent motivic and rhythmic material that serves as commentary on the action. Cimarosa seldom wrote stylized da capo arias. His arias are sectional, with contrasting tempos, metre and keys to accommodate changes of mood and situation in the text. This freedom from a structural mould creates the effect of spontaneity and flexibility. The last section of an aria is frequently in a fast tempo in the manner of a cabaletta. Cavatinas also occur frequently.

One of Cimarosa's strengths was the composition of witty and vivacious ensembles. *Il matrimonio segreto*, an ensemble opera in the style of Mozart's *Le nozze di Figaro*, is composed of eight arias, four duets, three trios, a quartet, a quintet and two finales featuring all six characters. Frequently his operas begin with a trio or a quartet, and he excelled at creating large-scale chain finales. Although Cimarosa's characters do not display layers of Mozartian complexity, he was capable of depicting human emotions in a touching but not over-sentimental manner, as in the opening duet 'Cara non dubitar' from *Il matrimonio segreto*.

Cimarosa's harmonic vocabulary is diatonic and unadventurous; the strength of his music lies in the richness of his melodic invention, the brilliance and energy of his rhythmic and melodic motifs and his constantly lively accompaniments. He expanded the parameters of *opera buffa* by creating a genre permeated with sentiment, simplicity, elegance and delicacy. The freshness and vigour of his music was unmatched by his Italian contemporaries.

Cimarosa's instrumental works include concertos, similar in general style to Mozart's. The middle movement of the Harpsichord Concerto in B♭, comprising a 'recitative' and 'aria', attempts to present in purely instrumental terms a dramatic situation involving the concept of a solo voice. There is strong evidence for believing that Cimarosa's many keyboard sonatas, generally known in one-movement form, were originally intended as two- or three-movement pieces. One manuscript (*GB-Lcm* 142) contains a three-movement 'Sonata per il fortepiano', and features of another (*I-Fc*) reveal that certain movements were intended to follow others without a break; these include movements ending in the dominant key, such indications as 'segue Andante', and series of key relationships that suggest multi-movement structures. The movements display a variety of forms, including binary, and several contain passages not unlike those found in Domenico Scarlatti's music; the keyboard range is contained within five octaves, the texture is usually two-part, and melodic interest is generally reserved for the upper line.

WORKS

OPERAS

NC – *Naples, Teatro S Carlo*
NFI – *Naples, Teatro dei Fiorentini*
NFO – *Naples, Teatro del Fondo*
NN – *Naples, Teatro Nuovo*
RV – *Rome, Teatro Valle*
WB – *Vienna, Burgtheater*
cm – *commedia per musica*
dg – *dramma giocoso*
dm – *dramma per musica*
fm – *farsa/farsetta per musica*
int – *intermezzo in musica*
ob – *opera buffa*

Le stravaganze del conte (cm, 3, P. Mililotti), NFI, carn. 1772, *I-Nc**, *Rmassimo*; Act 3 = Le magie di Merlina e Zoroastro [Le pazzie di Stellidaura e Zoroastro] (fm)

La finta parigina (cm, 3, F. Cerlone), NN, carn. 1773, *Nc**, *Rmassimo*

La donna di tutti i caratteri (cm, 3, A. Palomba), NN, 1775 [rev. of music by P. Guglielmi]

I matrimoni in ballo (fm, 1, P. Mililotti), NN, carn. 1776 [with I sdegni per amore]; rev. as La baronessa stramba [as Act 3 of Il credulo], NN, 1786, *F-Pn*, *I-Nc**

I sdegni per amore (cm, 1, G. Mililotti), NN, Jan 1776, *Nc**, *Rmassimo*

La frascatana nobile [La finta frascatana] (cm, 3, P. Mililotti), NN, wint. 1776, *F-Pn*, *I-Nc**, *Rmassimo*

I tre amanti (int, 2, G. Petrosellini), RV, carn. 1777, *D-Dl*, *F-Pn*, *I-Nc**, *Rmassimo*, *RUS-SPtob*; as Le gare degl'amanti (dg), Nice, Maccarani, spr. 1783

Il fanatico per gli antichi romani (cm, 3, G. Palomba) NFI, spr. 1777, *F-Pn*, *I-Nc**

L'Armida immaginaria (dg, 3, G. Palomba, after T. Tasso: *Gerusalemme liberata*), NFI, sum. 1777, *F-Pn*, *I-Nc**, *Rmassimo*

Il ritorno di Don Calandrino (int, 2, ?Petrosellini), RV, carn. 1778, *D-Dl*, *Hs*, *Wa*, *F-Pn*, *GB-Lcm*, *I-Nc**, *RUS-SPtob*; as Armidoro e Laurina (dg), Livorno, 1783

Gli amanti comici, o sia La famiglia in scompiglio (dg, 2, Petrosellini), NFI, 1778; Cremona, carn. 1796; as Il matrimonio in commedia, Livorno, spr. 1797; as La famiglia stravagante, ovvero Gli amanti comici (fm), Macerata, carn. 1798

Le stravaganze d'amore (cm, 3, P. Mililotti), NFI, wint. 1778, *F-Pn* (rev.), *I-Nc**, *Rmassimo*, *US-Wc*

Il matrimonio per raggiro (dg, 2), Rome, *c*1778–9, RV, carn. 1802, *A-Wgm*, *B-Bc* (no ov.), *D-Bsb* (2 copies, both in It. and Ger.), *Dl*, *I-Bc* (inc.) *Fc*, , *Rmassimo*, *Rsc*, *S-Skma*, *Uu*, *US-Bp*, *Wc*

L'infedeltà fedele (cm, 3, G. Lorenzi), NFO, 20 July 1779, *D-Dl*, *I-Nc**, *Rmassimo* [for inauguration of NFO]

L'italiana in Londra (int, 2, Petrosellini), RV, 28 Dec 1779, *A-Wn* (2 copies), *B-Bc* (inc.), *CZ-Pnm*, *D-Dl*, *Hs*, *DK-Kk* (2 copies, 1 in Dan.), *F-Pn*, *Po*, *H-Bn*, *I-CRg*, *Fc* (3 copies), *Gl*, *Mc*, *MOe* (in Ger.), *Nc**, *PAc*, *Rmassimo*, *Rsc*, *P-La*, *RUS-SPtob*, *US-Wc*(in Fr.); as La virtù premiata (dg), Genoa, aut. 1794

Le donne rivali (int, 2, ?Petrosellini), RV, carn. 1780, *F-Pn*, *GB-Lbl*, *I-Fc*, *Mc*, *Nc**, *Rmassimo*, *RUS-SPtob*; as Le due rivali (cm), Monza, aut. 1791, collab. other composers; as Le due fidanzate (cm), Moscow, Imperial, 10 June 1789

Caio Mario (dm, 3, G. Roccaforte), Rome, Dame, carn. 1780, *F-Pn*, *I-Mc*, *Nc*, *Rmassimo*, *RUS-SPtob*

I finti nobili (cm, 3, G. Palomba), NFI, carn. 1780, *F-Pn* (Acts 1, 2), *I-Nc**, *Rmassimo*; Act 3 = Gli sposi per accidente (fm), *Nc**

Il falegname (Il falegname) (cm, 3 or 2, G. Palomba), NFI, 1780, *A-Wn* (2 copies, 1 rev. in It. and Ger.), *D-Bsb*, *Dl*, *F-Pc* (pts only), *Pn*, *H-Bn*, *I-Mc* (inc., pts only), *Nc**, *Rmassimo*, *P-La*; as L'artista (dg, 2), Treviso and Udine, 1789

Il pittore parigino (int, 2, Petrosellini), RV, 2 Jan 1781, *A-Wn*, *B-Bc* (rev.), *D-Bsb*, *Dl*, *Rtt*, *F-Pn*, *GB-Lcm*(rev.), *H-Bn*, *I-Fc*, *Gl*, *Nc**, *Rmassimo*, *P-La*, *RUS-SPtob*, *US-Bp*, *Wc*; as Il barone burlato (cm, 3, G. Bonito, after Petrosellini), NN, 1784, with addns by F. Cipolla; as Le brame deluse (dg), Florence, 1787

Alessandro nell'Indie (dm, 3, P. Metastasio), Rome, Argentina, 11 Feb 1781, *I-Nc**, *Rmassimo*

Giunio Bruto (dramma tragico per musica, 2, Eschilo Acanzio [G. Pindemonte]), Verona, Accademia Filarmonica, aut. 1781, *H-Bn*, *I-Fc*, *Nc**, *Rmassimo*

Giannina e Bernardone (dg, 2, F. Livigni), Venice, S Samuele, aut. 1781, *A-Wgm*, *Wn*, *B-Bc*, *D-Dl*, *Rtt*, *F-Pn* (inc.), *H-Bn*, *I-Fc*, *Gl*, *Mc*, *Mr*, *Nc**, *Rmassimo*, *Tf*, *P-La*, *RUS-SPtob*, *S-Skma*, *St* (2 copies, 1 inc.), *US-BEm*; as Il villano geloso (int), Venice, 1786

L'amante combattuto dalle donne di punto (cm, 3, G. Palomba), NFI, 1781; as La biondolina, NFI, 1781, *Nc**, *Rmassimo*; as La giardiniera fortunata (2), NN, 1805, *Nc*

Il capriccio drammatico (cm, 1, G.M. Diodati), ?Turin, ?1781, or London, 1794 [related to L'impresario in angustie, 1786]

Il convito (dg, 2, Livigni), Venice, S Samuele, carn. 1782, *CH-Zz* (in Ger.), *D-Bsb* (2 copies, 1 in Ger.), *Dl*, *DO* (in Ger.), *Rtt*, *F-Pn*, *GB-Lbl*, *I-Fc*, *Gl*, *Nc**, *OS*, *Rmassimo*, *Tf*, *Vnm*, *P-La*, *US-Wc*; as Der Schmaus, Frankfurt, 1784

L'amor costante (int, 2), RV, carn. 1782, *A-Wn*, *F-Pn*, *H-Bn*, *I-Mc*, *Nc**, *Rmassimo*, *P-La*, *RUS-SPtob*; as Giulietta ed Armidoro (dg), Dresden, 1790, *D-Dl*

L'eroe cinese (dm, 3, Metastasio), NC, 13 Aug 1782, *F-Pn*, *I-Fc*, *Mc* (rev.), *Nc** (and 2 copies), *Rmassimo*, *P-La*

La ballerina amante (cm, 3, G. Palomba), NFI, 6 Oct 1782, *A-Wgm*, *B-Br*, *D-Dl*, *F-Pn* (3 copies), *H-Bn*, *I-Fc*, *Nc** (and copy), *Rmassimo*, *P-La*, *RUS-SPtob*, *US-Bp*; as L'amante ridicolo (dg, 2), Rovigo and Ferrara, 1789

Il morbo campano (dm), Chiavenna, Uccelloppoli, 1782

La Circe (dm, 3, D. Perelli), Milan, Scala, carn. 1783, *F-Pn*(inc.), *I-Nc**, *Rmassimo*, *P-La*

I due baroni di Rocca Azzurra (intermezzo comico per musica, 2, G. Palomba), RV, carn. 1783, *A-Wn* (with addl aria by Mozart), *B-Bc*, *CZ-Pnm*, *D-Dl*, *DK-Kk* (Act 2), *F-Pc*, *Pn*, *GB-Lbl* (with addns), *H-Bn*, *I-Fc* (2 copies), *MOe*, *Nc** (and copy), *Rmassimo*, *P-La*, *RUS-SPtob* (in Russ. as Dve nevestï, also pts as I due baroni), *US-Bp*; as cm, lib rev., NFO, 1793; as La sposa in contrasto, Modena, 1802

Oreste (dm, 2, L. Serio), NC, 13 Aug 1783, *F-Pn*, *I-Nc** (and copy), *Rmassimo*, *P-La*

La villana riconosciuta (cm, 3, G. Palomba), NFO, 1783, *F-Pn*, *I-Nc** (and copy), *Rmassimo*; as La villanella rapita, Berlin, 1793

Chi dell'altrui si veste presto si spoglia (cm, 2, G. Palomba), NFI, 1783, *B-Bc*, *D-Dl*, *F-Pn* (3 copies), *H-Bn*, *I-Fc*, *Nc** (and 2 copies), *PAc*, *Rmassimo*, *P-La*, *RUS-SPtob*, *US-Wc*; as Nina e Martuffo (1), NN, 1825, *I-Nc*

I matrimoni impensati (La bella greca) (int, 2), RV, carn. 1784, *Mc*, *Nc**, *Rmassimo*

L'apparenza inganna, o sia La villeggiatura (cm, 2, Lorenzi), NFI, spr. 1784, *Fc*, *Nc**, *Rmassimo*

La vanità delusa (Il mercato di Malmantile) (dg, 2, C. Goldoni), Florence, Pergola, spr. 1784, *F-Pc*, *Pn* (2 copies), *I-Fc*, *Nc* (partly autograph), *Rmassimo*, *US-Bp*, *Wc*

L'olimpiade (dm, 3, Metastasio), Vicenza, Eretenio, 10 July 1784, *F-Pn*, *GB-Lbl*, *Lcm*, *I-Bc*, *Fc*, *Nc*(partly autograph), *PAc*, *Rmassimo*, *Vnm* (2 copies), *P-La*, *S-Skma*, *US-Bp* [for inauguration of Eretenio theatre]

I due supposti conti, ossia Lo sposo senza moglie (da, 2, A. Anelli), Milan, Scala, 10 Oct 1784, *A-Wn*, *D-Dl*, *F-Pn* (3 copies), *H-Bn*, *I-CMbc*, *Fc*, *Nc**, *PAc*, *Rmassimo*, *P-La*, *RUS-SPtob*, *US-Bp*, *Wc*; as Lo sposo ridicolo (fm), RV, 1786

Artaserse (dm, 3, Metastasio), Turin, Regio, 26 Dec 1784, *I-Nc**, *Rmassimo*, *P-La*, *RUS-SPsc*

Il marito disperato (Il marito geloso) (dg, 2, Lorenzi), NFI, 1785, *CZ-Pnm* (inc.), *D-Bsb* (rev. in Ger.), *F-Pn* (rev.), *H-Bn*, *I-Fc*, *Nc**, *Rmassimo*, *US-Bp*; as Die bestrafte Eifersucht, Berlin, 1794; as L'amante disperato, NFO, 1795, *I-Nc*

La donna sempre al suo peggior s'appiglia (cm, 3, G. Palomba), NN, 1785, *F-Pn*, *I-Nc**, *Rmassimo*

La figlia di Peste, 1785, excerpts *GB-Lbl*

Il credulo (cm, 3, Diodati), NN, carn. 1786 [Act 3 = La baronessa stramba, 1776], *D-Dl*, *F-Pn* (2 copies), *GB-Lbl* (? partly autograph), *H-Bn*, *I-Fc* (no ov.), *Mc* (2 copies), *Nc* (4 copies, 1 partly autograph), *Rmassimo*, *RUS-SPtob*, *US-Bp*, *Wc*; as Il credulo deluso (dg), Modena, 1791

Le trame deluse, ossia I raggiri scoperti (cm, 3, Diodati), NN, 7 Dec 1786, *A-Wn*, *D-Bsb*, *Dl*, *Hs*, *F-Pc*, *Pn*(inc.), *I-Fc*, *Mc* (2 copies), *Nc** (and 2 copies), *PAc*, *Rmassimo*, *Rsc*, *S-Skma*, *US-Bp*; as L'amor contrastato (cm, 3, Palomba), NFI, 1788; as Li raggiri scoperti (dg), Bologna, 1799

L'impresario in angustie (fm, 1 or 2, Diodati), NN, 1786 [preceded by Il credulo], *A-Wn*, *D-Bsb* (2 copies in Ger.), *Dl*, *HR*(inc.), *Hs*, *Mbs*, *F-Pc*, *Pn*, *GB-Cpl*, *Lbl*, *Lcm*, *H-Bn*, *I-Bc*, *Fc* (3 copies), *Gl*, *Mc* (2 copies), *Nc** (and copy), *Rmassimo*, *Rsc*, *Tf*, *P-La*, *RUS-SPtob* (pts only), *S-St* (pts only, in Swed.), *US-Bp* (2 versions), *Wc*; as Die theatralischen Abenteuer (1, Goethe), Weimar, 1791

Volodimiro (dm, 3, G. Boggio), Turin, Regio, carn. 1787, *I-Nc**, *Rmassimo*, *P-La*

Il fanatico burlato (cm, 2, F.S. Zini), NFO, 1787, *A-Wn* (rev.), *F-Pn*, *I-Fc* (as La burla felice), *Mc* (Act 1), *Nc**, *Rmassimo*, *US-Bp*, *Wc*; as Der adelsüchtige Bürger, Mannheim, 1791

La felicità inaspettata (azione teatrale, 2, F. Moretti), St Petersburg, Hermitage, March 1788, *B-Bc*, *D-SWl*, *F-Pn* (2 copies), *I-Fc*, *Nc**, *RUS-SPtob* (pts only)

La vergine del sole (dramma serio, 3, Moretti), ?St Petersburg, Hermitage, ?1788, St Petersburg, Kamennïy, 26 Oct/6 Nov 1789, *D-SWl* (in 2 acts), *F-Pn*, *I-Fc*, *Nc** (and copy), *Rmassimo*, *RUS-SPtob* (inc.), *US-Wc*

La Cleopatra (dramma serio, 2, Moretti), St Petersburg, Hermitage, 27 Sept/8 Oct 1789, *B-Bc*, *Br*, *F-Pn*, *I-Fc* (as Cleopatra e Marc'Antonio), *Nc**, *Rmassimo*, *RUS-SPsc*, *SPtob*

Il matrimonio segreto (melodramma giocoso, 2, G. Bertati, after G. Colman (i) and D. Garrick: *The Clandestine Marriage*), WB, 7 Feb 1792, *A-Wgm* (orch pts), *Wn*, *B-Bc* (rev. as Sophie et Dorval), *Br*, *CZ-Pnm*, *D-Bsb* (3 copies), *Dl*, *DK-Kk* (in It. and Dan.), *F-Pn*, *GB-Lbl* (2 copies), *Ob*, *I-BGi*, *Fc*(several copies), *Gl* (2 copies), *Mc* (3 copies, 1 inc.), *Nc** (and several copies), *PAc*, *PCcon*, *Rmassimo*, *Rsc*, *Vc*, *RUS-Mk* (in Russ., It. and Fr.), *SPtob* (inc.), *S-St* (2 copies, 1 in Swed.), *US-BEm*, *LOu*

La calamita dei cuori (dg, Goldoni), WB, 1792

Amor rende sagace (dg, 1, Bertati), WB, 1 April 1793, *I-BZtoggenburg*, *RUS-SPtob* [related to Le astuzie femminili, 1794]

I traci amanti (cm, 2, G. Palomba), NN, 19 June 1793, *A-Wn*, *B-Br*, *D-Dl*, *F-Pn* (2 copies), *I-Fc* (2 copies), *Mc*, *Nc** (and copy), *Rmassimo*, *US-Bp*; as Il padre alla mode ossia Lo sbarco di Mustanzir Bassà (dg), Padua, 1795; as Gli turchi amanti (dg), Lisbon, 1796

Le astuzie femminili (cm, 2, G. Palomba), NFI, 26 Aug 1794, *A-Wgm* (Act 1), *B-Bc* (inc.), *Br*, *D-Bsb* (in It. and Ger.), *Dl*, *F-Pn* (2 copies, 1 rev.), *GB-Lbl*, *I-Fc* (2 copies), *Nc**, *Rmassimo*, *Rsc* (in 3 acts, inc.)

Penelope (dm, 2, Diodati), NFO, carn. 1795, *B-Bc*, *Br*, *CZ-Pnm*, *D-Dl*, *Sl* (as Ulysses), *F-Pn*, *GB-Lbl* (2 versions), *I-CRg*, *Fc* (2 copies),

Gl, *Mc*, *Nc** (and copy), *PAc* (in 1 act), *Vnm*, *S-St* (inc.), *US-Bp*, *Wc*

Le nozze in garbuglio (cm, 2, Diodati), Messina, Monizione, May 1795

L'impegno superato (cm, 2, Diodati), NFO, 21 Nov 1795, *D-Dl*, *F-Pn* (rev., inc.), *I-Fc*, *Mc*, *Nc* (2 copies, 1 partly autograph), *Rmassimo*, *US-Bp*, *Wc*

I nemici generosi (fm, 2, ?Petrosellini), RV, carn. 1796, *A-Wn*, *B-Bc* (Act 2), *D-Dl*, *F-Pc*, *Pn* (in 1 act), *GB-Lbl*(in 1 act), *I-Fc*, *Nc* (3 copies, 1 partly autograph), *Rmassimo*, *P-La*, *RUS-SPtob* (2 copies), *S-Skma* (2 copies), *US-Bp*, *Wc*; as Il duello per complimento (1), Venice, 1797

Gli Orazi ed i Curiazi (tragedia per musica, 3, S.A. Sografi), Venice, Fenice, 26 Dec 1796, *A-Wgm*, *Wn* (rev. in Ger.), *B-Bc*, *CZ-Pnm*, *D-Bsb* (in It. and Ger.), *Dl*, *Mbs*(rev.), *DK-Kk* (2 copies), *F-Pn* (several copies), *GB-Lbl* (4 copies, 1 arr.), *Lcm*, *I-Bc*, *Fc* (2 copies), *Gl*, *Mc*, *Msartori*, *Nc* (several copies in 2 or 3 acts), *OS*(2 copies), *PAc* (2 copies), *Rsc* (3 copies), *Tn* (Act 2), *Vc*, *Vnm*, *RUS-SPtob* (2 copies), *US-BEm*, *LOu*, *Wc*; ed. G. Morelli and E. Surian (Milan, 1985)

La finta ammalata (fm, 1), Lisbon, S Carlos, 1796, perf. with V. Fabrizi: Il convitato di pietra (fm, 1)

Achille all'assedio di Troja (dm, 2), Rome, Argentina, carn. 1797, *I-Nc* [related to Gli Orazi ed i Curiazi, 1796]

L'imprudente fortunato (dg, 2), RV, carn. 1797, *A-Wgm*, *D-Dl*, *F-Pc*, *Pn*, *I-Fc*, *Nc* (ov. autograph), *Rmassimo*, *US-Bp*, *Wc*

Artemisia regina di Caria (dramma serio per musica, 2, M. Marchesini), NC, sum. 1797, *A-Wn*, *F-Pn* (2 copies), *GB-Lbl*, *I-Gl* (Act 1), *Nc* (2 copies, l partly autograph)

L'apprensivo raggirato (cm, 2, Diodati), NFI, 1798, *CZ-Pnm*, *F-Pn*, *I-Fc*, *Nc*, *RUS-SPtob*

Artemisia (dramma tragico per musica, 3, Cratisto Jamejo [G.B. Colloredo]), Venice, Fenice, carn. 1801 [not completed by Cimarosa], *A-Wgm*, *Wn*, *B-Br*, *CZ-Pnm*, *D-Dl*, *GB-Lbl*, *I-Fc*, *Nc** (and copy), *PAc* (2 copies), *Rmassimo*, *Rsc*, *S-St*

Undated, doubtful etc.: La contessina (dg, 3, M. Coltellini, after Goldoni), Bologna, Zagnoni, sum. 1778, collab. G. Astarita and F.L. Gassmann, *F-Pn*; Il matrimonio per industria (commedia, 2), ?Naples, ?1778, *Pn*; L'avviso ai maritati (fm, 1, ?F. Gonnella), ?NFI, ?1780, *Pn*; Il vecchio burlato (dg), Venice, 1783; Angelica e Medoro (dramatic cant., Metastasio), collab. Millico, ?1783; Li finti conti, Turin, Gallo-Ughetti, spr. 1785; I fratelli papamosche, Turin, Gallo-Ughetti, spr. 1785; Le statue parlante (int), Correggio, 1785; Gli amanti alla prova (Bertati), Naples, 1786; L'incognito (oc, Belle van Zuylen), *c*1786, collab. Belle van Zuylen, F. Tomeoni); L'impostore punito (3), Turin, Carignano, 1786–7; Il maestro di cappella (comic monologue), *c*1786–92, vs *D-Bsb* (in Ger.), *I-Rsc* (Leipzig, 1810); La scuffiara, 1788; Il matrimonio per susurro; Contrattempi, Bonn, 1793; La pupilla astuta (cm, 2, Palomba), NFO, 1794; La serva innamorata (commedia, 2, Palomba), NFI, 1794; Attilio Regolo (dramma serio, 3, ?Metastasio), Reggio nell'Emilia, carn. 1797; Le nozze di Lauretta (dg, 2, G. Caravita), Turin, ?1797; Semiramide (3, Metastasio), NFI, 1799; L'arte contro l'arte, Alexandria, carn. 1800; Il nuovo podestà (commedia, 2), Bologna, Comunale, spr. 1802; Tito Vespasiano (dramma serio, 2), Lisbon, S Carlos, 1821; Assalonte, *B-Bc*; La discordia fortunata (cm, 3), *F-Pn*; L'ajo nell'imbarazzo (ob, 1), *US-Wc*; Le donne vendicate (commedia, 2), *I-Fc*; Il cavalier del dente (dg, 3), *Gl*; La Molinara, *PAc* (inc.); Gli inimici generosi, excerpts *US-Bp*; Il conte di bell'amore

Music in: Les folies amoureuses, 1823; La fausse Agnès, 1824; Bernabo, 1856

ORATORIOS

Giuditta (2, P. Bagnoli), Venice, ?1782, *A-Wgm* (rev. as Judith), *I-Nc* (Lat.), *F-Pn* (as La Betulia liberata, o sia La morte di Oloferne, 3, rev. S. Pazzaglia, It.), *I-Fc* (as La Betulia liberata, It.)

Absalom (Absalon) (actio sacra, 2, Lat.), Venice, 1782, *D-Dl*, *MÜs*, *F-Pn*, *GB-Lbl*, *I-Nc**, *Rf*, *Vsm* [sources incl. different versions in It. or Lat., some with text by G.B. Burri]; as Assalonne (It.), Milan, 1819, *B-Bc*

Il sacrificio d'Abramo (2 pts), Naples, Fondo, 1786, *A-Wgm*, *F-Pn*, *GB-Lcm* (2 versions, 1 inc.), *I-Nc* (2 versions), *PAc*, *Rf*

Il trionfo delle fede (componimento drammatico, C. Filomarino), Naples, May 1794, *Nc**; for liquefaction of blood of S Gennaro

Il martirio (componimento drammatico, G. Mollo), Naples, 1795, *Bc** (frag.); for liquefaction of blood of S Gennaro

S Filippo Neri che risuscita Paolo Massimi (componimento sacro per musica, G.B. Rasi), Rome, 1797 [incl. music from Penelope, arr. P. Bonfichi], *Rf*(as Miracolo di S Filippo Neri)

Iefte, *Nc* (inc.)

Recit and arias, Della figlia già presso alla morte (from Iefte), Se fui sempre amiche stelle (from Achille all'assedio di Troja), inserted in F. Cipolla: La figlia di Gefte, *GB-Lbl*, *I-Mc*, *Nc*, *Rsc*, *Vc*

OTHER SACRED

Masses: F, TTB, insts, 1765, *I-Nc*; F, SATB, insts, 1768, *Nc**; C, SATB, orch, 1772, *D-MÜs*; D, SATB, orch, ?1776, *MÜs*; G, SATB, orch, 1782, *MÜs*; Missa pro defunctis, g, SATB, orch, St Petersburg, 1787, *A-Wn* (Libera me only), *CH-E*, *D-Bsb*, *MÜs*, *F-Pn*, *I-Fc* (2 copies), *Ls*, *Nc**, *Rsc*, *TE*, *Vnm*, ed. V. Negri (Wiesbaden, 1975), ed. E. Krähenbühl (Zürich, 1976); E♭, SATB, orch, *I-Nc* (dated 9 May 1796), *Mc*(as Grande Messe, only partly similar to *Nc*); c, SATB, orch, *A-Wn*, *D-MÜs* (dated 1799), *I-Fc*; C, SATB, insts, *I-Nc* (?autograph); c, SATB, orch, *Nc* (pts only); D, SATB, orch, *D-MÜs*; d, SATB, orch, Vienna, *MÜs*; E♭, SATB, orch, *GB-Lbl*; Requiem, F, SATB, orch, *I-Fc*; F, SATB, orch, *D-Bsb*(as Gloria); F, SATB, bc, *B-Bc*, *I-FAN*; F, SATB, orch, *D-MÜs*(inc.); Messe brève, G, TTB, kbd, ed. L. Bordèse (Paris, 1879); Messe pour l'Avent et le Carême, G, SATB, org, ed. L. Bordèse (Paris, 1879); B♭, SATB, orch, *I-Nc*

Mass sections: Credo, D, SATB, insts, 1768, *I-Nc**; Kyrie, C, SAB, orch, *US-NYpm*; Kyrie, B♭, SATB, orch, *GB-Ob*, ed. J. Pilgrim (Hilversum, 1972); Kyrie, B♭, SATB, orch, *D-Mbs*; Credo, D, SSATB, orch, *A-Wn*

Other works: Magnificat, SATB, insts, 1769, *I–Nc**, ed. J. Wojciechowski (Frankfurt, 1977); Gloria patri, S, insts, 1769, *Nc**, ed. J. Wojciechowski (Frankfurt, 1977); Te Deum, SATB, orch, 1798, *D-MÜs*, vs ed. F. van Amelsvoort (Hilversum, 1960); Psalm xii (It. trans., S. Mattei), S, insts, 1769, *I-PS*; Laudate, S, insts, 1769, *MOe**; Salve regina, S, B, insts, *Ac*, *Bsf*; Litanie, SATB, insts, 1775, *Nc**; O salutaris hostia, STB, orch, *Fc*, ed. P. Porro (Paris, n.d.); Mottetto*, 1765, Domine*, 1765, Mottetto*, 1770, Dixit* (2 settings), Dixit, 1796: all SATB, insts, *Nc*; Domine, SATB, orch, 1782, *CH-E*(pts only); Domine, SATB, orch, *PL-Wu*; solo motets: Quoniam, S, insts, 1770, *I-Nc**, ed. J. Wojciechowski (Frankfurt, 1977); In caelo laetantes, S, orch, *Gl*; Antra, ubis quaestus echo, A, orch, 1780, *Gl* (pts only); Pave coelum, A, orch, 2 April 1782, *Vnm*; Ab unda furibunda, B, orch, *Vnm* (inc.); Memento Domine David, B, org, *GB-Ob*; Quasi leo, B, orch, 1782, *CH-E* (pts only, inc.); other motets: Benedictus Dominus, 4vv, org, *GB-Ob*; Inno di SS Pietro e Paolo, 2vv, org, *Ob*; Laudamus, gratias et Domine, S, T, B, bc, *I-FAN*

SECULAR VOCAL

Cantata pastorale [Deifile, Rodope, Corebo], 3 solo vv, chorus, ?*c*1780, *B-Bc*

Cantata [Le tue parole o padre] (V. Monti), 3vv, Rome, 3 March 1782, *D-Mbs* (as L'ombra, Genio ed Enrico), *F-Pn*, *I-Nc**; for the birth of the dauphin

Angelica e Medoro (cant.), Vienna, 1783, collab. Millico

Aristea (cant., 2), 4 solo vv, chorus, *I-Fc* (incl. music by A. Sacchini)

? Le feste d'Apollo, Naples, Fondo, 1787

Atene edificata (cant., F. Moretti), 4 solo vv, chorus, St Petersburg, Hermitage, 29 June/10 July 1788, *Nc**; for St Peter's Day

Coro di guerrieri, St Petersburg, *Nc** (dated 1790), *RUS-SPtob*

Coro dall'Indica marina, St Petersburg, *c*1787–91, formerly *I-Sac**

Coro doppio, St Petersburg, *c*1787–91, *RUS-SPtob*

La sorpresa (cant. pastorale, ?Moretti), 5 solo vv, chorus, St Petersburg, *c*1790–91, *I-Nc** (inc.); for Count Bezborodko

La serenata non preveduta (cant., ?Moretti), St Petersburg, spr. 1791; for Prince Grigory Potyomkin

Inno patriottico (L. Rossi), Naples, 19 May 1799; for the burning of the royal flag

? La felicità compita (patriotic hymn, Rossi)

Bella Italia (hymn, V. de Mattei), Naples, 1799, *Nc** (frag.)

Il giuramento delle reali armate napolitane (hymn, S.A. Dandolo), STB, insts, *Mc*

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JENNIFER E. JOHNSON/GORDANA LAZAREVICH

Cimatore, Michele (*b* *c*1510; *fl* Bologna, 1534–73; *d* after 1587). Italian composer. In 1534 he was elected *novo mastro de canto* at S Petronio, Bologna, to aid the 74-year-old *maestro di cappella* Giovanni Spataro, whom he succeeded in January 1541; he was relieved of his duties, as were all the choristers of the basilica, in December 1547. In 1538 he was chaplain at the altar of S Giovanni Battista at Bologna Cathedral, where he also served as *maestro del canto* between July 1559 and 1571, and as *magister puerorum* in 1571. He returned to S Petronio in 1573 as a chaplain. His musical reputation must have been sound, for he is frequently mentioned as 'famosissimo musico' in contemporary accounts. Although none of his music has survived, Giovan Tomaso Lambertini is known to have copied a book of Cimatore's music for S Petronio in 1546.

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FRANK TIRRO/ MARC VANSCHEEUWIJCK

Cimbala (Sp.; Eng. *Cimball*). *See under* ORGAN STOP (*Zimbel*).

Cimbaletto. *See* TAMBOURINE.

Cimbalom [kimbalom] (from Gk. *kymbalon*). A Hungarian dulcimer. There are two main types: a small portable one, whose use may be traced back to the 16th century, very similar to English dulcimers; and a large chromatic concert version fitted with a damper pedal, invented by Jozsef V. Schunda in Budapest, in about 1870, and used occasionally in symphonic works (*see* DULCIMER, fig.17). The strings are divided by one or two bridges, in the ratio 3:2 (or 4:3). The range of the later instrument is usually *D* to *e‴*. For a discussion of the instrument's history and repertory, *see* DULCIMER, esp. §6. *See also* HUNGARY, §II, 6(iii), esp. fig.7.

Closely related forms of the dulcimer exist in southern and eastern Europe with names cognate with cimbalom. In Romania, the *ţambal* (*ţimbală*, *ţîmbulă*, *ţimblon*; Moldavia, *ţimbal*) is used in the *taraf* ensemble. Small

instruments, with 20 to 25 courses of strings, are used by country musicians, particularly in the Oltenia, Muntenia and Moldavia regions; town musicians from the whole country use larger ones which allow for 35 groups of strings and a pedal mute. The strings are struck with two mallets, the ends of which are wrapped in cotton wool.

In Greece the term 'tsimbalo' denotes a Hungarian-style cimbalom, now found only rarely, and, more commonly, an instrument similar to the *sandouri* but strung and tuned differently. It is played solo and in ensembles.

In Poland, the *cymbały* is popular in the Rzeszów, Warmia and Mazury areas; instruments have from about 10 to 20 courses of strings. In Belarus the *tsïmbalï* has 12 to 24 courses, with three to eight strings in each. Three sizes of folk instrument exist, with ranges of one and a half to two and a half octaves, and there are four sizes of concert instrument. Similar instruments are also used in Bohemia (*cymbal*), the Ukraine (*tsymbaly*) and in the Baltic countries, where the *cimbole* (Latvia) and *cimbolai* (Lithuania) have 12 to 26 courses, usually double or triple strung, divided by bridges and with a range of up to three octaves.

□

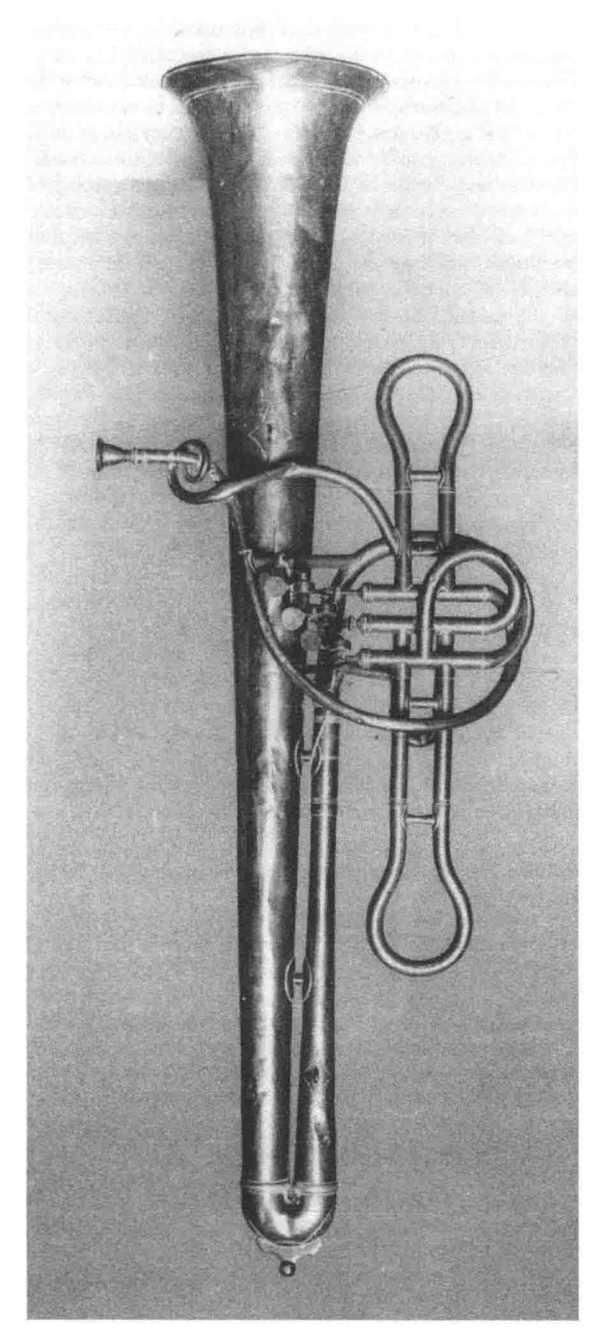
Cimbasso (It.). Term used in Italy since the early 19th century for various bass and double bass lip-reed aerophones.

(1) A type of upright wooden serpent with a large flared bell of brass and between one and four keys. The instrument is peculiar to Italy, differing from the French *basson russe* (*see* RUSSIAN BASSOON) in both bell shape and in the arrangement of keys. Its name may be derived from the abbreviated form of 'corno in basso' ('c. in basso'); variants are encountered, such as simbasso, gimbasso, and even gibas. Produced by makers such as Magazari, Piana (fig.1) and Papalini, the wooden cimbasso replaced the serpent as the lowest member of the brass family in about 1816, making its first appearance at La Scala where it was noticed by Spohr. Paganini was perhaps the first composer to adopt the instrument, in his Violin Concerto no.1 in E♭ (1816); he was followed by many Italian composers, including Donizetti, Bellini and Giovani Pacini. It cannot be stated with certainty that these parts were always played on a true cimbasso; where the instrument was unavailable, the part could have been played on a keyed ophicleide, an instrument known to have been in use at this time despite its absence from contemporary Italian scores. The wooden cimbasso remained popular until at least the mid-1830s.

(2) After about 1835 the term, like the term 'ophicleide' or 'oficleide', tended to be used generically to describe the lowest orchestral brass instruments, which were in a period of fast-developing innovation. The cimbasso required by Verdi in his earliest operas was probably a



1. Cimbasso by Pietro Piana, Milan, early 19th century (Shrine to Music Museum, Vermillion, SD)



2. *Valved ophicleide (cimbasso) by Antonio Apparuti, 1841 (Museo Civico, Modena)*

valved ophicleide, like those being made at the time by Apparuti (fig.2) and Uhlmann. In other orchestras the parts were actually played on euphonium- and tuba-like models, which Italian and Austrian makers more properly called *bombardoni*. This explains why Italian scores of the 1840s often exhibit the eccentric habit of naming a new instrument at the start of each section without making any change to the writing of the part in question (Meucci, 1988–9, appx).

In 1845 Giuseppe Pelitti (1811–65) invented the *pelittone* (patented in Austria in 1847), a contrabass tuba designed to supersede all existing low brass instruments in Italian orchestras; in 1851, he devised the even larger *generale pelittone*. The fashion for ever-increasing bore size and sound was strongly opposed by Verdi in 1881 when he expressed his dissatisfaction with these huge instruments.

(3) In 1881 G.C. Pelitti (1837–1905) created, at Verdi's request, a new low brass instrument, the *trombone basso Verdi*. In spite of its 'basso' epithet, it was in fact a contrabass trombone pitched in B♭ (fig.3; see *Gazzetta Musicale di Milano*, 1881, and Panizza). Verdi scored for this instrument in his subsequent operas, *Otello* (1887) and *Falstaff* (1893); thereafter it was quickly adopted by almost all Italian orchestras (Prout, It. trans., 2/1901). It



3. *Contrabass valve trombone ('cimbasso') by Pupo Pupeschi, Florence, 1920*

gradually became customary to perform all parts ever conceived for the cimbasso on the *trombone basso Verdi*, at least until the bass tuba was adopted in Italy during the 1920s. The dissemination of this trombone, which continued in occasional use in Italy into the late 20th century, obscured the history of the cimbasso before 1881 and affected the nature of the recent revival of the instrument: modern models are trombones frequently pitched in F rather than B♭ whereas in fact no instrument called a cimbasso was a trombone before 1881, neither was it ever pitched in F. *See* TROMBONE, §§4 and 6.

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RENATO MEUCCI

Cimello, Giovanthomaso (*b* Monte San Giovanni Campano, nr Arpino, *c*1510; *d* after 1579). Italian composer, teacher, poet and theorist. He was active in Naples during the 1540s, though he seems never to have held a permanent post there. He was attached, perhaps informally, to the entourage of Giovanna d'Aragona: his madrigal volume of 1548 opens with dedicatory poems addressed to her and her sons Fabrizio and Marc'Antonio Colonna. He seems also to have had some connection with the short-lived Accademia dei Sereni (1546–8), composing a madrigal for a comedy staged there in 1548. At some point, perhaps in the 1550s, Cimello was in Rome in the service of Marc'Antonio Colonna. During that time he began a treatise on plainchant reform, and he had some dealings with Annibale Zoilo, to which he later alluded in a rambling letter to Cardinal Guglielmo Sirleto (in *I-Rvat*). In the early 1570s he was in Benevento, teaching grammar and music at the local seminary and doing research on witchcraft in the area; he claimed to have written some collections of poetry (none are known to survive) including a poem called *Le notte delle streghe*. A minor cleric, he was married and had at least one son, who was killed in military service, and a number of grandchildren.

Cimello's autobiographical letter to Cardinal Sirleto, written in 1579, tells a sad story of a struggling musician and poet who never achieved success. He did nonetheless manage to complete two volumes of music and to get them published by Antonio Gardano in Venice. He also had a number of pupils, some of whom acknowledged his value as a teacher; these include the composers Giulio Belli, Giovanni Battista Martelli and Giglio Napoletano. His name was remembered by Neapolitan writers well into the 17th century.

The *Canzone villanesche* (1545), for which Cimello may have written texts as well as music, include some *mascherate*, a battle-piece (*Venimo tre soldati*) and a number of dialect texts. The music, employing *note nere* rhythmic values, is compactly homophonic and makes much use of sesquialtera passages to vary its pace. Cimello's madrigal volume (1548) has a number of distinctive features. The texts are identified by poetic type, and poets' names are given for all texts (they range from Petrarch, Bembo and Ariosto through Neopolitan contemporaries and friends to Cimello himself). The 'necessarie osservanze instromentali, e piu convenevoli avvertenze de toni' of the title-page may refer to some unusual transpositions (one piece has a signature of three flats) and to the relatively high number of written accidentals in the music, both designed to aid in instrumental performance. 21 pieces use the C of *note nere* writing; four are written in ¢, with longer note values; two use a C with an explanatory note that the beat is on the minim, that is, in subduple relation to the ordinary C. *Tempus perfectum* appears once, and so does major prolation, the signature ⋶ making an appearance unusual for the period. This and other details suggest that Cimello meant his madrigal volume as a series of illustrations of pedagogical points, a feature unique in the madrigal literature.

No theoretical works by Cimello were published, but two manuscript treatises attributable to him from internal evidence survive. They contain a series of theoretical topics (with emphasis on features of the mensural system) mixed with anecdotal material, some of it of considerable interest. In these writings as in his madrigal book Cimello reveals himself as an up-to-date musician and musical thinker (the treatises probably date from the 1540s) who was at the same time concerned with preserving traditional knowledge, and as a writer of strongly didactic bent.

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Cimeno [Cimino], **Donato.** *See* CEMINO, DONATO.

Cimze, Jānis (*b* Rauna, Vidzeme, 3 July 1814; *d* Valka, 22 Oct 1881). Latvian composer and teacher. He laid the foundations of choral singing in Latvia and was the first collector and harmonizer of Latvian folksong melodies. His education took place in Germany, at the Weissenfels Teachers' College (1836–8), where Ernst Hentschel was working, and at Berlin University (1838–9), where he was also a private pupil of Ludwig Erk. He directed the Vidzeme Teachers' Training College (1839–81), first at Valmiera and from 1849 in Valka, following in his educational works the progressive views of Pestalozzi and Diesterweg. His college produced many Latvian and Estonian teachers who also became excellent choral conductors and organists; almost all the founder-members of the Vidzeme Choral Society were pupils of his.

In 1870 Cimze initiated the systematic collection of Latvian folksong melodies, which he also harmonized for four-part male, mixed or children's voices. These choral arrangements, numbering about 350, are published in *Dziesmu rota* ('A Garland of Songs', Rīga 1872–84), in the volumes sub-titled *Lauka puķes* ('Wild Flowers'), while his compilation of German choral songs with Latvian translations are in *Dārza puķes* ('Garden Flowers'). His folksong harmonizations were the first in Latvia and were still subject to foreign influences, especially the German chorale style, although retaining the songs' poetic and artistic spirit. They have been much performed by Latvian choirs. *A Garland of Songs* was republished in an edition by J. Sērmūkslis (Rīga, 1908 and 1914) and in a selected edition by J. Vītoliņš (Rīga, 1973).

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JĒKABS VĪTOLIŅŠ

Cincinnati. City in Ohio, USA. Settled in 1788 on the Ohio River, Cincinnati became the first capital of the Northwest Territory in 1790 and was incorporated as a town in 1802. It was named after the Society of Cincinnati, an association of former officers of the Revolutionary Army. By 1840 it was the sixth largest city on the North American continent.

1. EARLY HISTORY. While it was part of the American Frontier, Cincinnati gave support to music through its churches, amateur musicians and education. 1800 is the earliest known date for a singing school. The earliest documented theatrical production, a comic opera *The Poor Soldier*, was performed in 1801 by amateurs of the town (then with a population of 750) and soldiers from Fort Washington. At this same time schools of writing, arithmetic and dance were advertised. By 1811 touring theatre companies and other musical acts began visiting Cincinnati. When a travelling musician, Signor Muscarelli, gave a concert there in 1823 the climax of the evening was an imitation of dogs and cats on the violin. The violinist Joseph Tosso, a former pupil at the Paris Conservatoire who lived in Cincinnati from 1827 to 1887 and played an Amati, made his reputation with *The Arkansaw Traveler*, a well-known 'speciality number' with recitation. He was also the founder of the Eclectic Academy of Music in 1834. Various choral organizations existed briefly during this period, instrumentalists played for dances and minstrel shows and orchestras occasionally performed overtures by Handel or Mozart. The first showboats appeared on the Cincinnati riverfront in 1831.

During the 1840s immigration from Europe, and particularly from Germany, increased sharply, significantly affecting the cultural life of the city. By 1850 half the citizens were European-born and almost 30% of the population was German. In 1849 the German and Swiss singing societies joined with similar ones from Louisville, Kentucky, and Madison, Indiana, to hold a Sängerfest in Cincinnati with a small orchestra and a combined chorus of 118, performing music by C.F. Zoellner, Mozart, Conradin Kreutzer, J.F. Reichardt and F.W. Abt, among others. On this occasion the German Sängerbund of North America was formed. Annual Sängerfests were held thereafter in various cities, with Cincinnati as host again in 1851, 1867 and 1870. By 1870 the chorus had expanded to 2000 members, and the merchants of Cincinnati built for the Sängerfest a wooden exposition hall seating 5000. Brass bands performed for municipal occasions.

2. MAY FESTIVAL. Theodore Thomas visited Cincinnati on his first orchestra tour in 1869 and for several years thereafter. On his 1871 visit he was invited to establish a music festival using choruses from throughout the West. Thomas agreed, and in May 1873 the festival was held in Exposition Hall for one week, using an expanded orchestra of 108 members and a chorus of 800. The festival was made a biennial affair, and Thomas continued as its music director. After the second festival in 1875 a group of citizens raised the money to replace the wooden Exposition Hall with a permanent brick structure. The new Music Hall (capacity 3600) opened with the third May Festival, which was postponed until the completion of the building in 1878. After the fourth festival a permanent May Festival chorus of Cincinnatians was established. The festival became annual in 1967. Next to the Worcester Music Festival (inaugurated in 1858), the Cincinnati May Festival is the oldest music festival in the USA. Music directors succeeding Thomas (1873–1904) were Frank van der Stucken (1906–12, 1923–7), Ernst Kunwald (1914–16), Eugène Ysaÿe (1918–20), Frederick Stock (1929), Eugène Goossens (1931–46), Fritz Busch (1948–50), Josef Krips (1954–60), Max Rudolf (1963–70), Julius Rudel (1971–2), James Levine, who was born in Cincinnati (1974–8), and James Conlon (from 1979).

3. CINCINNATI SYMPHONY ORCHESTRA. The forerunner of the Cincinnati SO, the fifth oldest symphony orchestra in the USA, was the Philharmonic Society, an orchestra of professional musicians which presented three series of concerts between 1857 and 1860. Enthusiasm ebbed until December 1872, when concerts were again held. Under George Brand the orchestra augmented Thomas's orchestra for the May Festival of 1873. In 1894 the Cincinnati Orchestra Association was founded, with stockholders and guarantors, to establish a symphony orchestra; Mrs William Howard Taft was its first president. In the first season as the Cincinnati SO nine concerts were conducted at Music Hall by Frank van der Stucken beginning in January 1895. At the close of its 1906–7 season the Orchestra Association, balking at demands made by the musicians' union, disbanded the orchestra. After a compromise it was reorganized in 1909 with Stokowski as conductor (1909–12). Succeeding conductors were

Kunwald (1912–17), Ysaÿe (1918–22), Reiner (1922–31), Goossens (1931–47), Thor Johnson (1947–58), Rudolf (1958–70), Thomas Schippers (1970–77), Walter Susskind (music adviser, 1977–80), Michael Gielen (1980–86) and Jesús López-Cobos (from 1986). The Cincinnati SO was the first American orchestra to undertake a world tour (1967). The Cincinnati Pops Orchestra was established by the CSO board of trustees in 1977 when Erich Kunzel was named its conductor. Kunzel has built the CPO into one of the world's most active classical pops ensembles performing more than 30 subscription concerts and releasing five record albums a year. The greater Cincinnati area (including Northern Kentucky) have a number of community and chamber orchestras and two youth symphony orchestras.

4. Opera. Opera has been a part of Cincinnati's music tradition since the early performances of amateurs followed by visits of touring companies during the 19th and early 20th centuries. The Cincinnati Opera, the second oldest continuing opera company in the USA, presented its first season (six weeks in the summer of 1920) in the Cincinnati Zoological Gardens band pavilion. Immediate success led to the development of one of the major opera companies in America presenting opera in the summer with internationally known artists. For 51 years the performances were given at the outdoor pavilion of the Zoological Gardens and the company became known as the 'Cincinnati Zoo Opera'. In 1972 the performances were moved to the refurbished Music Hall, continuing the traditional summer season, and adding some spring and autumn productions and student-orientated performances. At least 117 different operas have been presented since the first season. In 1999 the artistic director was Nicholas Muni.

5. Music education. Cincinnati was one of the first American cities to give regular music instruction in the public schools (from around 1845). Timothy B. Mason, son of Lowell Mason, was the first supervisor. In the 1840s and 1850s there were a few music schools and many private music teachers. In 1867 Clara Baur (1835–1912), a pianist and singer who had emigrated from Germany in 1849, founded the Cincinnati Conservatory of Music on the model of the Stuttgart Hochschule für Musik, where she had studied. The conservatory flourished under her direction, and after her death her niece Bertha Baur (1858–1940) continued the direction until her own retirement in 1930, when the Institute of Fine Arts took charge of the conservatory.

The College of Music of Cincinnati was founded in 1878 in Music Hall. Theodore Thomas moved to Cincinnati to be its first director but resigned in 1880 after a dispute with the board of directors. Like the conservatory, the College of Music appointed European musicians to its staff and offered training in performance for both professionals and amateurs, attracting students from all areas of the USA. The college and the conservatory merged in 1955, and in 1962, as CCM, became part of the University of Cincinnati, occupying its own new building in 1967. In 1997 the school had over 170 instructors, including the Tokyo and Amernet String Quartets. The school has about 695 undergraduate and 658 postgraduate students. The library contains about 91, 000 books and scores and 35, 000 recordings, and includes the Harline collection of cinema and television music manuscripts, the Chujoy collection of dance memorabilia, books and periodicals, and the Alexander Zemlinsky collection. Xavier University, the College of Mount St Joseph and Northern Kentucky University also contribute to Cincinnati's music education. The School for Creative and Performing Arts (1973) was founded by the public school system to give the children of Cincinnati an opportunity to focus on their artistic skills while following the regular state required curriculum.

6. Other musical activities. Since the early 19th century when the first theatres, the National Theatre (1837) and Pike's Opera House (1859) were built, Cincinnati has had a number of performance venues for local and touring companies. Music Hall, a brick structure (1878) recognized for its excellent acoustics, today a national historical landmark, remains the primary venue for most major musical performances, and the Taft Theatre continues to be used for a variety of musical events. The J. Ralph Corbett Pavilion, known as the Riverbend Music Center (1984), is an outdoor pavilion with a postmodernist design used by the Cincinnati SO, Cincinnati PO and many touring groups. The Aronoff Centre for the Arts (1995) is a complex of three smaller theatres: the Procter and Gamble, Jarson and Kaplan theatres. The Crown Coliseum (formerly the Riverfront Coliseum), an indoor sports arena, is also used for musical events.

In 1928 the Cincinnati Institute of Fine Arts was established with an endowment of $3·5 million to support the Cincinnati SO and the Art Museum. After World War II the institute launched an annual fund drive, modelled on the community's united drive for social services, to support the Art Museum, the Taft Museum, the Cincinnati SO and the Cincinnati Opera. In 1978 the Fine Arts Fund expanded to include the Contemporary Arts Center, the Cincinnati Ballet, the Playhouse in the Park and the May Festival. Cincinnati was the first city in the USA to inaugurate a fund drive involving the entire business and private community in support of the arts.

Cincinnati's public broadcasting stations, WGUC-FM Radio, founded by Joseph Sagmaster (1960), and WCET-TV, founded by Uberto Neely (1954), contribute to music education in the city.

The Cincinnati Ballet was chartered in 1958, gave its first performance in 1964 and continues to perform traditional and new works. Cincinnati was an important centre of organ building in the 19th century. Two prominent makers of musical instruments, the Baldwin Piano & Organ Co. (founded 1865) and the Rudolph Wurlitzer Co. (1890, maker of the 'Mighty Wurlitzer' theatre organ and later of the jukebox), had their headquarters in the city for many years.

Music publishing flourished in the 19th century, and in the early 1900s the important firm of music engravers and printers Otto Zimmerman & Son was active in Cincinnati; the Willis Music Co. and World Library Publications still carry on the city's publishing tradition. *Church's Musical Visitor* was an influential national periodical in the late 19th century, and the music review *Billboard* was printed in Cincinnati from 1894 to 1982. The Cincinnati Musicians' Protective Union (established 1881) was one of the first trade unions for musicians in the USA and played a leading role in founding the National League of Musicians (1886) and the American Federation of Musicians (1896).

Cincinnati was an important centre of ragtime composing and publishing. More than 110 ragtime works were issued there by publishers who included John Arnold, Great Eastern Publishing Co., the Groene Music Publishing Co., Joseph Krolage Music Publishing Co. and Mentel Bros. Publishing Co. Leading local composers of ragtime included Homer Denny, Henry Fillmore, Albert Gumble, Clarence M. Jones, Louis H. Mentel and Floyd H. Willis. During the 1920s the Vocal-style Company issued player piano rolls. It was one of the first to print the words to popular songs on its rolls, and it also issued rolls by such musicians as Jelly Roll Morton. It was acquired in 1927 by the QRS Company of Chicago.

The city played its part in the development of rock-and-roll with the establishment of King Records in 1945, one of the first companies to record rhythm-and-blues. King was responsible for discovering and promoting the music of James Brown, Clyde McPhatter, Hank Ballard, Bullmoose Jackson, Otis Redding, Bill Doggett and Nina Simon, among others, and continued to be an important factor in popular music until the mid-1960s.

Among the varied personalities associated with the musical life of Cincinnati are Stephen Collins Foster, who wrote many of his early songs while a clerk there between 1846 and 1850; James Monroe Trotter, author of the first account of black American musicians in America (*Music and some Highly Musical People*, 1878), who received his early musical training in the city; Henry Krehbiel, music critic of the *Cincinnati Gazette* from 1874 to 1880 before going on to the *New York Tribune*; the composers and bandmasters Henry Fillmore (who became known as the 'March King' when Sousa's career was in decline), Frank Simon and Herman Bellstedt, jr; and, more recently, Rembert Wurlitzer, the violin authority; Frank Foster, arranger for Count Basie and others; James Levine, conductor; and the philanthropists Patricia and J. Ralph Corbett and Louise Dieterle Nippert.

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ELDRED M. THIERSTEIN (with CHARLOTTE L. SHOCKLEY)

Cinelli (It.). *See* CYMBALS.

Cinema organ. A type of pipe organ built between 1911 and 1940 specifically for the accompaniment of silent films and the performance of popular music. In the USA the term 'theater organ' is preferred (for earlier types of organ used in theatres, *see* THEATRE ORGAN (i)). Many characteristics of the cinema organ can be traced to church organs built between 1895 and 1910 in the UK and USA by Robert Hope-Jones (1859–1914), a pioneer of the use of electricity in organs. These included the use of rapid electropneumatic action, remote consoles, numerous couplers and accessories and, in particular, unification. With this economical system, the effect of a 61-pipe rank of another octave was obtained by the addition of 12 pipes to a stop and appropriate electrical connections (*see* EXTENSION ORGAN and ORGAN, §VI, 4). 'Double touch' enabled the organist to play with a different stop arrangement when applying additional pressure to the keys. This permitted the playing of solo and accompaniment on the same manual, and other effects.

The pipes used in cinema organs tended to be built to large scales and placed under high wind pressures. The Tibia Clausa, a stopped wood pipe of hooting flute-like tone originated by Hope-Jones, eventually became the most characteristic tone of the cinema organ. Other favoured stops included those that imitated orchestral instruments. Cinema organs can be differentiated from those of traditional design by the use of a strongly fluctuating wind supply which caused the pipes to speak with an exaggerated vibrato. The powerful pipework, usually hidden behind decorative grilles, was enclosed in Swell boxes which modified both the quantity and quality of tone. Cinema organs were provided with numerous percussion stops such as drums, cymbals and xylophones, as well as such various sound effects ('traps') as bird chirping, police sirens, train whistles, ocean waves and crashing sounds. These stops probably delighted audiences more than any others in the instrument.

Cinema organ consoles were designed with regard to natural arm movements and ease of use. Colour-coded

stop control tabs were arranged in an arc above the manuals in what became known as the 'horseshoe' console (see illustration). The elaborate consoles, themselves, entertained audiences by dramatically rising from the orchestra pit to a thundering fanfare and brilliant illumination.

The prototype of the cinema organ was built under the direction of Hope-Jones at the Wurlitzer firm of North Tonawanda, New York, in 1910. These 'Unit Orchestras' were intended to replace the small instrumental groups serving cinemas and other places of entertainment. The use of a single performer not only reduced labour costs, but proved to be more effective when accompaniment for films had to be improvised. Wurlitzer eventually dominated the manufacture of cinema organs, producing twice as many as its American rivals – the firms of Robert Morton, Barton, Kimball and Möller. Indeed, the term 'Mighty Wurlitzer' became synonymous with the instrument. The industry began a precipitous decline in 1927 with the advent of sound motion pictures. The economic austerities of the 1930s not only curtailed the manufacturing of new instruments, but led to the abandonment of existing organs.

In Britain, however, most of the organists were retained, at first in case the 'talkies' broke down (which they frequently did), but later because theatre owners discovered that ten or 15 minutes of organ playing, with the organist spotlit at the top of the lift, was a welcome contrast to the mechanically reproduced film music. Theatre organ music attained its greatest popularity in Britain through the medium of radio; about 1936 the BBC installed its own four-manual Compton organ, which was as popular as any other radio entertainment. Ultimately, however, the genre foundered in the wake of television in the 1950s and 60s. As cinemas began to be pulled down or rebuilt and the organs were in danger of destruction, societies were formed in the USA and Britain to reinstall instruments in auditoria, restaurants and homes. It is estimated that 7000 cinema organs were built in the USA between 1911 and 1929, accounting for a quarter of total pipe organ production. Notable extant cinema organ locations include the Radio City Music Hall in New York, the Fox Theater in Atlanta, Georgia, and the Paramount Theater in Oakland, California.

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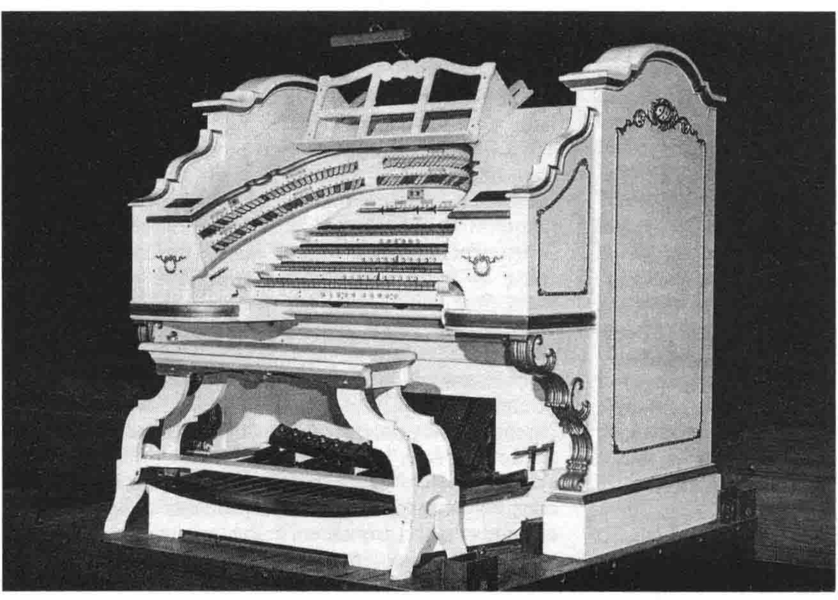
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DAVID H. FOX

Cinéphonies. A series of short musical films. The conception was that of the violinist Jacques Thibaud and the music critic Emile Vuillermoz, who in 1935 set up the Compagnie des Grands Artistes Internationaux, based in Lyons, to bring their idea to fruition. Thibaud was chairman of the board; Vuillermoz, as director of productions, coined the name 'Cinéphonie'. They called on the services of famous musicians and three film directors, Dimitri Kirsanoff, Max Ophüls and Marcel L'Herbier, to provide visual images for scores either familiar or, as in the case of Szymanowski and Mompou, more innovative. During each piece of music the performer appears on the screen, as well as a visual 'commentary'. In some cases there are two versions: one film showing the performer's technique and another providing illustrations inspired by the same soundtrack. This was not the first time that images had been adapted to accompany existing music (Tchekhanovski, Alexeieff and Tavano had tried it at the beginning of the 1930s) or that performers had been filmed. The new element was the expressly didactic aim of these films, which claimed to provide both a demonstration of the performer's art and a visual explanation of the musical text. The Cinéphonies were usually shown separately, as the first part of a cinema programme, but in 1939 they were screened in New York grouped together under the title of 'The First Film Concert'. Particular critical attention was given to *Jeune fille au jardin* and *Le coin*



Cinema organ by the Wurlitzer Company, Chicago (Granada Theatre [now Gala Club], Tooting, London)

des enfants, shown at the 1936 Venice film festival, where the latter film received a mention. Most of the Cinéphonies have been restored and are held in the Archives du Film of the Centre National de la Cinématographie (Bois-d'Arcy, France). (P. Rougier: 'Emile Vuillermoz et les Cinéphonies', *Cinémémoire*, 1993, pp.186–7)

cinéphonies

composers' names in parentheses

dir. D. Kirsanoff, shot by B. Kaufmann (1935); *Les berceaux* (Fauré): N. Vallin, S; *La fontaine d'Aréthuse* (Szymanowski): J. Thibaud, vn, T. Janopoulo, pf [technical and illustated versions]; *Jeune fille au jardin* (Mompou): M. Tagliaferro, pf [technical version], idem, with C. Sakharoff, dancer [illustrated version]

dir., M. Ophüls, shot by Planer (1936) *Valse brillante* (Chopin): A. Brailowsky, pf; *Ave Maria* (Schubert): E. Schumann, S

dir. M. L'Herbier, shot by Planer and Kruger (1936) *Le coin de enfants* (Debussy): A. Cortot, pf

dir. unknown *Andante & Rondo* (Weber): G. Piatigorsky, vc: *Symphonie en blanc*: S. Lifar, corps de ballet and orch of Paris Opéra

PHILIPPE ROUGIER

Cinque pas [cinque-pace, cinque pass, sincopas, sink-a-pace] (Fr.: 'five steps'; Ger. *Zinck-Pass*; It. *cinque passi*, *sinqua-pace*). The basic step pattern of the GALLIARD and the French TOURDION. The 'five steps' take six *minimae*, or one *brevis*, of music. The energetic and vigorous *cinque pas* (or *cinque passi*) are found in all the 16th-century Italian dance treatises (for example, Caroso, *Il ballarino*, 1581, and *Nobiltà di dame*, 1600; Negri, *Le gratie d'amore*, 1602) and in the 16th-century French practice as described by Arbeau (*Orchesographie*, 1588). The Italian dancing-masters described many variations of the *cinque passi*, but the basic pattern was: hop on the right leg while kicking out in front with the left foot (one *minima*), step forward on the left foot (one *minima*), bring the right toe under the left heel and kick out the left foot in front again (one *minima*), kick the right foot out in front (one *minima*), then a *cadenza* or large jump while bringing the right foot behind and landing with the left foot in front (two *minimae*). These five movements would then be repeated starting with the opposite foot. Arbeau's simplest *cinque pas* consisted of four alternating kicks (left, right, left, right) and a *saut majeur* (large jump) and the *posture*. More complicated variations involved adding more steps, hops, stamps or *postures* so that the *cadenza* was delayed until the end of the second or third *brevis*. Negri (p.33) suggested that good dancers could add additional quick steps so that, instead of five steps, six, seven, eight or more *passi* were performed to one *brevis* of music. Brief sequences of *cinque passi* were also used in other Italian dances such as the balletto, especially in the sections where one partner was performing solo variations in front of the other.

JENNIFER NEVILE

Cinquième (Fr.: 'fifth'). The fifth part in 17th-century French orchestral music, also QUINTE.

Cinti-Damoreau [née Montalant], **Laure (Cinthie)** (*b* Paris, 6 Feb 1801; *d* Paris, 25 Feb 1863). French soprano. She studied the piano at the Paris Conservatoire and singing with Plantade. Angelica Catalani devised her stage name of Cinti by italianizing her middle name, and she made her operatic début at the Théâtre Italien in *Una cosa rara* (8 January 1816). After the collapse of Catalani's management in 1818, Cinti was re-engaged the following year when a new company was formed at the Théâtre Louvois. There her roles included Cherubino and Rosina, and in 1822 Ebers engaged her for a season at the King's Theatre, London. Her mastery of florid singing, acquired by emulating her colleagues at the Théâtre Italien, led in 1825 to her engagement at the Paris Opéra where she remained until 1835, apart from an interruption in the summer of 1827, when she left to sing in Brussels and married the tenor V.C. Damoreau (1793–1863). She created the principal soprano roles in Rossini's *Le siege Corinthe*, *Moïse*, *Le comte Ory* and *Guillaume Tell*, and in Auber's *La muette de Portici*, and Isabelle in Meyerbeer's *Robert le diable*. Although she was the Opéra's most highly paid singer, she accepted a more attractive offer from the Opéra-Comique, where from 1836 to 1841 she appeared in a succession of new operas by Auber. In 1844 she toured America with the violinist Artôt, and continued to sing in concerts until 1848. She taught singing at the Paris Conservatoire (1833–56) and published a *Méthode de chant* (1849), other singing manuals and some songs. Her voice, outstanding for its purity of tone and intonation, was likened to a perfect piano, and her ornamentation was stylish and varied. She was a Rossini rather than a Meyerbeer singer, lacking Falcon's emotional and dramatic power; but she successfully redirected her career elsewhere when Falcon threatened to eclipse her at the Opéra.

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PHILIP ROBINSON

Ciobanu, Ghenadie (*b* Yedinets, 6 April 1957). Moldovan composer and pianist. He completed studies at the Gnesin Institute (Moscow) in 1982 having studied the piano with V. Zhubinskaya and composition with Litinsky. He then graduated, in 1986, from the Musicescu Academy of Music in Kishinev where he studied composition with Zagorschi and, after a career as a concert pianist and professor of piano, went on to become professor of music theory and composition there. He was later appointed visiting (guest) professor of composition at the University of Las Palmas de Gran Canarias, and was also director of the International Summer Courses in Moldova. In 1997 he was appointed Minister of Culture of Moldova. In 1990 he was elected president of the Moldovan Composers' and Musicologists' Union. His music possesses strong links with ancient Moldovan tradition and Byzantine monody; in utilizing these sources as reference points (but without recourse to quotation or stylization) he has introduced new currents into Moldovan music. He has won a number of awards including prizes from UNESCO and the Moldovan state; he became an Honoured Artist of Moldova in 1999. As the founder and artistic director of an ensemble specializing in contemporary music – Ars poetica – and of the Days of New Music international festival, the presenter of the New Music Studio programme on national radio, and the president of the national section of the ISCM, he has done a great deal to promote new music in Moldova.

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IRINA SUKHOMLIN

Ciobanu, Gheorghe (*b* Pădureni, Ilfov district, 4 Feb 1909; *d* Bucharest, 29 June 1995). Romanian ethnomusicologist and Byzantine specialist. He studied at the Bucharest Conservatory (1931–8, 1943–5) and worked as a music teacher (1939–52), research assistant at the Bucharest Institute of Folklore (1949–68) and senior lecturer in folklore at the Iaşi Conservatory (1965–71). His research was on early Romanian psalm music. His studies of Romanian folklore did much to solve questions about popular modes and methods of versification, and contributed greatly to the history of folk collections and popular music. He received the doctorate from Cluj in 1972 for his study of Clejani musicians; he was awarded the prize of the Romanian Academy (1957, 1978) and of the Romanian Composers' Union (1969, 1974, 1977, 1979, 1987).

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VIOREL COSMA

Ciobanu, Maia (*b* Bucharest, 5 May 1952). Romanian composer. After attending the George Enescu Lyceum she studied composition with Marbe and Dan Constantinescu at the Bucharest Academy (1971–5), winning the academy's composition prize in 1971. In 1980 Ciobanu attended classes in Darmstadt. She began to teach music at her high school and at the Academy of Theatre and Film in Bucharest. In 1992 she founded the contemporary instrumental group *Alternative*, which she directs. Ciobanu's compositional style is informed by a desire to move away from conventional models by renewing the available means of expression, often involving the use of percussive and electronic resources. Her music is harmonically diverse and rich in ostinato and rhythmic impetus. Her study of the relationship between sound and movement has resulted in scores of great choreographic potential, for example *Trei Sculpturi* for string quartet (1981), in which Ciobanu pays homage to the sculptor Constantin Brancusi and intertwines a recitation of a text by the poet Lucian Blaga.

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Chbr and solo inst: Sonata, cl, pf, perc, 1974, rev. 1979; Da suonare, pf, 1976; 3 sculpturi (L. Blaga), str qt + recitation, 1981; Pădurencele [The Women Forest-Dwellers], pan fl, 1982; Decor I, cl, pf, perc, 1983; Decor II, fl, pf, 1984; Fântâna I [The Fountain I], org, perc, 1985; Fântâna II, vc, org, 1986; Decor III, cl, pf, synth, 1988; Fântâna III, pf, synth, perc, 1993; Comentarii, cl, pf, synth, perc, 1993; Ostinato II, trbn, cl, pf, 1995
With tape: Întâlnire cu o altă melodie [Meeting with another Tune], perc, tape, 1978; Ostinato I, perc, tape, 1989; Conc., pf, tape, 1990; Cele şase peceţi [The Six Seals] (cant., Bible: *Revelation*), solo vv, chorus, tape, 1991; Veni-va! [It will Come!], tape/(cl, tape), 1992; Conc., perc, tape, 1996

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OCTAVIAN COSMA

Ciomac, Emanoil (*b* Botoşani, 2 Feb 1890; *d* Bucharest, 13 June 1962). Romanian writer on music and critic. He studied music history and the violin at the Iaşi Conservatory (1906–8), and at the Leipzig Conservatory (1912–14) with Arnold Schering. He studied law in Paris, taking the doctorate at the Sorbonne. He taught music history at the Pro-Arte Conservatory in Bucharest (1936–9) and became director of the Enescu PO (1945–7). Ciomac wrote criticism and scholarly articles for numerous periodicals and also made Romanian translations of oratorio and opera librettos, including *Ariadne auf Naxos*, *Prince Igor*, Gounod's *Faust*, and Enescu's *Oedipe*. An excellent orator, he was much in demand as a lecturer in Romania and throughout Europe, and became one of the most respected Romanian teachers of the first half of the 20th century.

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VIOREL COSMA

Ciortea, Tudor (*b* Braşov, 28 Nov/10 Dec 1903; *d* Bucharest, 13 Oct 1982). Romanian composer. He studied in Braşov with Dima, Rudolf Lassel and Paul Richter, in Cluj with Ilie Sibianu, in Brussels with Joseph Jongen and in Paris with Imbert, Dukas and Boulanger. While in Brussels he graduated in law at the university; on his return to Romania he was made professor of modes at the Bucharest Conservatory, a position he held from 1949 to 1973. All his music is based on Transylvanian folk music; the *Maramureş Suite* and the Suite on Folktunes make use of the music of the Banate, Bihor and Tîrnava riverbanks. Ciortea has been influenced by the melody of this music, but more particularly by the rhythmic formulae of folkdance. Some of his pieces display a rustic humour which may be ironically satirical, as in *Isprăvile lui Păcală* ('Păcală's Deeds'), or youthful and jocular. The highly varied expression of his piano suites sometimes has a pictorial or programmatic basis, but his songs have been chiefly responsible for establishing his reputation. In these pieces a flowing vocal line, founded on folk modes and hinting at pentatonic motifs, is supported by the discreet harmonies of a remarkable piano accompaniment.

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Chbr: Sonata, vn, pf, 1946; Sonata, vc, pf, 1946, rev. 1958; Pf Trio, 1949, rev. 1978; Str Qt no.1, 1952; Str Qt no.2, 1954; Pf Qnt, 1957; Sonata 'Din isprăvile lui Păcală' [Păcală's Deeds], fl, pf, 1961, rev. 1966; Sonata, cl, pf, 1962; Sonata, tpt, pf, 1964; Suită pe teme populare din Bihor, vn, pf, 1969; Partita, org, 1973; Str Qt no.3, 1975; Partita, org, 1976; Str Qt no.4, 1977; Trichromie, va, 1978; Str Qt no.5, 1980; Str Qt no.6, 1981; Sextet, wind, vc, db, 1982
Pf: Suită pe teme bănăţene, 1947; Suită pe teme târnăvene, 1948; 3 sonatas, 1949, 1953, 1959; Sonatina, 1960; De-ale copiilor, 6 sketches, 1967
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VIOREL COSMA

Ciphering (Fr. *Cornent*; Ger. *Heulen*). The sounding of an organ pipe without a key being depressed, due to mechanical fault or damage. The word is of unknown origin: 'Sypher' was used in the LECKINGFIELD PROVERBS *c*1520; 'cipher' was used by Burney with reference to the Haarlem organ in 1773 (*The Present State of Music in Germany, the Netherlands, and the United Provinces*) when, like Joachim Hess (*Luister van het orgel*, 1772), he noted that the extra mechanism enabling the organist to block wind from a chest was useful 'in case of a cipher'. Ciphering should not be confused with 'running', i.e. the leaking of wind from one groove or channel to another, audible only when a neighbouring key is depressed. Common reasons for ciphering will be found in a faulty PALLET (dust preventing full closure, a pallet being dislodged, warped, damp or catching on guide pins), pallet spring (out of position, too weak, broken), action (tight or entangling tracker, damaged backfall, jammed, bent or rusty pull-down), SLIDER (loose, warped), or key (warped, stuck) and, in non-mechanical actions, failures at various critical points (contacts, relays, key-springs, inert pneumatics, etc.).

PETER WILLIAMS

Cipolla, Francesco (*fl* Naples and London, 1784–*c*1800). Italian composer. In 1784 and Carnival 1785 he was associated with the Teatro Nuovo, Naples, providing additional music for Cimarosa's *Il barone burlato* (a revival of *Il pittore parigino*) and Salieri's *La scuola de' gelosi*. He then worked until at least 1786 at the Teatro del Fondo. Florimo named him as the composer of two operas performed there, *Telemaco nella isola di Calipso* (1785) and *Polifemo* (1786), but the librettos call him only the director. As no composer and no other performances are known for either of these works, Cipolla probably arranged the music used in them. His oratorio *La figlia di Gefte*, which is said by Ferrari to have been composed in collaboration with Millico and also contains some arias by Cimarosa, was performed at the Fondo in 1785 (according to Florimo) and in 1786 (according to Ferrari). In 1787 Cipolla was music director of the

production of Tarchi's *Ariarate* at the S Carlo. The Rosa Satiro Cipolla who substituted for the *seconda donna* on that occasion was perhaps a member of his family. According to Fétis, the *Indice de' spettacoli teatrali* indicates that Cipolla remained connected with Neapolitan theatres until at least 1791. He was in London as a singing teacher by 1794, when he published there the first of his 11 vocal collections. These range over most of the varieties of music sung by the cultivated salon amateur of the time, from the two cantatas op.1, which consist of elaborate scenes of recitatives, arias and duets with highly ornamented vocal lines in the late-Neapolitan operatic style, to single arias both comic and serious (the texts of all those in op.6, for example, are arias by Metastasio) and simple canzonets. The keyboard preludes of op.4 are improvisatory introductions to songs.

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DENIS ARNOLD

Cipra, Milo (*b* Vareš, 13 Oct 1906; *d* Zagreb, 9 July 1985). Croatian composer. He read German and philosophy at Zagreb University before graduating from Blagoje Bersa's composition class at the Zagreb Academy of Music (1933). At first a high school teacher, Cipra was a lecturer at the academy from 1941 to 1977. His early works are neo-classical in style and reveal the influence of folk music in their frequent changes of metre, use of modality, and formal unity based on motivic development. In works subsequent to the Fourth String Quartet (1939), and until the mid-1950s, the influence of folklore diminishes, and form becomes the by-product of thematic duality and its development. *Kantata o čovjeku* ('Cantata on Man', 1958) – a celebration of man as the supreme being – brings certain changes to the composer's technique: the tonal progressions are new and the form of the work is no longer dependent on tried and tested developmental procedures. In *Sunčev put* ('The Path of the Sun', 1959), a series of 12 movements named after the signs of the zodiac, Cipra uses a modified 12-note technique whereby symbolism and visual symmetries determine pitch. These procedures are also used in later works. One of his finest works of this period is the Fifth Quartet (1972); based on the four-note set A–B♭–C–D (the last two representing Debussy's initials), it quotes from works by Debussy and Beethoven and employs aleatory devices inspired by Stockhausen's theory of musical time as expressed in '... wie die Zeit vergeht ...'.

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5 str qts: 1930, 1932, 1935, 1939, 1972

Other inst: Pf Sonatina, 1930; Sonata, vn, 1944; Sonata, vc, 1946; 5 intermezza za dubrovačku komediju [5 Intermezzos for a Dubrovnik Comedy], wind qnt, 1950; Pf Sonata, 1954; Aubade, wind qnt, 1965; Méditation sur Re, vn, 1975; Simetrije [Symmetries], wind qnt, 1976; pf pieces

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DALIBOR DAVIDOVIĆ

Ciprianus Sieradensis. *See* BAZYLIK, CYPRIAN.

Circle of fifths (Ger. *Quintenzirkel*). The arrangement of the tonics of the 12 major or minor keys by ascending or descending perfect 5ths, thus making a closed circle:

C–G–D–A–E–B–F♯ = G♭–D♭–A♭–E♭–B♭–F–C

Such an arrangement is dependent on an ENHARMONIC relationship somewhere in the circle; this is usually reckoned at F♯/G♭ for the major keys and at D♯/E♭ for the minor keys. Normally the system of EQUAL TEMPERAMENT is assumed for the circle of 5ths, with every note having an infinite number of enharmonic equivalents (B♯ = C = D♭♭), though it is possible to use a tuning system in which certain 5ths are greater than the 12th part of the circle (e.g. pure 5ths) and others are commensurately smaller, so that the octave is still a closed circle. But in PYTHAGOREAN INTONATION, the system based entirely on pure 5ths, the 'circle' is open, since this system does not admit enharmonic equivalents. In the arrangement C–G–D–A–E–B–F♯–C♯–G♯–D♯–A♯–E♯–B♯, if all the 5ths are pure, then B♯ will be slightly higher than C. For this reason the arrangement of 5ths in the Pythagorean system can be represented by a spiral or coil, but not by a closed circle.

The circle of 5ths was first described by Heinichen in *Der General-bass* (1728), and has been used by theorists as a way of illustrating the relative harmonic 'remoteness' of one key from another, that is, the number of 5ths by which two notes are separated along the circle. This method of reckoning works well for the three primary harmonic functions – tonic, subdominant and dominant – but is at odds with the belief that supertonic relationships (e.g. between C and D, in C major), which are only two perfect 5ths 'wide', are in fact harmonically more remote than mediant relationships, which are three or four perfect 5ths wide.

Of the few compositions that circumnavigate the circle of 5ths, the two preludes 'through all the major keys' by Beethoven (op.39, ?1789) are the most famous.

See also TONAL SPACE. For illustration *see* KEY (i).

WILLIAM DRABKIN

Circolo mezzo (It.). A turn. *See* ORNAMENTS, §8.

Cirillo [Cerilli], **Francesco** (*b* Grumo Nevano, nr Naples, 4 Feb 1623; *d* after 1667). Italian composer and singer. He came from the 'Terra di Lavoro', where the *comici dell'arte* of Campania traditionally originated. At the age of 12 he was sent to Rome. According to his marriage contract of 5 June 1654 he had then been in Naples for about three years; he must have worked there with the Febiarmonici, a group of singers from northern Italy who produced the first operas given at Naples. A contract of June 1655 mentions him among the members of the 'Accademia de' musici, detta de' Febi Armonici'. This group may have included some of the earlier company, although they now (from April 1654) performed in the first public opera house at Naples, the Teatro S Bartolomeo, rather than in the royal palace, where the viceroy, Count d'Oñate, had sponsored the earliest Neapolitan opera performances.

Among the earliest operas given at S Bartolomeo were *Orontea regina d'Egitto* in 1654, 'arricchita di nuova musica da Francesco Cerilli Napolitano' (Allacci), and *Il ratto d'Elena* (to a libretto by Gennaro Paolella) in January 1655, one of the first originally written for Naples, also with music by Cirillo. The latter is heavily dependent on Venetian models (the theme is comparable to that of Giulio Strozzi's libretto *La finta pazza*) but with an excessive number of arias and canzonettas. Cirillo presumably continued to work for the opera in Naples for several years, probably more as a music director and arranger of operas imported from Venice than as a composer. He sang the baritone roles of Dario and Nicarco in *Statira* (1666) and the tenor or comic falsetto part of the *vecchia* Ceffea in *Scipione* (1667), both by Cavalli.

The Neapolitan *Orontea* (score in *I-Nc*) bears no musical relationship to that of Antonio Cesti (see Osthoff, Stalnaker, and Walker 1984), which was supposed for a long time to have been set and performed in Venice in 1649. It now seems clear that Cesti's *Orontea* originated in Innsbruck in 1656, whereas the original Venetian setting, now lost, may have been by Lucio, the composer of another opera performed at Naples in 1654, *Gli amori d'Alessandro Magno* (see Walker 1972 and 1984). Thus it is impossible to ascertain whether the Neapolitan *Orontea* contains any music from the Venetian *Orontea* or was entirely reset by Cirillo. Cirillo's importance as the 'primo operista napoletano' rests primarily on certain forms of theatrical production and his role in the selection of repertory. His musical style is rather superficial and rudimentary compared with that current at Venice, to judge from the few scenes of *Orontea* that, because they correspond to changes in the Venetian text, are surely his.

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LORENZO BIANCONI

Cirlerus, Stephanus. *See* ZIRLER, STEPHAN.

Cirot, Noel. *See* CYBOT, NOEL.

Cirri, Giovanni Battista (*b* Forlì, 1 Oct 1724; *d* Forlì, 11 June 1808). Italian cellist and composer. He studied with his brother Ignazio (1711–87), organist at Forlì Cathedral from 1759, and composer of 12 organ sonatas, op.1 (London, 1770) and six sonatas for harpsichord with violin accompaniment, op.2 (London, *c*1772), and Giovanni Balzani, organist at the church of the Madonna del Fuoco. He was admitted to holy orders in 1739 but pursued a varied musical career. He was at first attached to the basilica of S Petronio, Bologna, as a composer and cellist, and may have studied with Padre Martini. From 1759 he was a member of the Accademia Filarmonica; in that year he met the Duke of York in Forlì. Subsequently he began to travel. He was in Paris during the early 1760s, where his first works were published and a 'symphony' performed at the Concert Spirituel on 5 April 1763. In 1764 he settled in London, where he was employed as a chamber musician to the Duke of York and director of music for the Duke of Gloucester. His first public appearance in London, on 16 May, was as accompanist to the violinist Marcella. He played solos at the eight-year-old Mozart's first public concert in London (Spring Gardens, St James's, 5 June 1764) as well as at his final appearance (13 May 1765). In addition to his duties for the nobility, Cirri was a popular soloist and accompanist. He participated in the Bach-Abel concerts, performed concertos during the intervals of operas and oratorios, and assisted in numerous benefit concerts. Most of his publications date from this phase of his career, the dedications testifying to his patronage by the English nobility and aristocracy. His address in about 1770, as given on his *Deux quattuors*, was in Greek Street, Soho. In 1780 he returned to Forlì to help his ailing brother at the cathedral, though he often played away from Forlì, and in 1782 was principal cello at the Teatro dei Fiorentini, Naples. In 1787 he succeeded his brother as *maestro di cappella* at Forlì Cathedral.

Cirri's compositions demonstrate skilful harmonic and structural organization within intimate chamber forms, his obbligato cello parts of the 1760s and 70s reflecting the increasing attractiveness and acceptance of the instrument in a melodic role. While emphasizing tunefulness over technical display, his solo writing employs comfortable use of the upper registers, with scale, arpeggio and string-crossing figurations based on stationary, block hand positions.

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Chbr: sextet, 2 vn, fl, va, vc, b (Berlin, n.d.); 4 qts for fl, 2 vn, vc/b, and 2 qts for 2 vn, vc obbl, vc/b, in 6 Quartettos, op.10 (London, 1772); 6 Quartettos, 2 vn, va, vc obbl, op.13 (London, 1775); 6 quartetti, 2 vn, va obbl, vc obbl, op.17 (Florence, n.d.); 2 quattuors, 2 vn, vc obbl, vc/b (London, n.d.; Amsterdam, n.d.); 6 trios, vn, va, vc, op.18 (Venice, n.d.); 6 sonatas, 2 vn/vc/ob/fl, bc,

op.1 (Verona, *c*1763); 6 Sonatas, 2 vn, vc, op.4 (London, n.d.); 2 sonatas for 2 vn, vc/b, 2 sonatas for 2 fl, vc/b, and 2 sonatas for 2 vn, vn obbl, vc/b, in 6 Sonatas, op.6 (London, 1766); 4 sonatas for 2 fl/vn, vc, and 2 sonatas for 2 vn, vc obbl, in 6 sonatas, op.9 (London, 1766)

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Duos, 2 vc: 8 as op.8 (London, n.d.)

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OWAIN EDWARDS/VALERIE WALDEN

Ciruelo, Pedro (*b* Daroca; *d* Salamanca, 4 Nov 1548). Spanish theorist. He studied philosophy, theology and mathematics at the universities of Alcalá de Henares and Salamanca and then in Paris, where he became a professor of philosophy and mathematics; there he published his *Liber arithmeticae practicae qui dicitur algorithmus* (1505) and a commentary on the *Sphera mundi* of Juan de Sacro Bustos (1508). On 15 January 1510 he took up a chair at Alcalá de Henares University at the invitation of Cardinal Cisneros. In this post he taught theology, philosophy and music and published his greatest work, *Cursus quatuor mathematicarum artium liberalium* (1516), which was reprinted several times. This book contains his treatise on music, which is of little value: it is basically a version, with brief commentaries, of Faber Stapulensis's *Elementa musices* (1496), itself largely based on the Boethian tradition. Ciruelo, moreover, limited himself to theoretical elucidations without any reference to practice or to real musical problems, unlike the great Spanish theorists of the time, who consciously involved themselves with practical problems. Thus Ciruelo's reputation as a theorist is far greater than his actual merit.

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JOSÉ LÓPEZ-CALO

Cirullo, Giovanni Antonio (*b* Andria, nr Bari; *fl* *c*1595–1609). Italian composer. The dedications of his surviving works suggest that he was active at Venice, 1597–8, and Andria, 1607–9. He published at least six books of madrigals between about 1595 and 1609, of which two are now missing and only one – the second – survives complete. The madrigals in the second book, which includes settings of Guarini and Tasso, are said to be expressive and adventurous in harmony, but the two madrigals in an anthology (RISM 1616[10]) lack such interest and are very conventional in style.

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COLIN TIMMS

Cis (Ger.). C♯. *See* PITCH NOMENCLATURE.

CISAC. Confédération Internationale de Sociétés d'Auteurs et Compositeurs; *see* COPYRIGHT, §II.

Cisilino, Siro (*b* Mereto di Tomba, Udine, 4 Dec 1903; *d* Pantianicco, Udine, 4 March 1987). Italian musicologist and composer. He studied harmony and counterpoint with Dom Roussel at the Udine Seminary from 1914 and musicology and classical polyphony with Raffaele Casimiri in Rome; he was greatly influenced by his meeting with Charles van den Borren. After taking holy orders (1927) he scored about 600 collections of polyphonic music. His main musicological work was transcribing in modern notation Renaissance Venetian polyphony and related music; his transcriptions include the complete works of Asola, Baccusi, Bianciardi, Contino, Croce, Donato, Gastoldi, Ingegneri, Isnardi, Jacquet of Mantua, Lambardi, Luzzaschi, Nasco, Ponzio, Ruffo, Ippolito Sabino, Varotto, Zarlino and Zucchini, as well as many anthologies of both sacred and secular music. His transcriptions and the photographic reproductions of the originals are in the Istituto di Musica of the Cini Foundation, Venice.

His compositions include polyphonic settings of liturgical texts in modal style (e.g. *Missa ... Regina coeli ad 4 voces inaequales*, Bologna, 1935), and polyphonic arrangements of *villotte friulane*, with melodies taken from oral tradition. A complete list of his compositions, editions and transcriptions, and related bibliographical references, compiled by F. Colussi and others, can be found in *Rassegna veneta di studi musicali* (vols. vii–viii, 1991–2, pp.7–45). He was a member of the Academy of Arts and Letters of Udine, and the Accademia dei Sepolti of Volterra.

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PIERLUIGI PETROBELLI

Cisis (Ger.). C𝄪. *See* PITCH NOMENCLATURE.

Cisneros, Eleonora de [Broadfoot, Eleanor] (*b* Brooklyn, NY, 1 Nov 1878; *d* New York, 3 Feb 1934). American mezzo-soprano. She studied with Francesco Fanciulli and Adeline Murio-Celli in New York and sang for Jean de Reszke, who arranged for her to sing at the Metropolitan Opera. During the 1899–1900 season she performed Rossweise and Amneris. She went to Paris for further studies with Angelo Tabadello and at Turin in 1902 sang Brünnhilde, Ortrud, Venus, Dalila and Amneris. From 1904 to 1908 she sang regularly at Covent Garden. At La Scala she created the role of Candia in Alberto Franchetti's *La figlia di Iorio* in 1906; she also sang in the first performances there of *The Queen of Spades* (1906), *Salome* (1906) and *Elektra* (1909). She claimed to be the first American singer to perform at Bayreuth, during the 1908 season. From 1906 to 1908 she was a leading singer at Hammerstein's Manhattan Opera House and then appeared with the Chicago-Philadelphia Opera Company until 1916. She continued to sing, mostly in Europe, into the 1920s, but after making tours on behalf of the war effort during World War I her career suffered. With a large, statuesque bearing and a voice of remarkable volume and range, she was able to sing such dramatic soprano roles as Santuzza, Gioconda and Kundry, as well as mezzo-soprano and alto roles including Carmen, Laura (*La Gioconda*), Urbain (*Les Huguenots*) and Azucena.

SUSAN FEDER

Cisoing, Jaque de. *See* JACQUES DE CYSOING.

Cistercian monks. The White Monks, or Cistercians, came into being at an important turning-point in the history of Western monasticism, when a wave of reform was sweeping across Europe. The founders of the order were a group of hermits living in the Forest of Colan in Burgundy. In 1075, under the leadership of St Robert, they settled at Molesme, where their way of life was similar to that of the Camaldolese. Although recruits flocked to the monastery, many of the monks grew dissatisfied with the lack of definition of the life. 21 of them, including some of the original hermits, finally left Molesme in 1098 to make a fresh start in Cîteaux, a remote and desolate spot south of Dijon. They chose a life of silence and seclusion in the exact observance of the Rule of St Benedict. To make this possible they dispensed with the embellishments that had gradually been added over the centuries. Simplicity and restraint in architecture and liturgy became the outward characteristics of the Cistercian tradition.

Life at the new monastery began to take shape under Robert's successors, Alberic and Stephen Harding. In 1112 Bernard, later the founder and Abbot of Clairvaux, entered Cîteaux with a band of 30 young friends and relations.

With the accent on manual labour, the Cistercians undertook the cultivation of vast areas of hitherto untilled land, and to do this they instituted the life of the lay brothers. Another important innovation of the White Monks was their unified structure in the relationship between founding monasteries and daughter houses, described in a remarkable document, the *Carta caritatis* ('Charter of charity') of St Stephen Harding. All the houses were to remain in close contact with Cîteaux. The Abbot of Cîteaux was the representative head, although he had no personal right to exercise the power of government. The general chapter, meeting annually at Cîteaux, had the duty of maintaining uniform discipline. Every daughter abbey had an annual visitation by the abbot of its founding mother, and Cîteaux itself was to be visited by the abbots of its first four daughter houses. The *Carta caritatis* was approved by Pope Callistus II in 1119.

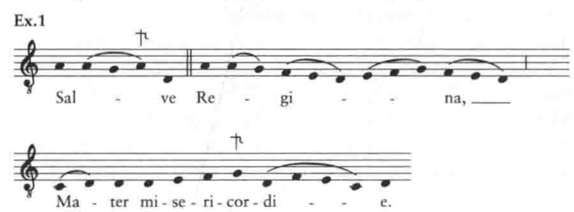
After a precarious start, the order developed rapidly, spreading all over western Europe. The first English house was Waverley (1128), soon followed by Rievaulx (1132). The order's spiritual fervour and austere observance influenced other medieval orders, notably the Premonstratensians and the Dominicans. It was unable, however, to maintain its pristine vigour and a decline set in after the 13th century. This was followed by a series of partial reforms, then, in the closing years of the 16th century, the first move towards a 'Strict Observance' was made in France. During the 17th century the two Observances, the Strict and the Common, existed side by side. After the French Revolution a single house of the Strict Observance survived to perpetuate that reform: it was established in Switzerland just in time, a daughter house of La Trappe, that austere foundation of the Abbot de Rancé (1626–1700). From this single Swiss house descends the so-called Trappist Order. Today the Cistercians count various different groupings, or congregations, the most important being those of the Strict Observance, or Trappists, and those of the Common Observance.

Cistercian liturgical life began with an 80-year period of reform undertaken in three successive stages. The founders of Cîteaux naturally took as the basis of their daily Office the texts and music of the Benedictine service books used at Molesme. But the Office was purged of many accretions (psalms, prayers, litanies) not strictly in accordance with the prescriptions of St Benedict. Sometimes strict obedience to the letter of the Rule resulted in peculiar interpretations, such as the adoption of a single Lauds antiphon instead of the traditional five, the continuation of the alleluia after Septuagesima, or the singing of ferial instead of festal psalms on feast days. Through a misinterpretation of St Benedict's terminology, the hymns were limited to a meagre selection from a Milanese source supposed by the reformers to have been written by St Ambrose himself.

In a similar quest for truth, the founding fathers sent scribes to Metz, which they considered to be the home of the most 'authentic', or authoritative, music for the Office – that representing the purest Gregorian tradition. What they brought back to Cîteaux must have sounded strange

to Burgundian ears. The monks persevered in using the Metz version for some years, but shortly before 1147 it was decided to revise both texts and music. A commission of experts was set up under the leadership of St Bernard. Their reform consisted mainly in bringing the old Metz tradition more in line with the living chant tradition of the cultural background of the early Cistercians themselves. The results of their labours show that this living tradition carried more weight than respected theories about plainchant contained in the treatises of the order. Nevertheless, certain freer-ranging melodies, such as the mode-5 gradual *Christus factus est*, were to be strictly confined to the amibitus of the mode. The reformers introduced some new texts and melodies, including the incomparable *Salve regina* (ex.1). Many hymn tunes were

Ex.1



revised and others newly composed, among them the splendid melodies *Magnum salutis gaudium* and *Jam Christus astra ascenderat*. A number of non-Milanese hymns were introduced, including *Conditor alme siderum* and *Vexilla regis*.

The new antiphoner was sent out to the houses in 1147, with a prologue by St Bernard and a little chant treatise *Cantus quem Cisterciensis*. The third and final stage of the reform followed between 1175 and 1182/3. Some further alterations were made, amounting to little more than minor textual emendations.

Although the reformed chant became compulsory, appeals for uniformity had sometimes to be made by general chapters. Performance was to be simple, with no falsetto, ornamentation or other extravagances; it is clear, however, that these injunctions were not always obeyed. Permission for installing organs had to be sought from the general chapter. Polyphony, until quite recently, was never tolerated by the order, although certain houses did sometimes try to introduce it, notably the British abbeys of Dore and Tintern, where three- and four-part singing had to be suppressed in 1217.

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MARY BERRY/FRANKLYN GELLNICK

Cisteron (Fr.; It. *citara tiorbata*). *See* CETERONE.

Cistre (i) (Fr.; Eng. citharen, citharn, cithren; Ger. *Cither*; Sp. *citara, cithara*). *See* CITTERN.

Cistre (ii) (Fr.). A French, seven-course plucked lute of the cittern type, popular in the late 18th century. Also known as *guitare allemande*, it is comparable to the ENGLISH GUITAR.

Cithara. *See* KITHARA.

Cithare (Fr.). *See* ZITHER.

Cithare d'amateur (Fr.). *See* AUTOHARP.

Citharode. *See* KITHARODE.

Cithrinchen [bell guittern] (Ger. *Hamburger Cithrinchen*). A type of CITTERN with a unique bell-like shape. It appeared in the second half of the 17th century, retaining many important structural characteristics of the earlier cittern, such as the very shallow soundbox tapering from the back of the neck to the bottom of the instrument. It also has the traditional cittern neck, half of which is cut away to provide a channel along which the player can slide his or her thumb, thereby ensuring stability when his or her left hand is required to make rapid shifts in position up and down the neck. As on older citterns, there were 18 chromatically placed frets inlaid into the fingerboard. It was normally played with a plectrum.

The cithrinchen is especially associated with Hamburg and its famous instrument maker Joachim Tielke, who made the earliest surviving cithrinchen (dated 1676; Royal College of Music, London). It is often assumed that Tielke invented the design and, indeed, the earliest representation of a cithrinchen is carved into the back of the pegbox of one of Tielke's viols from about 1669 (Hellwig, 91). However, several contemporary Hamburg makers, such as Johann Kopp or his son Hinrich, could have been the original designer. The bell-shaped design (see illustration) gradually became popular among many other northern European makers, particularly in Scandinavia.

Typically, the cithrinchen had five double courses of metal strings tuned in unisons and with intervals of (from the lowest-pitched course to the highest) major 3rd–minor 3rd–major 3rd–4th. This pattern is unlike any earlier one for the cittern, but is used in all the cithrinchen's surviving music scores. The earliest reference to specific pitches is Vockerod (1718), who gives as the normal tuning: *f–a–c′–e′–a′*. He also gives *d–g–c′–e′–a′* and *f–b♭–d′–f′–b♭* as two unusual tunings. The vibrating string lengths of surviving Tielke instruments range from 36 cm to 38 cm, and would be suitable for the pitches mentioned. In modern literature, a tuning a fourth lower of *c–e–g–b–e′*



Cithrinchen, probably by Joachim Tielke, Hamburg, c1700 (Victoria and Albert Museum, London)

is commonly given without documentation, and it is suspected that this is an error originating with writers as early as Kinsky and Wolf (1919). A late source (MS, 1722, *S-L*, Wenster G30) documents a six-course 'cittringen' tuned: *c–f–a–c′–e′–a′* and *A–d–a–b–e′–a′*. Modern writings cite a tuning of *E–G–B–d–f♯–b–d′* (given in *D-Bsb* Mus.ms.40275, dated 1679–80) as being for cithrinchen, but the interval pattern is atypical and the pitches are too low for the instrument, unless the intended instrument is an unusually large one, examples of which do not survive. More likely, this is a lute tuning requiring the use of only seven courses, since the interval arrangement of the first six courses is found in several 17th-century lute sources.

Music for the instrument was written in five-line French lute tablature. In the surviving tablatures the notes are arranged on consecutive strings with no gaps in the chords (the normal cittern pattern), implying the use of a plectrum. Only four manuscripts for the cithrinchen survive: two now in *PL-Kj* (Mus.ms.40267, dated *c*1700, and Mus.ms.40622, dated 1664–80); *S-L* Wenster G30 (see above); and one compiled by Margaretha Ölgaard von Alefelt (*D-Hs*, Ms.M.A/2488, dated 1736). This last source contains many hymn settings and dances. Another manuscript, *D-Hs* Mus.ND VI 3241 (*c*1700), was destroyed in 1944; together with former Mus.ms.40267 it was a major source of the small amount of extant music from the Hamburg Opera's first season (1678). The

scarcity of tablature for the cithrinchen is perhaps explained by Kremberg's suggestion that a five-course cithrinchen played with the fingers could be used to perform guitar music – a practice that was apparently common in the Netherlands. The 17th-century guitar had five courses and used five-line tablature; hence, any cithrinchen retuned like the guitar and played with the fingers instead of with a plectrum could have performed much of the Baroque guitar repertory.

The popularity of the cithrinchen is attested to by a fairly large number of surviving instruments made not only in Hamburg, but in several northern centres. To judge by James Talbot's manuscript (*GB-Och* Mus.1187, *c*1695), it is possible that the instrument was known somewhat in England. He gives measurements for a 'Bell Guittern (so called from the shape of the Belly)', which he describes as 'a kind of Contratenor or 2nd Treble to the Cittern it carries 18 Fretts and 5 double Courses tis much of the same size with Cittern'. In Germanic areas, from the mid-18th century, the instrument seems to have become merged with a folk instrument (*Zister*; *Thüringer Waldzither*) employing more chord-oriented tunings similar to the ENGLISH GUITAR and the French 'cistre' or 'guitare allemande'. The latter term may refer to a German cithrinchen prototype. The distinctive bell-shaped design and the use of cithrinchen tuning seems to have become obsolete by this time.

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JAMES TYLER

Citkowitz, Israel (*b* Skierniewice, Poland, 6 Feb 1909; *d* London, 4 May 1974). American composer and critic. He was brought to the USA at the age of three and became an American citizen. He studied with Copland and Sessions in New York, and from 1927 to 1931 with Boulanger in Paris. In 1932 his String Quartet was performed at the first Festival of Contemporary American Music at Yaddo. During the 1930s he published considerable criticism of new music, especially in *Modern Music* and *Musical Mercury*; his essay 'The Role of Heinrich Schenker' (MM, xi, 1933–4, pp.18–23) was probably the first in English to treat that theorist. In 1939 he was appointed teacher of counterpoint and composition at the Dalcroze School of Music in New York. In 1969 he moved to London. Although not a prolific composer, he gained some recognition for his choral and chamber music. He had a special gift for text setting, and lyrical qualities also dominate his instrumental music.

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H. WILEY HITCHCOCK/MICHAEL MECKNA

Citola [Sp.]. *See* CITTERN.

Citole (Fr. *citole*; Ger. *Zitôl*; It. *cetra*, *cetera*, *cetula*; Sp. *cítola*). A plucked lute of the Middle Ages, particularly the period 1200–1350, related to the FIDDLE. It evolved into the CITTERN in the 15th century. It was mistakenly called GITTERN by Galpin, and is still referred to as such in many modern works. There is an early 14th-century example of a citole in the British Museum (fig.1).

1. Structure. 2. History.

1. STRUCTURE. The body, neck and pegbox were made from one piece of wood, as in the medieval fiddle and gittern. The belly outline shows considerable variety, but there are four common types: (1) the 'spade-fiddle' shape, with the shoulders swept upwards to form points (e.g. the carving at the Baptistry of Parma); (2) the 'fiddle' shape, an oval with sides either straight or slightly waisted; (3) the 'holly-leaf' shape, with sides forming points at the intersections of six concave curves or straight lines; and (4) the 'shouldered' shape, with the lower part rounded as in the second type and the upper part forming shoulders as in the third. All types usually have a protuberance at the bottom to which the strings are attached.

The pegbox is either bent back from the neck at an angle varying from a few degrees to a right-angle, or curved forwards from the neck, terminating in an animal's head. The bent-back pegbox may take three forms: a solid board, circular or straight-sided; a circular box hollowed from underneath with pegs inserted from the top and strings passing underneath (as on many fiddles); or a narrow, straight-sided box with pegs inserted laterally (as on the British Museum citole and on instruments with a sickle-shaped pegbox like the gittern). The forward-curving pegbox appears in manuscript illustrations (notably the Queen Mary, Peterborough and Lisle psalters) without a clear indication of constructional details, but not in sculpture. It is possible that the manuscript illustrations are distorted representations of the bent-back, sickle-shaped pegbox: similar distortions occur in some depictions of the gittern.

The bent-back pegbox is sometimes reinforced by a bracket or arm connecting it to the body, or by a triangle of wood between it and the neck, as in the Ormesby Psalter. Some citoles have a 'filled-in' neck, where the whole area between pegbox and body is a solid mass, with a hole for the player's thumb (figs.1 and 2*a*). On some instruments with 'filled-in' neck the sides of the body taper sharply; on others the taper is much more



1. Medieval citole, English, c1290–1330 (British Museum, London)

gradual, or the sides begin to taper only at the bottom end.

The soundboard appears more or less flat, although the British Museum citole was fitted with a convex one at some later date. There is usually one central, circular soundhole (as on many plucked instruments) with a decorative rose, or two lateral soundholes of varying shapes (as on the fiddle). Very occasionally a second central soundhole is shown (e.g. in the carving on the west front of St Maurice at Vienne). Some citoles shown in Spanish manuscripts have small marks on the belly which might indicate additional soundholes, but could equally well be decorative inlays.

The bridge is occasionally in the middle of the soundboard between two lateral soundholes (e.g. in the Angel Choir at Lincoln Cathedral and at Bazas in south-west France), as is common on the fiddle, but much more often it is close to the bottom end, as on the lute and gittern. The bridge was sometimes incorporated in the tailpiece (see Remnant and Marks, 1980).

The strings, usually four but sometimes three or five, are attached either directly to a projection at the lower end of the body or indirectly via a tailpiece like that of the fiddle. The small circle visible in some pictures (e.g. fig.2*a*) may represent a metal ring linking the strings to a thong passed around the projection. The strings were made of sheep gut (according to a not wholly reliable reference in *Le bon berger*, written in 1379 but surviving only in later adaptations). Tinctoris, on the other hand, described an instrument with metal strings (*De inventione*, c1487):





2. (a) Angel with citole: miniature from the Psalter of Robert de Lisle, English, c1310–before 1339 (GB-Lbl Ar.83, f.134v); (b) man playing ?citole: miniature from the Stuttgart Psalter, French, c820 (D-Sl Bibl. fol.23, f.125r)

'Yet another derivative of the lyra is the instrument called *cetula* by the Italians, who invented it. It has four brass or steel strings usually tuned: a tone, a fourth, and back again a tone, and it is played with a quill'. However, this instrument is probably the Renaissance cittern rather than the citole.

In depictions from the 13th century onwards, the fingerboard of the citole is higher than the belly and extends on to it, but this is not the case in earlier representations, such as the above-mentioned carving at Parma and the Beatus manuscript illustrations. Up to six frets are usually shown in manuscripts and stained glass, but these are absent in sculptures, with the notable exception of the Parma example. Here the frets stand proud of the fingerboard, suggesting that they are bars of wood, as described much later by Tinctoris on what was probably the cittern: 'Since the cetula is flat, it is fitted with certain wooden elevations on the neck, arranged proportionately, and known as frets. The strings are pressed against these by the fingers to make a higher or a lower note'. However, the frets shown in manuscripts and stained glass look more like tied-on, gut frets, so it is possible that wooden frets were unique to Italy.

The plectrum is large, apparently of bone or ivory, and sometimes carved at the upper end into an ornamental shape such as a trefoil. It recalls the pecten of the Roman kithara, and might represent a survival, or revival, of classical usage. One drawing (*B-Br* 21069, f.39*r*) shows a cord attaching the plectrum to the neck of the citole, just as the medieval harp's tuning-key is sometimes attached.

2. History. The origins of the citole are obscure, and the evidence seems to lead in two different directions. On the one hand, Winternitz saw it as deriving from the classical kithara: a fingerboard would have been added, as in the 9th-century Vivian Bible of Charles the Bald (*F-Pn* lat.1, f.215*v*) and the 9th- or 10th-century Utrecht Psalter (*NL-Uu* 32), and the 'wings' or pointed extremities of some citoles would represent the atrophied arms of the kithara. On the other hand, the 'shouldered' shape without wings, as depicted in Spanish sources (e.g. fig.3) might be traced back to that found in the 9th-century Stuttgart Psalter (*D-Sl* Bibl. fol.23; fig.2*b*): this type, which bears little resemblance to the kithara and must be related to the fiddle, may derive from some oriental necked instrument such as the 1st-century example at Ayrtam in Uzbekistan (*see* Guitar, fig.2). However, the similarity of body outline does not necessarily prove that the Ayrtam instrument is a direct ancestor of the citole.

An argument against both these derivations is that there are no signs of continuous evolution of the citole but, rather, an obvious gap of over 200 years between the three Carolingian manuscripts of the 9th–10th centuries and the iconographical evidence from around 1200 onwards (the sculpture at Parma is dated *c*1198, and no Spanish depiction, in sculpture or in manuscripts, can be dated with certainty earlier than the late 12th century). Furthermore, the citole's name cannot be traced back any earlier. In contrast, representations of the fiddle and references to it are frequent throughout the 12th century and possibly earlier, so if the citole evolved from a Carolingian instrument, why was it absent during this period?

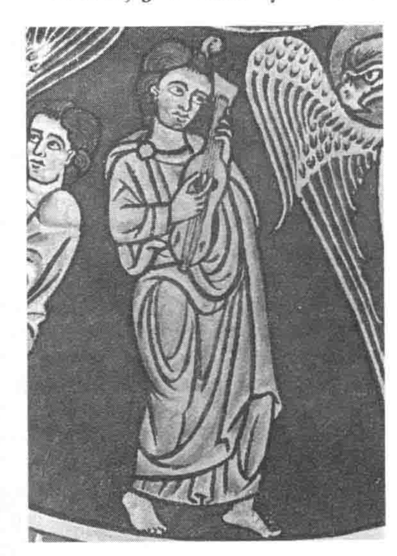
One possible solution to this problem of a 'missing link' is to interpret some of the illustrations in Beatus Apocalypse manuscripts (9th–13th centuries) as representing citoles. In one late example (fig.4) the instruments are obviously citoles with 'fiddle'-shaped bodies. Two have pegboxes that are clearly the bent-back type, seen sideways on. Similar pegboxes can be found in earlier manuscripts (e.g. the 10th-century *US-NYpm* 644, f.174*v*); one might even hypothesize that the T-shaped pegboxes so often seen in such illustrations are also the same type, represented slightly differently. However, all these pegboxes could also be interpreted as belonging to lutes, and the oval or pear-shaped bodies usually associated with them have often been taken as such. The evidence, in short, is inconclusive, because the representations are so stylized; one cannot state with any certainty that the instruments shown in the earlier manuscripts are citoles. Nevertheless, the possibility cannot be excluded, and one might therefore have to envisage the early citole with an oval or pear-shaped body, such as the three-string plucked instrument shown on the cover of the 8th-century Dagulf Psalter (in the Louvre), which also appears in the late 10th-century psalter of Ivrea and the early 11th-century psalter at Amiens (Bachmann, 1969, pls.17 and 18). In other words, the earlier Beatus illustrations do not necessarily lead back to the kithara or to the instruments of the Stuttgart Psalter, but to a third type. It is probably wise to accept that the citole may have had several different body-shapes at various periods of its history and to be prepared to consider certain pear-shaped plucked instruments of the 13th and 14th centuries (e.g. that shown in fig.5) as possible citoles.



3. Citole (left) and unidentified plucked instrument (sometimes conjectured to be a guitarra moresca): miniature from the 'Cantigas de Santa María', Spanish, c1270–90 (E-E b.I.2, f.147r)

In the period 1200–1350, by contrast, evidence for the citole is reasonably plentiful and shows that it spread northwards from the Mediterranean. Whether Italy or Spain was the starting-point for this expansion is not certain. Italian origin is suggested by the Parma sculpture, by the instrument's name and by a statement by Tinctoris regarding its invention, yet each of these items of evidence presents problems. Benedetto Antelami's work at Parma provides the earliest datable sculpture of a citole, and one of the finest. If its body-shape and fret-design were found elsewhere, it would strengthen claims for Italian origin.





4. Three citole players: details from a Beatus manuscript, late 12th or early 13th century (GB-Mr Lat.8, f.89r)

The same 'spade-fiddle' shape occurs in a 14th-century Italian Bible (Remnant and Marks, 1980, pl.67), but the only similar example (i.e. in body-shape alone) outside Italy is at Cogges (ibid., pl.66).

The second item of evidence is linguistic: the term 'citola' found in Provençal and Spanish has two features less typical of these languages then they are of Italian, namely the presence of 't' between two vowels, and (in Spanish, at least) the stress falling on the first of three syllables. However, these features might also be the result of a learned influence, and furthermore it is the word 'cetra' or 'cetera', not 'citola', that occurs in medieval Italian literature. Yet, strangely, Tinctoris referred to 'the instrument called *cetula* by the Italians, who invented it': if one concludes from this that 'cet(e)ra' was not the only Italian name, why is 'cetula' not attested in literature?

Finally, as to Tinctoris's statement that the instrument was invented by the Italians, this most probably refers to the development that took place in the 15th century and transformed the citole into an early form of the cittern. Nonetheless, it is strange that he described it as an instrument unfashionable among the nobility, when other 15th-century evidence suggests (see below) that it enjoyed a much higher status: 'The *cetula* is used only in Italy by rustics to accompany light songs and to lead dance music'. It is just possible, but highly unlikely, that Tinctoris could be referring to the old citole in its decline and that he was unaware that a new instrument had evolved. At all events, there is no positive justification for saying that his remark about the invention of the *cetula* refers to the origin of the citole. It would seem, therefore, that there is no firm evidence that it was from Italy that the citole spread to the rest of western Europe.

Spain, on the other hand, obviously cultivated the citole widely, and seems the most likely starting-point for its northward migration. There is the same variety in bodyshapes as is soon found elsewhere: the waisted 'fiddle' shape in a Beatus manuscript (fig.4) of the late 12th or early 13th century; the 'holly-leaf' shape at Carboeiro (? late 12th century); and the 'shouldered' shape in a sculpture (dated 1238–66) in the Palacio de Gelmírez at Santiago, and also in 13th-century manuscripts such as the *Cantigas de Santa María* (E-E b.1.2; fig.3), dated *c*1270–90. The names of three citole players at the Castilian court in the 13th century are known, two of them (Lourenzo and Citola) under Alfonso el Sabio, for whom the *Cantigas* manuscripts were compiled. Literary references are not lacking, and include two mentions of the citole being played by shepherds; this shows that it had spread throughout Spanish society and was not confined to courts.

In France the first reference to the citole occurs in the late 12th-century Provençal poem *Daurel et Beton*.



5. Three-string plucked instrument (?citole): vault boss, 1215–25 (St Serge, Angers)

Further north, the citole makes its appearance in French (i.e. *langue d'oïl*) literature around 1230, and by the end of the 13th century it is common throughout France. The poet Giles li Muisis recalled how in his childhood (around 1280) he saw Parisian students making merry with citoles as they left their colleges, and the Rôle de la Taille, a list of Parisian tradespeople drawn up in 1292, includes four *citoleeurs* (citole makers or players). French manuscripts, sculptures and wall-paintings of the 13th and 14th centuries depict citoles of the same three shapes as those found in Spain. An interesting variation occurs as the instrument travels north: the corners or shoulders develop into large protuberances or 'wings', sometimes of trefoil shape, in some French, German and English examples.

Around 1275 the citole occurs in German literature and remains until about 1325. Cologne Cathedral has a carving of a 'holly-leaf' citole dated *c*1320, and Strasbourg Cathedral no fewer than three of basically 'holly-leaf' shape (one with 'wings'), dated slightly earlier.

In England the citole appears with particular frequency in sculptures and manuscript illustrations of around 1300–40, suggesting a real fashion for the instrument. Also, the unique surviving citole was made in England during this period. Dating from before this are carvings in Westminster Abbey and in the Angel Choir of Lincoln Cathedral (begun 1255). At the beginning of the 14th century the popularity of the citole coincided with a period of fine manuscript-production and church-building, which may partly account for the large number of representations. Still, even these do not compare in number with those of fiddles and harps, so the citole's popularity must not be exaggerated. Only one citoler is listed among the 92 musicians at the Feast of Westminster in 1306 (as against 26 harpers and 13 fiddlers), and only two appear in the Wardrobe Books between then and 1326 (see Bullock-Davies, 34). Despite the favour which the citole obviously enjoyed in England for a brief time, it does not seem ever to have become really commonplace.

Signs of a decline can be seen in the second half of the 14th century, as representations become rare. There are two sculptures, at Gloucester Cathedral (after 1350) and Vienne (late 14th century), and one manuscript illustration, in the *Petites heures* of Jean, Duke of Berry (*c*1388). Then the citole seems to disappear from the visual arts, doubtless displaced by the gittern, which resembles it in size and in the number of strings and was by then very popular. In literary references the word 'citole' is mainly used to denote the kithara of antiquity, as if it were by then a thing of the past. Thus, Chaucer referred to it only in *The Knight's Tale* (*c*1385; set in antiquity), where it is held by the statue of Venus.

In Spain, however, the citole appears to have remained in use much longer. At the court of Navarre, payments were made on 9 August 1412 and 13 June 1413 to Arnaut Guillem de Hursua, *juglar de cítola*. An interesting aspect of the citole is revealed by two further payments to the same Arnaut Guillem on 27 and 29 June 1413 as a player of the *violla darco*: one man is recorded as playing both instruments, in the same month. The citole and bowed fiddle are known to have been associated because they are often mentioned together in poetry and depicted together in art, sometimes with identical details of construction (e.g. frets), as if they formed matching pairs. Equipping the fiddle with frets (a comparative rarity except in association with the citole) would certainly have made it easier for musicians to play both instruments.

The revival of the citole in the form of the CITTERN began in Italy in the 15th century (for examples of cittern-like instruments of this period see Winternitz, 1967). Like the earlier Italian citoles, early citterns have 'wings' swept upwards (rather than sideways, as in examples in France, England and Germany), but they differ in that the body is more almond-shaped and the wooden frets are no longer widely spaced but normally touch one another and slope to form leading edges. Another new feature is that some of the frets extend sideways beyond the edge of the neck. It must undoubtedly be to this instrument that Tinctoris, writing around 1487, referred in the passages quoted above, yet his statement that it was played only by shepherds conflicts with the impression of its status created by these depictions: it is shown to be fit for the gods Mercury and Apollo, for Musica and for angels, and is included among items reflecting the pursuits of a learned and prestigious duke. Far from being relegated to rusticity, the new instrument was part of the intellectual revolution known as the Renaissance.

A comparison of the 16th-century cittern with the citole shows that many features still survive: a fretted fingerboard extending on to the belly; tapering body-depth (found on some citoles but not all); a beast's head on the pegbox; and a hook on the back, which is a relic of the piece which once connected it to the body and enclosed the player's thumb. The scrolls at the base of the neck of the cittern may derive from the citole's 'wings'. The flat pegboxes, shown in 15th-century depictions, that form an angle with the neck and have pegs inserted from the top resemble those of many citoles from the Parma example onwards; and the pegboxes that have a central peak and two sloping faces, found in 16th-century citterns, find forerunners in Spanish citoles of the 13th century.

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LAURENCE WRIGHT

Citra. A term applied to the ENGLISH GUITAR until about 1800.

Citron, Marcia J(udith) (*b* Brooklyn, NY, 24 Dec 1945). American musicologist. She graduated from Brooklyn College, CUNY, with a BA in music in 1966. Her graduate studies were undertaken at the University of North Carolina, Chapel Hill, where she studied with William S. Newman and received the MA (1968) and PhD (1971). She began her academic career as an instructor at Roosevelt University (1970–71); she was an assistant professor at Virginia Commonwealth University (1971–3)

and Brooklyn College (1973–6). In 1976 she joined the faculty of Rice University, where she was made professor of musicology in 1992. She joined the editorial board of the journal *Women and Music* in 1995.

Citron's interests in the area of historical musicology include canon formation and 19th-century music, but much of her writing deals with gender issues and women composers, particularly Fanny Mendelssohn and Cécile Chaminade. Her book *Gender and the Musical Canon* (1993) has received much critical acclaim; in her later publications she has examined opera in film.

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PAULA MORGAN

Citron, Pierre (*b* Paris, 19 April 1919). French musicologist. He studied at the Sorbonne (1936–9, licence ès lettres 1938, agrégation 1946, doctorat ès lettres 1961). Most of his career has been devoted to teaching, in secondary education (1942–57) and then in higher education, in the faculty of arts at Clermont-Ferrand (1963–9) and at the Sorbonne (1969) and the New Sorbonne, Paris III (1970–83); he was also *chargé de recherche* at the CNRS (1957–60) and director of studies at the Institut Français in London (1960–63).

Citron's work involves literature as much as musicology, and deals mainly with the 19th and 20th centuries (e.g. *La poésie de Paris dans la littérature française de Rousseau à Baudelaire* (Paris, 1961), the subject of his doctoral dissertation). In addition to the works of Balzac, Mallarmé and Giono he has edited Berlioz's *Mémoires* and the *Correspondance générale*, and has written monographs on Couperin and Bartók, which, although literary in their approach, are scrupulously documented and have considerable musicological value.

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CHRISTIANE SPIETH-WEISSENBACHER

Cittern [cithren, cittharn, citharen] (Fr. *cistre*; Ger. *Cither, Cythar, Zister, Zitter*; It. *cetra, cetera, cetara*; Sp. *citara, cithara, citola*). A plucked instrument with wire strings that achieved its greatest importance in the 16th and 17th centuries. Although it was regarded as a classical revival of the ancient Greek KITHARA (from which its name derives) in Italian Renaissance humanist culture, its direct precursor was the medieval CITOLE.

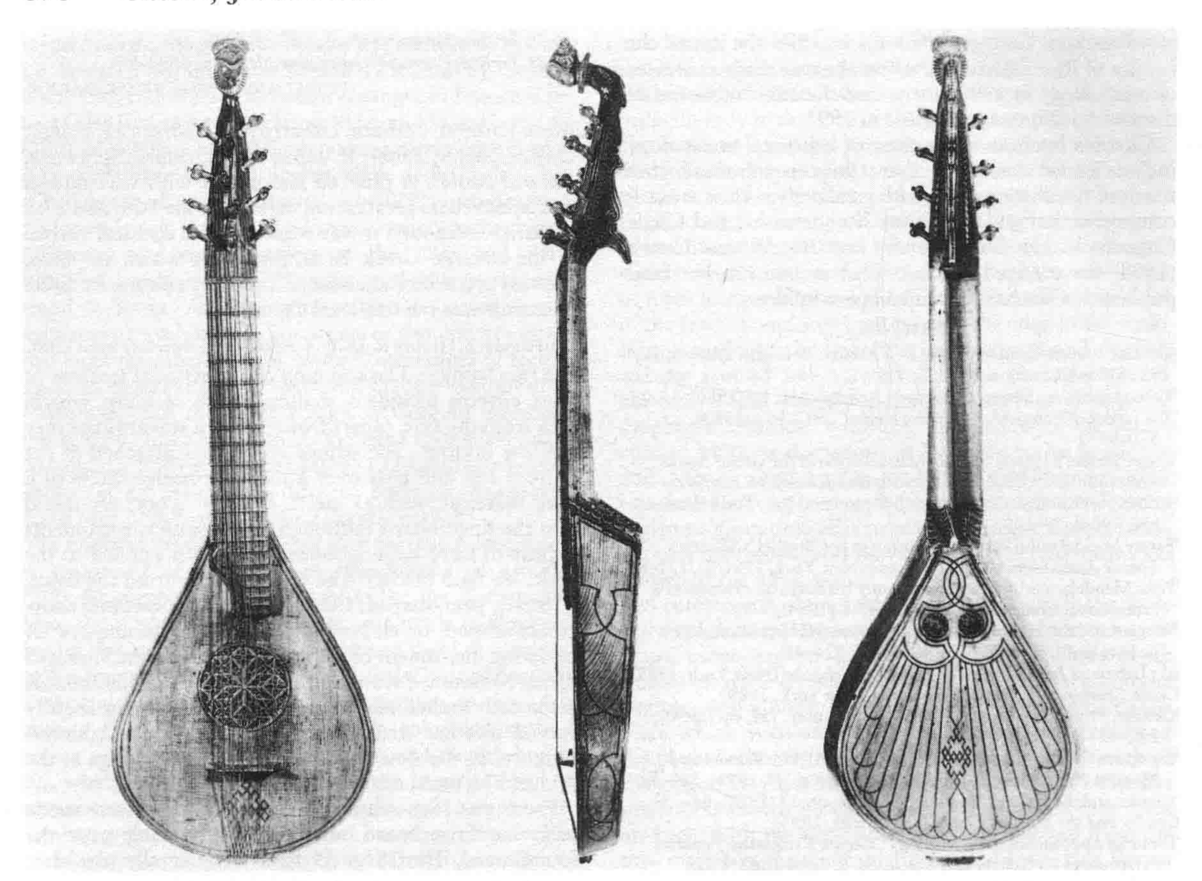
1. Structure. 2. History to 1500. 3. History and repertory from 1500.

1. STRUCTURE. The common constructional features of most citterns include a shallow depth of body, which, seen from the side, tapers from the neck towards the very shallow bottom. The strings are always attached at the bottom end and pass over a movable bridge. Frets of a hard material, such as metal, bone or ivory, are inlaid into the fingerboard (although 15th-century instruments appear to have large wooden projections applied to the neck; see fig.3 below). The body, as seen from the front, is usually pear-shaped, although pictures sometimes show guitar-shaped, or elaborately festooned instruments. (A surviving instrument of the latter shape is in the Shrine to Music Museum, Vermillion, South Dakota.) Soundboards are usually arched as a result of being glued to the slightly curved internal strut or struts, which act as counter-supports to the downward pressure of the strings at the bridge. The back, also, is slightly convex.

From the 16th-century onwards, citterns were made with the fingerboard raised and projecting over the soundboard. The 18 or 19 frets were usually placed in tapered slots and secured with hardwood wedges so that they projected just above the fingerboard, with the wooden areas between them slightly scalloped. These features were designed to ensure the accuracy of intonation needed for strings of brass and iron wire. The neck is commonly half cut away from behind the fingerboard on the bass side to form a channel along which the left-hand thumb can slide. This enables the player to execute the rapid shifting to high positions required in much of the cittern's solo repertory.

Decorative features common to many citterns include small scrolls or half-round columns carved or glued to the points where the neck and sides meet. These appear to be vestiges of the protruberances which, on 15th-centry (and earlier) instruments, were intended to suggest a classical kithara shape. The back of the peghead typically is formed to include a large, hook-shaped protruberance from which the instrument can be hung. It is normal to have an ornamental 'rose', which, often, is intricately carved in a gothic style from hardwood backed with pierced parchment. The rose is set into the soundboard, not cut from it as on a lute.

Other constructional features divide citterns into types. In Italian instruments (with some exceptions), pegs are fitted from the front into a solid wood stock at the top of the neck. North European and English instruments usually have a slightly curved pegbox with the pegs inserted laterally. The body, neck and peghead of many Italian citterns are all carved from one piece of wood, with the soundboard and fingerboard glued on separately. The sides of the body taper from neck to bottom and also slope outwards from the back towards the soundboard, giving the instrument a 'frying pan' appearance (fig.1).



1. Italian cittern of the earlier type (marked 'Iovanni Salvatori' on the back), 16th century, with body, neck and pegboard made from a single piece of wood (Musée de la Musique, Paris)

This type is usually found with a small, slotted extension to the bottom end of the body, through which the strings are hitched. The outline of the soundboard has a very rounded lower portion, with the upper portion sides nearly straight. Sometimes the back and sides are constructed from separate pieces of wood attached to a separate neck and peghead unit, in the tradition of violin-making.

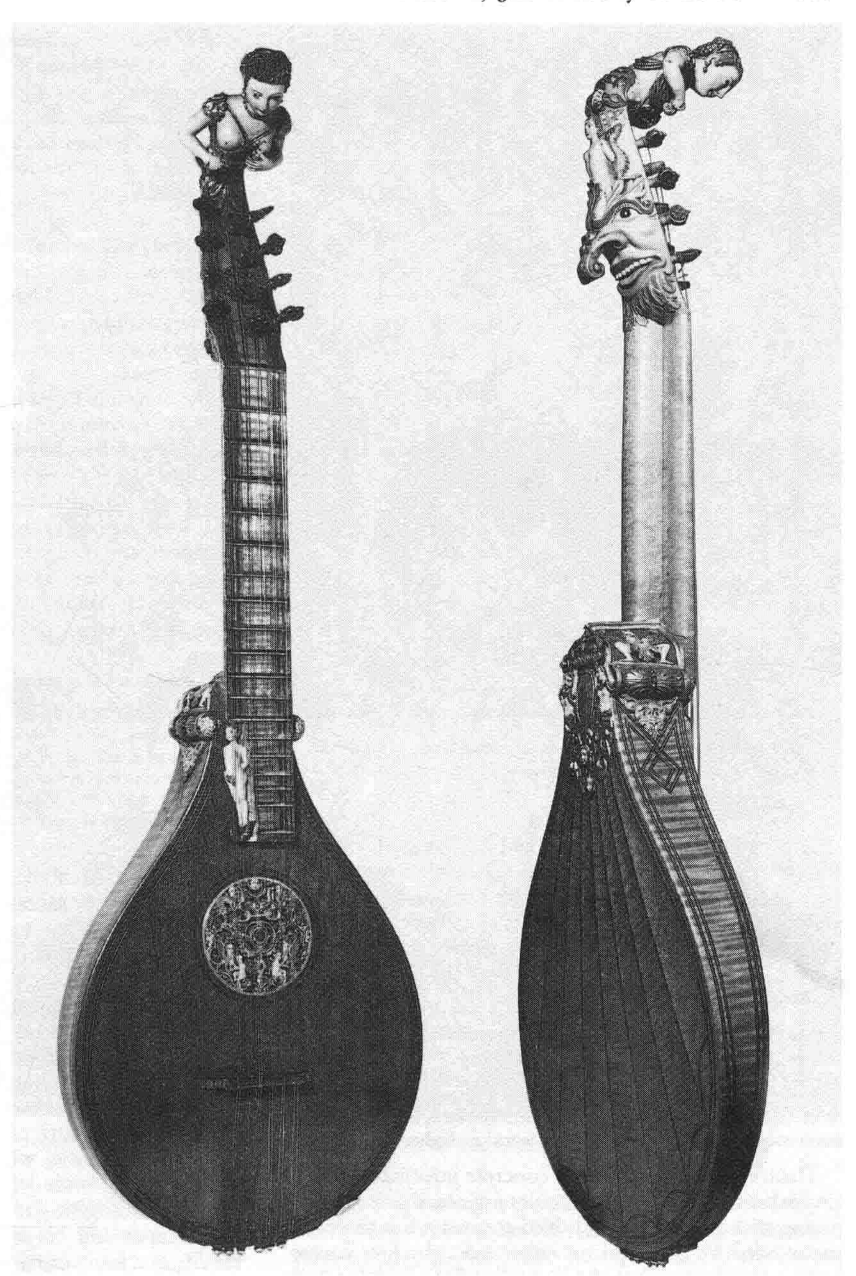
Another type seems to have developed in the instrument-making centre of Brescia during the 1560s, and is exemplified by the instruments of Girolamo di Virchi (*b* *c*1523; *d* after 1574), G.P. Maggini (*c*1581–*c*1632) and Gasparo da Salo (1540–1609). The soundboard is much more curved and pear-shaped and the sides and back are always made of separate pieces, the sides perpendicular to the front and back; the strings are attached to metal or ivory pins or buttons inserted in the bottom end (fig.2).

Italian citterns are predominantly six-course instruments, the courses either double or a combination of double and single. In the later 16th century the larger CETERONE with up to 14 courses appeared; it was used for playing continuo. Citterns in the French and Flemish traditions are mostly of four courses, double first and second and triple (two upper octave strings and one fundamental) third and fourth. In England, four double courses were common, though some octave stringing and tripling is encountered. The fretting varied widely, with various combinations of partial and complete frets traversing the fingerboard in accordance with various temperament systems (Grijp, 1981 and Forrester, *LSJ*, 1983). This partially diatonic or mixed fretting is found on many Italian citterns, but is unequivocally required for the French and Flemish repertory. A completely chromatic fretting is found on instruments after the middle of the 16th century, and seems linked particularly to the Brescian school of instrument making. Many tuning systems were used, usually, though not always, featuring re-entrant patterns.

Citterns varied considerably in size, with vibrating string lengths on surviving instruments ranging from 38 cm to 62 cm, with the majority between 42 cm and 49 cm.

2. HISTORY TO 1500. The cittern seems to have been a direct development, in 15th-century Italy, of the citole, with which it shares many physical features: the tapering body, a fretted fingerboard extending on to the soundboard, a human or animal head ornamenting the peghead, the 'wings' at the base of the neck, and strings attached at the bottom of the body. But new features and refinements of the older instrument developed rapidly: although there are no surviving instruments from this period, there are iconographic sources, including *intarsie* and one documentary source, to help in the reconstruction of the early cittern.

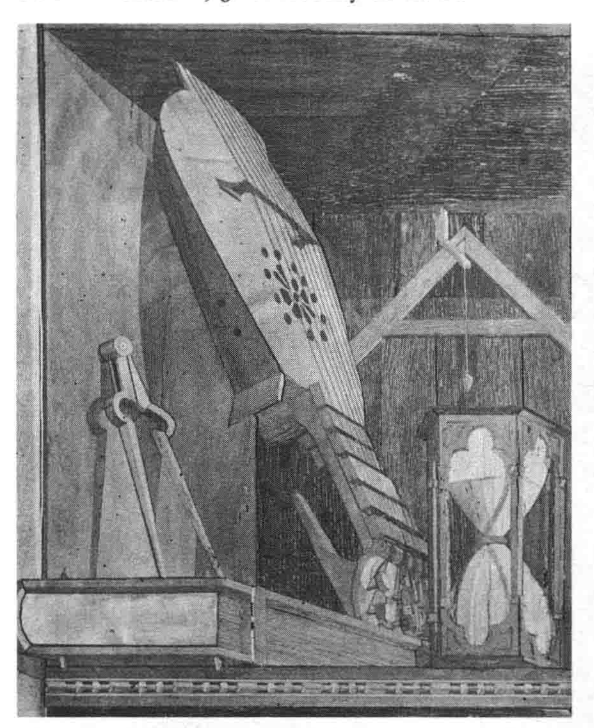
A very early example appears in a Neapolitan school miniature from a late 14th-century manuscript of Seneca's tragedies (Testi, 1969, pl. opp. p.147). Two instruments



2. Cittern by Girolamo di Virchi, Brescia, 1574 (Kunsthistorisches Museum, Vienna)

are shown with almond-shaped soundboards, six large frets, animal heads carved on the pegheads, and a slotted stringholder at the bottom; one is being played with a plectrum. Other details, such as the stringing, are not clear. A singing-gallery (1431–8), sculpted by Luca della Robbia for Florence Cathedral, now in the Museo dell'Opera del Duomo, has a pair of citterns played by two women in Greco-Roman attire (see Winternitz, pl.13). The instruments have oval soundboards, 'wings' projecting from the bases of the necks, strings attached to a slotted end fastener, five courses of double strings, nine pegs, human heads on the pegheads, and a new, distinctive arrangement of the frets. These appear to be five in number; they are rather large and chunky lengths of wood attached to the surface of the neck (or slotted into it), which diminish in height, step fashion, from first to fifth (fig.3). The ends of the frets on the bass side extend prominently beyond the neck itself, and diminish in length from first to last. Their number and size suggest a strictly diatonic fretting, while the free-standing ends of each suggest that they can be removed or adjusted into various interval patterns, as required by different modes. These 'block frets' became a common feature of the early cittern.

The instrument is often depicted in a classical or mythical context. Citterns with block frets are shown in Agostino di Duccio's sculptures (1449–56) of Greek gods in the church of S Francesco, Rimini (see Winternitz, pls.4–5). The printed *tarocchi* cards (*c*1467), once attributed to Andrea Mantegna (British Museum), include two representations of Terpsichore playing a guitar-shaped instrument with block frets and end-fastened strings.



3. Cittern with wooden frets: detail of intarsia, Italian, c1480, from the Palazzo Ducale, Gubbio (Metropolitan Museum of Art, New York)

The association of the cittern with learning, philosophy and science is shown in various Italian *intarsie* of the late 15th and early 16th centuries (fig.3). In these, instruments with block frets, pronounced wings and many of the now-expected features are depicted. The composer and theorist Johannes Tinctoris seems to be describing this very type of instrument in *De Inventione* (*c*1487):

Yet another derivative of the lyra is the instrument called *cetula* by the Italians, who invented it. It has four brass or steel strings usually tuned: a tone, a fourth and back again a tone, and it is played with a quill. Since the cetula is flat, it is fitted with certain wooden elevations on the neck, arranged proportionately, and known as frets. The strings are pressed against these by the fingers to make a higher or lower note.

Tinctoris provides the first concrete information on a cittern tuning. His wording implies a distinctive re-entrant tuning with the second and third courses a fourth apart, surrounded by a second on either side, the first course being a tone higher than the second, and the fourth a tone higher than the third. Surprisingly, this arrangement is required in a Spanish cittern tablature manuscript from as late as the early 18th century.

3. History and repertory from 1500. Beginning in the 16th century there is a wealth of information about the cittern, and a considerable amount of published music. Lanfranco's tuning chart of 1533 gives a relative tuning by intervals, but not specific pitches. Assuming the top course to be *e′*, as it usually is in subsequent sources, the result is *a–c′–b–gg′–d′d′–e′*. The six-course tuning has a mixture of single and double stringing, and the specific pitches were confirmed by Cerone (1613), who used Lanfranco as the basis of his information. He also gave pitches a fifth lower, presumably for a larger instrument. The overall open-string tuning comprises a hexachord starting on *g*. This tuning seems to have been common, though only two sources require it (Vincenti, 1602; MS, *c*1620, see §4 below). Both of these also require a mixed fretting with, among other chromatic and diatonic intervals, a whole tone between the third and fourth frets. Almost all Italian sources for six-course citterns feature the same tuning for the top four courses, with variants for the fifth and sixth.

Italian music for a fully chromatic instrument first appeared in a Phalèse and Bellère print of 1570. It requires only four courses, tuned as the top four courses of Lanfranco's chart. The use of a four-, rather than a six-course instrument corresponds to northern usage, but the anonymous canzonettas and dances are italianate in all other aspects.

The first Italian publication of cittern music was Paolo Virchi's *Il primo libro di tabolatura di citthara* (1574). It calls for a fully chromatic six-course instrument tuned *dd–ff–bb–gg–d′d′–e′e′*. Virchi demanded considerable technical virtuosity. His music is of the highest quality and includes fantasias, intabulations of *canzoni* by Merulo, settings of vocal music for solo cittern and tenor voice with cittern, as well as some pavans and galliards. He also included two pieces for a seven-course instrument, extending the range down to *G*. It was clearly Virchi's intention to improve and refine the cittern. The dedication to *Il primo libro* reads:

The citthara has always stood in some consideration among people because, being played with a quill, it has a lively and pleasant tone and because it has well-ordered proportion and differs little from such instruments as the lute and harpsichord, which have already attained perfection. But it is only now that the citthara begins to delight such noble personages as the Duke of Bavaria and Archduke Ferdinand of the Tyrol.

The same Archduke Ferdinand provides us with a unique and most satisfying connection between a music source and the very instrument on which it was played. The sole surviving copy of Paolo's book, likely to have been Ferdinand's own copy, is now in the Österreichische Nationalbibliothek, Vienna. In the year of its publication, Ferdinand commissioned a cittern from Paolo's father, the famed maker Girolamo di Virchi. Ferdinand's cittern, too, now resides in Vienna, where it is one of the treasures of the Kunsthistorisches Museum (fig.2). The instrument, with its string length of 44 cm, presumably was used to play Paolo's music, which demands the same virtuoso technique and wide left-hand stretches as later English music by Holborne and Robinson.

In France and northern Europe the cittern was used mainly as a four-course instrument. The earliest surviving tutor, Le Roy and Ballard's *Breve et facile instruction* (1565), called for the following tuning and stringing (assuming a top course as *e′*): *aa′a′– gg′g′–d′d′–e′e′*. Le Roy's and several other tablature sources, for example Viaera (1564) and Vreedmann (1568), often idiomatically intabulate the melodic material onto the third and fourth courses, both of which are triple strung and in octaves (a fact frequently overlooked by modern editors). The tablatures require mixed fretting (Le Roy's illustration of a cittern was used in other books, but with variant fretting patterns; in Mersenne (1636–7) it is fully chromatic: see fig.5). The repertory comprises much the same sort of music (dances, vocal intabulations and a few fantasias) as is found in contemporary lute books.

Published music for cittern in Germany is represented by Sixt Kargel, beginning in 1569 with two volumes now lost. One of them, *Renovata Cythara*, is found in three

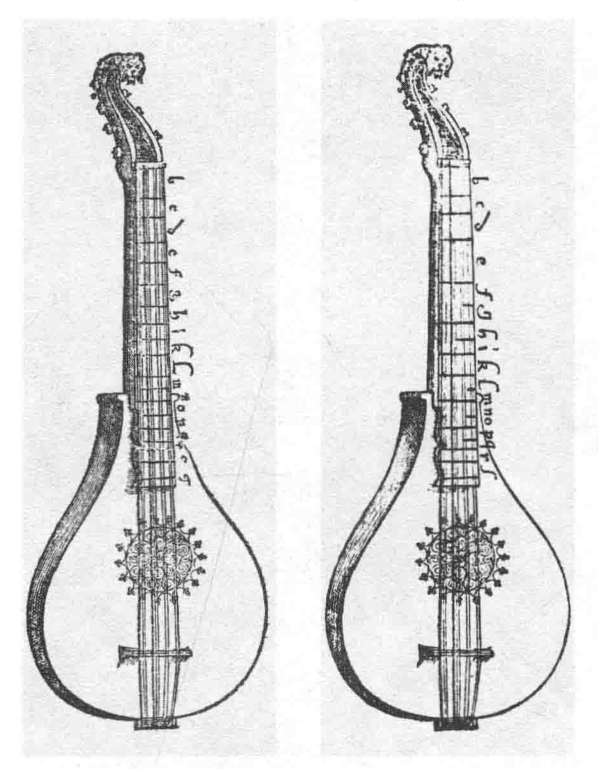


4. Cittern and double-headed lute: detail from 'The Duet' by Jan Miense Molenaer, c1635 (National Gallery, London)

later editions, the last from 1580. It requires the tuning, stringing and fretting arrangement of Le Roy and Vreedman, and includes the latter's playing instructions both in the original Latin and in German translation. Kargel, together with J.D. Lais, published *Toppel Cythar* in 1575 (reprinted 1578). This toppel cythar (double cittern) is a six-course instrument with an expanded open string range requiring a completely chromatic fingerboard (see Tyler, p.25). The tuning is *bb–Gg–dd′–gg–d′d′–e′*, which is unique in that the top four courses are not in the typical re-entrant pattern of almost all other cittern tablatures. The music is of high quality and comprises a fantasia, Italian and German dances, and intabulations of madrigals, chansons and lieder by Lassus, Arcadelt, Rore, Senfl and others.

The cittern continued to be popular in Germany in the 17th century. Praetorius suggested using citterns to double certain parts in his vocal publication *Polyhymnia* (1619), playing from single-line staff notation. A later 17th-century German development is a small, bell-shaped instrument, known as the CITHRINCHEN, which does not use re-entrant tuning and has its own repertory, but which retains most of the classic characteristics of the cittern. Indeed, in south Germany and the German-speaking areas of Switzerland the cittern remained in use until the early 20th century, although with triadic tunings similar to those of the ENGLISH GUITAR. The late instrument often retained some of the constructional features of earlier citterns and was used in traditional music. The names for it vary: *Bergzither*, *Bergmannszither*, *Zister*, *Zitter*, *Sister* and, from the mid-19th century and the 20th, *Waldzither*, *Thüringer Waldzither*, *Lutherzither*, *Wartburlaute* etc. (Michel).

In England cittern music can be traced back to the mid-16th century in the 'Mulliner Book' which, in addition to music for other instruments, contains eight pieces for four-course cittern and one piece for five-course cittern. The tablatures require the tuning of Le Roy, but with a chromatic fretting. The first published music was an English translation (1568, now lost) of Le Roy's tutor of



5. Cittern with diatonic fretting (left) from Le Roy and Ballard's 'Breve et facile instruction' (1565), and cittern with chromatic fretting (right) from Mersenne's 'Harmonie universelle' (1636–7)
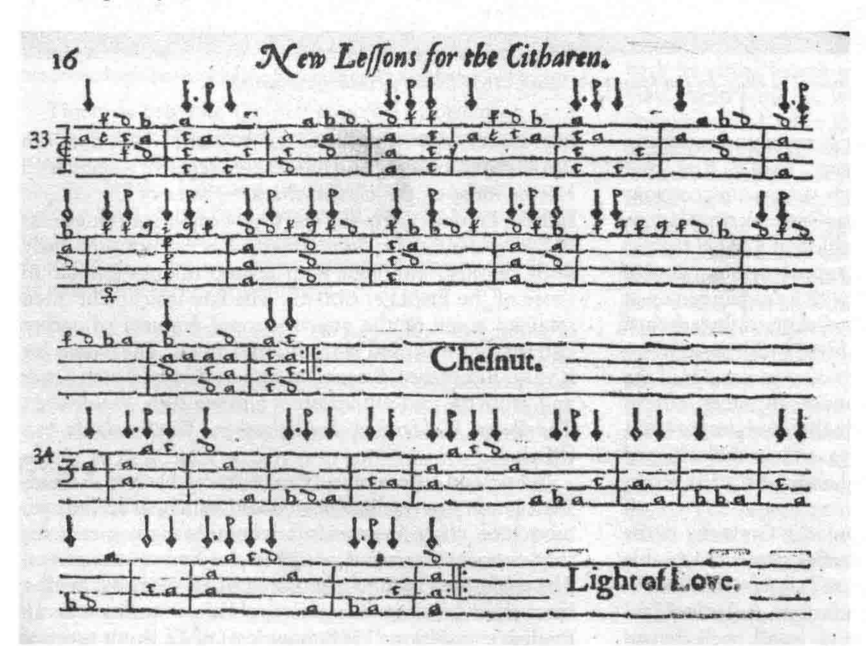
1565. But the Italian influence proved stronger than the French, for the tuning *bb–gg–d′d′–e′e′* (the top four courses of Italian citterns) became standard in England. There is some evidence that the third course occasionally might have been tripled and that, in some cases, octave stringing may have been employed. Normally, fretting was completely chromatic.

The manuscripts copied by Mathew Holmes (*c*1595–7) contain cittern music of a very high quality and which requires considerable technical skill. A few pieces from Paolo Virchi's 1574 book are copied into one of them, as well as some excellent works by Robinson, Holborne and others. Anthony Holborne's *The Cittharn Schoole* was published in 1597 and Thomas Robinson's *New Citharen Lessons* in 1609. The music in these two books represents the highest point in English writing for the instrument.

The demanding left-hand stretches required for the music of Holborne, Robinson and others has led to the suggestion (Abbott and Segerman, 1975) that players in England used a small instrument tuned an octave higher to *b′b′–g′g′–d″d″–e″e″*. But although Praetorius (1618) claimed to have heard an Englishman play a very small cittern with the tuning *f′f′–a′a′*(*b′b′*)*–d″d″–g″g″*, there is no existing documentation anywhere for a very small cittern with the *e″* pitch level. Further, the tuning of the very small cittern that Praetorius heard is unique and unprecedented for a cittern, although it is similar to one of the tunings for the Italian mandolino (*see* MANDOLIN, §2). And Virchi's music, which requires the same stretches, is most likely to have been played on the normal-sized cittern, with the pitch level at *e′*.

From around the second quarter of the 17th century in England, the high standards set by Holborne and Robinson are no longer found, and the cittern seems to be associated solely with undemanding popular music (fig.6). By the mid-17th century, the instrument was being restrung, tuned like a four-course guitar, played with the right-hand fingers instead of a plectrum and called a gittern. This use of the term should not be confused with that of the 16th and early 17th century when it referred to the four-course guitar (*see* GUITAR, §3).

Another English wire-strung instrument is the English guitar, developed in the mid-18th century. But this instrument differs from the cittern structurally, has a triadic tuning and is played with the fingers. Although it is the custom today, this instrument should not be called a cittern.



6. Page from 'A Booke of New Lessons for the Cithern & Gittern' by John Playford (London, 1652)

SOURCES OF CITTERN MUSIC

The following list is arranged to show the development of cittern music and includes both solo and ensemble sources (mostly in tablature).

PRINTED BOOKS

J. S. Schlumberger: *Cythare germanice tabulature* (?Mainz, 1525 or 1532) [lost]
A. Le Roy: *Briefve et facile instruction* (Paris, 1551) [lost]
G. Morlaye: *Quatriesme livre* (Paris, 1552)
S. Vreedman: *Carmina quae cythara . . . Liber I* (Leuven, 1563) [lost]
A. Le Roy: *Second livre de cistre* (Paris, 1564)
F. Viaera: *Nova et elegantissima in cythara* (Leuven, 1564)
A. Le Roy and R. Ballard: *Breve et facile instruction* (Paris, 1565)
S. Vreedman: *Nova longeque elegantissima cithara* (Leuven, 1568)
J. Rowbotham: *The Breffe and Playne Instruction* (London, 1568) [lost]
S. Kargel: *Carmina italica* (Mainz, 1569) [lost]
S. Kargel: *Renovata cythara* (Mainz, 1569) [lost]
S. Vreedman: *Carminum quae cythara* (Leuven, 1569)
S. Gorlier: *Livre de tabulature de cistre* (Lyons, 1560s) [lost]
A. Le Roy: *Troisieme livre de cistre* (Paris, 1560s) [lost]
P. Phalèse and J. Bellère: *Hortulus cytharae* (Leuven and Antwerp, 1570)
P. Virchi: *Il primo libro di tabolatura di citthara* (Venice, 1574)
S. Kargel: *Renovata cythara* (Strasbourg, 1575) [lost]
S. Kargel and J.D. Lais: *Toppel cythar* (Strasbourg, 1575) [lost]
P. Phalèse: *Hortulus cytharae* (Leuven, 1575) [lost]
Jardinet de cistre (?Paris, 1575) [lost]
S. Kargel: *Renovata cythara* (Strasbourg, 1578)
S. Kargel and J.D. Lais: *Toppel cythar* (Strasbourg, 1578)
S. Kargel: *Renovata cythara* (Strasbourg, 1580)
A. Brambilla: *Anleitung die Zither zu spielen* (1582) [lost]
P. Phalèse and J. Bellère: *Hortulus citharae* (Antwerp, 1582)
J. Bellère: *Le jardinet du cistre* (Antwerp, 1592) [lost]
W. Barley: *A New Booke of Citterne Lessons* (London, 1593) [lost]
J. Danter: *A Moste Perfect and True Instruction* (London, ?1593) [lost]
A. Holborne: *The Cittharn Schoole* (London, 1597)
R. Alison: *The Psalmes of David in Meter* (London, 1599)
T. Morley: *The First Booke of Consort Lessons* (London, 1599)
J.P. Sweelinck: *Niew chyterboek* (?Amsterdam, 1602) [lost]
G. Vincenti: *Secondo libra d'intavolatura di citara* (Venice, 1602)
T. Robinson: *New Citharen Lessons* (London, 1609)
P. Rosseter: *Lessons for Consort* (London, 1609)
T. Morley: *The First Booke of Consort Lessons* (London, 1611)
W. Leighton: *The Teares or Lamentacions of a Sorrowfull Soule* (London, 1614)
P.P. Melli: *Intavolatura di liuto attiorbato, libro quarto* (Venice, 1616)
M. Praetorius: *Polyhymnia caduceatrix* (Wolfenbüttel, 1619)
A. Valerius: *Neder-landtsche Gedenck-Clanck* (Harlem, 1626)
M. Mersenne: *Harmonie universelle* (Paris, 1636–7)
A. Kircher: *Musurgia universalis* (Rome, 1650)
J. Playford: *A Booke of New Lessons for the Cithern & Gittern* (London, 1652)
J. Playford: *Cithren and Gittern Lessons* (London, 1659) [lost]
J. Playford: *Musick's Delight on the Cithren* (London, 1666)

MANUSCRIPTS

Mulliner Book, after 1558, *GB-Lbl* Add.30513 (French tablature, four- and five-course; also incl. two pieces for gittern)
Willoughby MS [formerly cited as Lord Middleton's Lutebook], *c*1575, *GB-NO* mi LM 16 (French tablature, four-course; incl. eight cittern pieces)
*c*1580, *F-Pn* F.C. Rés. 1109 (French tablature, four-course; MS leaves in Aristotle, *De moribus, quae etica* (Paris, 1576), for lute with eight cittern and five guitar pieces)
Dallis Lutebook, after 1583 *IRL-Dtc* D.3.30/I (French tablature, four-course; incl. one cittern piece and tuning table)
'Schone Psalm und Geistliche Lieder auf der Cither', Sammenhammer MS, 1590, *PL-Tm* J.4⁰.34²-102682 (Italian tablature, four-course)
Walsingham Consort MS, *c*1590, *US-OAm* (French tablature, four-course; consort partbook)
*c*1590, *US-Cn* vm 1734.5.G37 (French tablature, six-course; German provenance)
'Tablatur Buch auff der Cythar. Johannes Georgius Hertzogk u Sachssen', *c*1592–1605, former *D-Dl* Mus.J.3 7 (destroyed 1944) (French tablature, six-course)
M. Holmes MS, *c*1595, *GB-Cu* Dd.4.23 (French tablature, four-course, solos and consort parts; Italian tablature, six-course, three pieces from Virchi, 1574)
M. Holmes MS, before 1595, *GB-Cu* Dd.14.24 (French tablature, four-course; consort parts)
late 16th century, *CZ-Bsa*, MS cited in Wolf, 1919, p.146 as in the library of Fürst in Dietrichstein, Mikulov (French tablature, six-course; also contains lute music)
'Tablature Buch auff dem Instrument, Christianus Hertzogk zu Sachssen', late 16th century, *D-Dl* J.307ᵐ (French tablature, six-course)
Matthew Otley's cittern book, *c*1600–50 *US-CAward*, sold at Sotheby's, London, 1977 (French tablature, four-course; solos)
1607–23, *I-Nc* 7664 (Italian lute tablature containing six pieces for a six-course 'cetra')
Nauclerus MS, *c*1607–20, *D-Bsb* Mus.40141 (French lute tablature, four-course; with four cittern pieces)
after 1609, MS additions to T. Robinson: *New Citharen Lessons* (London, 1609, *GB-Lbl* K.2.D.2 (French tablature, four-course; two pieces)
*c*1620, Italian MS, *GB-Lspencer* (French tablature, six-course cittern, lute and five-course guitar)
*c*1629, MS additions to T. Robinson: *New Citharen Lessons* (London, 1609), *J-Tn* BM-4540-ne (French tablature, four-course; twenty-two pieces)
after *c*1653, *GB-Lbl* Add.4388 (two English pieces in a music treatise) (French tablature, four-course)
mid-17th century, MS additions to J.T. Freigins: *Paedagogus* (Basle, 1582), *GB-Cjc* G.13.28 (French tablature, four-course; six pieces)
Boteler Cittern Book, mid-17th century, *US-CAward* (formerly *GB-BEcr* D.D.7/2) (French tablature, four-course)
John Ridout's Commonplace Book, mid-17th century, *US-CAward* (French tablature, four-course; solos and grounds)
Millar/McAlman MS, mid-17th century *GB-En* 9477 (French tablature, four-course; vocal music with six cittern pieces; possible finger technique)
Robert Edwards Commonplace Book, mid-17th century, *GB-En* 9450 (formerly Panmure 11) (French tablature, four-course; with twenty-three cittern pieces)
Early 18th century, Spanish MS with playing instructions (item no.592 in catalogue 956, Maggs Bros. Ltd, London, 1974) (Italian tablature, four-course)

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JAMES TYLER

City of Birmingham Symphony Orchestra (CBSO). Birmingham orchestra formed as the Birmingham Symphony Orchestra in about 1907, given its present name in 1948. *See* BIRMINGHAM, §5.

City of London Sinfonia (CLS). London orchestra founded in 1971 by RICHARD HICKOX. It was called the Richard Hickox Orchestra until 1979. *See also* LONDON, §VII, 3.

Ciuciura, Leoncjusz (*b* Grodzisk Mazowiecki, 22 July 1930). Polish composer. In 1960 he graduated from the Warsaw Conservatory, where he had studied composition with Szeligowski. In 1961 he won the prize of the Polish Composers' Union Competition (for *Canti al fresco*), and a year later the Prague International Composers' Competition (for the Concertino da camera). He was co-founder of the Polish section of Jeunesses Musicales (1958–62) and chief editor of the music publishers Carmina Academica. In 1998 he was awarded the Medal 2000 from the International Biographical Centre Cambridge for his contribution to contemporary music. Ciuciura's idiosyncratic style combines sound, movement, visual effects and theatre. Conceived in open forms or an original 'spiral' design, his scores accommodate a wide margin of freedom to the extent that performers are left to decide instrumentation and duration in addition to pitch content. *Creatoria I*, for instance, is scored for 'any instrument or chamber ensemble' and has a time-frame of between six and 14 minutes. His aesthetic centres on each performance being regarded as an updated version of an existing work.

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(*selective list*)

Suita warmińsko-mazurska, vv, chorus, 1960; Canti al fresco (K.I. Galczyński), 9 female vv, ens, 1961; Concertino da camera, chbr orch, 1961; Ornamenti, fl, cl, bn, str orch, 1963 Emergenza, 2 chbr orchs, 3 conds., composer, 1963; Penetracje, 4 orch groups, 4 cond., composer, 1963; Spirale I (T. Różewicz), 1v, perc, Warsaw, 1968; Spirale II, variable ens, Warsaw, 1972; Fonodiagra, fl, ob, cl, vn, trbn, perc, hp, 1967; songs, incid music

Other open forms, incl. Cretoria, Incidenti, In infinitum, Intarsio, Recontre

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MIECZYSLAWA HANUSZEWSKA/R

Ciufolo. *See* ZUFFOLO.

Ciuntu, Paul (*b* Roman, 1866; *d* Bucharest, 29 Dec 1918). Romanian composer, pianist, teacher and conductor. After studying at the Leipzig Conservatory with Jadassohn (1886–91) and in Lwów with Karol Mikuli, he became conductor at the Rostock Opera and in Goslar. He also taught in these cities and at the conservatories of Bucharest and Brunswick, where he became director. He made some appearances in Germany as a pianist. His compositions (some manuscripts of which are in *RO-Ba*) include a symphony in A minor (1897), a piano trio, a piano quintet, songs and choral pieces.

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ROMEO GHIRCOIAŞIU

Čiurlionis, Mikolajus Konstantinas (*b* Varėna, southern Lithuania, 10/22 Sept 1875; *d* Pustelnik-Minski, nr Warsaw, 28 March/10 April 1910). Lithuanian painter and composer. About two years after his birth, his family moved to Druskininkai, a spa town on the Nemunas river, where his father was appointed church organist and remained for the rest of his life. From the age of four, Mikolayus played the piano by ear and by seven could read music fluently. In 1889, he was sent to Plungė where he studied at the orchestral school founded by Prince Michał Ogiński who, having noted the boy's outstanding abilities, paid for him to enter the Warsaw Conservatory in 1894. There, he initially studied the piano with

Sygietyński (who was, besides, an influential critic and novelist), and later entered Noskowski's composition class. Warsaw offered Čiurlionis the opportunity to hear the works of Wagner and become acquainted with the writing of Hugo, Ibsen, Merezhkovsky, Nietzsche, Poe, Przybyszewski and Wilde. In Warsaw he met Eugeniusz Morawski, a young Polish composer with an interest in modernist and symbolist art who became Čiurlionis's closest friend. (Čiurlionis fell in love with Morawski's sister Maria but entered a deep depression when her father would not permit her to marry him.) He composed the cantata *De profundis* for his graduation from the conservatory in 1899 and was subsequently offered the directorship of a newly founded music school in Lublin. But Čiurlionis turned down this offer, preferring instead to devote more time to composition – his first major work *Miške* ('In the Forest') was written in 1900 and won first prize in a competition organized by Count Zamoiski; its performance, however, was cancelled because its composer was not Polish. He then entered the Leipzig Conservatory in 1901, studying with Jadassohn and then Reinecke. Although Čiurlionis valued Reinecke's insistence on the acquisition of a sound technique through the studying of Classical works, he soon found his conservative attitudes stifling. Despite the death of his benefactor Prince Ogiński, Čiurlionis managed to complete his second course of studies and returned home to Druskininkai in the summer of 1902. Back in Warsaw, he continued to refuse regular employment and instead earned money from private lessons. Around this time, the urge to paint took a stronger hold on him; when the Warsaw School for Fine Arts opened in 1904 both Čiurlionis and Morawski enrolled.

In 1905 Čiurlionis travelled to the Caucasus and the landscape there had a profound effect on him. Equally, the revolutionary turmoil which erupted in Russia during that year caused him to reflect on his own national identity and on the political situation in Lithuania. This new consciousness developed into an active concern for Lithuanian culture; by the time he finally returned to the country and settled in Vilnius in the autumn of 1907, he had already organized the First Lithuanian Art Exhibition where 33 of his works were shown. He instilled his nationalist feelings into his own family: his father lost his job because the Polish pastor approved of neither his organist's newly found passion for speaking the Lithuanian language (instead of the Polish preferred by the Lithuanian middle and upper classes), nor of the interest aroused in the local population by the family's singing of Lithuanian folksongs. Čiurlionis conducted the choir of the society Vilniaus Kanklės, the first officially sanctioned organization devoted to Lithuanian music, and became involved in plans to create a centre of Lithuanian culture in Vilnius. He met Sofija Kymantaitė, a woman ten years his junior who also had a passion for the development of a national culture. She agreed to teach him Lithuanian (he had previously been embarrassed by his lack of fluency) and eventually became his wife. Meanwhile, Čiurlionis painted rapidly, organized a second exhibition and made plans with Sofija for an opera entitled *Jūratė* based on a myth concerning a queen of the Baltic Sea. Just as Aleksandr Blok and his wife identified themselves with characters from Wagner's *Ring*, Čiurlionis and Sofija saw themselves as incarnations of figures from Lithuanian folklore, namely Kastitys and Jūratė. In the autumn of 1908 he went to St Petersburg where he was warmly received by the *Mir iskusstva* artists and Mtsislav Dobuzhinsky in particular. They were entranced by what they perceived to be Čiurlionis's attempts to depict music in painting on cycles of canvasses with names such as *Sonata of the Stars*. He was joined by Sofija early in 1909 and flung himself into the cultural life of the Russian capital: several of his works were heard in February 1909 in one of the Evenings of Contemporary Music in a programme containing works by Medtner and Skryabin, while his paintings were seen in a salon organized by the Union of Russian Artists. He was acclaimed as an original by members of the Russian symbolist movement who regarded him as a long-lost relative for a variety of reasons. After spending the summer in Druskininkai, he returned to St Petersburg where he slowly sank into depression. By the end of the year he was found by a friend completely oblivious to the world. He was sent back to Druskininkai and despite a temporary improvement he lapsed into deeper apathy. Ironically, his work was by then receiving greater acclaim: he was elected into the revived *Mir iskusstva* group in 1910 and his admirers sent money for his care in a sanatorium near Warsaw. While walking in woods he caught a cold that developed into pneumonia. He died in April 1911 having never seen his daughter Danutė, born 11 months earlier.

That Čiurlionis spent his creative life in three main places – his student years in Warsaw (and Leipzig), his short but significant Lithuanian period and his final years in St Petersburg prior to his collapse – is symbolized in the phases of and influences on his creative development and in a consideration of the significance of his work as a whole. During his years in Warsaw Chopin's music was heard everywhere and this led to Čiurlionis forming a piano style that, while being the starting point for the modernist experiments of his contemporaries Skryabin and Szymanowski, was to a certain extent rooted in folklore. But Čiurlionis shared with these two other composers an apprenticeship during the years in which west European symbolism and modernism were taking roots in eastern Europe and Russia. One of the perpetual paradoxes presented by Čiurlionis is that while he is regarded as the founder of both Lithuanian painting and music, and while he employed Lithuanian folk motifs in his work in both genres, he is nonetheless an artist of cosmopolitan sympathies and his work is symptomatic of trends that operated in not only those Russian and Polish artistic circles with which he had contact but were also in evidence in Germany, France, Britain, Scandinavia and America.

Čiurlionis's years in Lithuania had greater historical significance than other periods of his life; even though he never succeeded in establishing a centre for Lithuanian culture, his activities in Vilnius were responsible for his subsequent near sanctification in the country. His symbolic adoption of the Lithuanian language was reflected in his interest in the folksong and art of the country. He wrote that 'the unaccustomed ear of the foreigner is struck at first by a great deal of . . . monotony of rhythm [which] is one of the most peculiar and . . . beautiful features of our songs. [. . .] They have a simple melody that does not embrace even the whole octave and is often limited to four or five notes, and their rhythm is even simpler, consisting of notes of two durations or, frequently, of just one' (quoted in Landsbergis, 1992). These views on

Lithuanian folksong in fact articulate the stylistic features of much of his own music. Čiurlionis made a large number of arrangements of folksongs for chorus and for solo piano in which the folk material is scarcely developed. However, the extent to which he used folksong in his other compositions is hard to define: although he hesitated to employ actual folksongs directly in his compositions, like Bartók and Enescu he absorbed the essential qualities of the material to such an extent that all those characteristics identified above are also hallmarks of his mature style. Even in early works such as the *Keturi preliudai*, op.7, in which a harmonic and textural idiom close to that of Chopin is employed, the lapidary yet melancholic essence of Lithuanian folksong – the presence of which is also signalled by drones and terse, unresolved melodic fragments – leaves a marked impression. Likewise, Čiurlionis's growing fascination with ostinati and repeated patterns of pitches can thus be traced to the nature of Lithuanian folksong: the widespread employment of rhythmic ostinati and the use of 'series' of between six and nine pitches (often derived from a name) in a passacaglia manner – and thus in a melodic ostinato – both point towards the outward simplicity of the folksong that surrounded the composer at Druskininkai. The intonation of Lithuanian folksong as absorbed into his mature style is one element that lends Čiurlionis's work its melodic, harmonic and phrasal singularity. Likewise, Lithuanian folk art informed much of his painting on a variety of levels: while actual depiction of the iconography of folk art is not very common – even if it figures prominently in better-known works such as *Lietuviškos kapinės* ('A Graveyard in Žemaitija: Lithuanian Graveyard') alongside Japanese influences – many other works pay homage to the legendary, mystical and animist elements of Lithuanian tradition.

That Čiurlionis should be drawn to St Petersburg, the fermentation pot of Russian Symbolism, was almost inevitable considering his activity in two different artistic realms, his penchant for a mythicized and highly symbolic presentation of nature, and the long-established cultural links between Lithuania and the northern Russian city. His later paintings inhabit the same visionary but nebulous twilight world that informed the work of artists as diverse as Vrubel′, Somov, Kuznetsov and Bakst. It is known that Skryabin was impressed by his painting and that Stravinsky bought a canvas in 1908. Čiurlionis's musical language, however, was distinct from that of most Russian composers and had developed along a highly personalized trajectory since around 1903. Nevertheless, what it did share in common with traditional Russian methods was a tendency to avoid Germanic development of themes in favour of a diversive, constant variation method similar to the varied repetition formula initiated by Glinka in his *Kamarinskaya*.

From around 1904, Čiurlionis had employed an increasingly polyphonic language which was notable for a high degree of chromaticism. However, this chromaticism is not of the usual variety (as found in the harmony of Wagner and Strauss, for example) but is brought about sometimes by the presence of chromatic scales in supporting polyphonic lines (initially in *In the Forest* and in many subsequent pieces including the *Besacas* variations), and at others by the independent (and, again, often stepwise) linear progression of voices. Atonal harmony often results from one of or a combination of these factors; atonal structures arise when ostinati are played off against each other resulting in harmonic progressions which, while not necessarily dissonant, are far removed from tonal procedure. This paradox lends much of Čiurlionis's later work an unearthly, unexpected nature. Much has been made of Čiurlionis's supposed use of quasi-serial methods and atonal harmony, not to mention the presence of abstract forms in his painting and supposed synaesthetic translation between his paintings and compositions. After all, that an artist of his imaginative powers should not experiment in these comparable – though not necessarily parallel – avenues is surely more, rather than less, predictable. Although discussions of these specific features of his style have clouded some evaluation of his work, his experimental and radical character, as well as his fantastical and national persuasion, are all refracted in his work as a painter and composer as well as in the pieces of verse and prose he left in notebooks at his death.

For all the criticisms of his desultory technique, Čiurlionis expressed in his paintings and music not only his extraordinary personal sensibility to nature and a strangely illuminated, mythical world; despite his alien nature, he actually epitomized many of the aesthetic concerns of Symbolism and Modernism, and, possibly unwittingly, came to symbolize the starting point of professional art in Lithuania. At its most effective, Čiurlionis's music is notable for a disarming gestural simplicity, is charming in its unexpected and original melodic or harmonic turns, and is comparable to that of Musorgsky, Janáček and Stanchinsky in its naïve, folksong-inspired directness. Above all, Čiurlionis 'had the rare gift of concentrating multiple and very varied ideas into very little pictorial space and very little musical time' (Landsbergis, 1986). Čiurlionis's protean nature as an artist is exemplified by comparisons with figures as diverse as Blake and Klee; that he was admired by Rolland, Sartre, Messiaen, Ivanov, Skryabin, Stravinsky, Eisenstein and Gor′ky is further testament to his uniqueness.

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See also ČIURLIONYTĖ, JADVYGA: 'Writings'

JONATHAN POWELL

Čiurlionytė, Jadvyga (*b* Druskininkai, 17 Dec 1899; *d* Vilnius, 1992). Lithuanian ethnomusicologist. The youngest daughter of the organist Konstantinas Čiurlionis and sister of the composer Mikolajus Konstantinas Čiurlionis (1875–1911), she studied at the Leipzig Conservatory (1920–23) and graduated from the Stern Conservatory in Berlin (1925). She took a *Kandidat* degree at the Leningrad Conservatory with a dissertation on Lithuanian folk music (1962), and was awarded a doctorate by the conservatory in 1969 for her contributions to folk-music research. From 1937 to 1941 she carried out research at the Lithuanian Folklore Archives, and in 1940 published the first classification of Lithuanian folk melodies. She worked at the ethnological institute of the Lithuanian Academy of Sciences (1941–52), taught at the Lithuanian Conservatory from 1946 and was appointed professor in 1969. She wrote a number of analytical articles on Lithuanian folk music, and is considered the founder of research on Lithuanian musical folklore and the principal authority on the subject of her day. She also prepared a number of editions of her brother's works.

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JOACHIM BRAUN

Cividale, Antonio da. *See* ANTONIUS DE CIVITATE AUSTRIE.

Cividale del Friuli. Italian town. A small town in northern Italy, near the Slovenian and Austrian borders, it is of Roman origin and is one of the most important Langobard establishments in Italy. Cividale's significance for the history of music lies mainly in the liturgical and paraliturgical polyphonic activity connected with its collegiate church of S Maria Assunta, where the Aquileian rite was used with some local variations. By the 13th century a *scolasticus* was entrusted with the teaching and practice of music; the post was superseded in 1338 by the appointment of a cantor from among the canons. Liturgical manuscripts of local origin (in the Museo Archeologico Nazionale) contain 12 examples of early two-part polyphony (*cantus planus binatim*) to be sung on major feasts; among them is the Easter *Benedicamus* trope 'Submersus jacet Pharao' found only in Cividale sources and known to have been performed there as late as 1960. Equally important was the tradition of liturgical drama, four examples of which survive among the same manuscripts. Among other examples of two-part polyphony, in black mensural notation, is an 'Et in terra pax' by Antonius de Civitate Austrie; manuscript XXIV contains the four Passions transcribed in *cantus fractus* notation by the local canon, Comuzio della Campagnolla, who signed and dated his work (1448). Some fragments from an early 15th-century polyphonic manuscript (with pieces by Philippus de Caserta, Jacob de Senleches and Zachara da Teramo) may be associated with the presence in Cividale of the papal court and of the council in 1409; archival documents show, on the other hand, that throughout the 15th century, and even later, polyphonic singing was entrusted to four *mansionarii* from the chapter, and that only at the end of the century was a *maestro di cappella* appointed, the post being held by such musicians as Guglielmus Marescot and the printer and composer Gerard de Lisa.

The frottola composer Filippo de Lurano was *maestro di cappella* in Cividale from 1512 to 1515; manuscript LIX, a collection of sacred Renaissance polyphony, probably dates from this time, while manuscript LIII, containing polyphonic masses probably derived from contemporary printed volumes, is slightly later. Giovanni Ferretti was *maestro di cappella* from 1589 to 1596, while the main figure in the Baroque period was Giovanni Sebenico (active in Cividale 1660–63 and 1693–1705). During the 19th century two active supporters of the Cecilian movement were *maestri di cappella* in Cividale, G.B. Candotti (1832–76) and Jacopo Tomadini (1876–83).

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PIERLUIGI PETROBELLI

Civil, Alan (*b* Northampton, 13 June 1929; *d* London, 19 March 1989). English horn player. He studied in London with Aubrey Brain and in Hamburg with Willy von Stemm. He was principal horn of the RPO (1952–5), co-principal of the Philharmonia Orchestra (1955–7) and, after Dennis Brain's death, principal (1957–66), and principal horn of BBC SO (1966–88). He was also a member of the London Wind Players, the Music Group of London and the London Wind Quintet. His solo repertory included the major horn concertos, many of which he recorded, and he performed in Europe, the USA and Asia. He was a professor at the RCM from 1966 until his death. His compositions include a wind quintet and a symphony for brass and percussion. For orchestral repertory Civil played a modern German Alexander double horn, on which his tone was full but mellow; for solo and chamber work he used a single B♭ model on which he developed a light elegant tone, a clear and sensitive articulation and a direct classical approach. Civil also played early music on natural horns from his own collection. He avowed that practising on the old French type of instrument, such as Aubrey Brain had played, was essential to his preserving stylistic authenticity on the more powerful but less characterful shorter-tubed German horn of today. He was made an OBE in 1985.

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NIALL O'LOUGHLIN

Civita, Davit da [Civita, Davit] (*fl* 1616). Italian composer. He was one of only a few Jewish composers of art music in the 16th and early 17th centuries. It is not clear whether the name Civita refers to his place of birth (Cividale) or his surname, although the latter seems more probable. He appears to have had connections with Mantua and may have lived there. This assumption is supported by the dedication of his only publication, *Premitie armoniche* (Venice, 1616; ed. D. Harrán, *Fragmenta polyphonica judaica*, Jerusalem, forthcoming), to the Duke of Mantua, Francesco Gonzaga, and the presence in Mantua of several other Civitas, possibly from the same family, as well as by an archival document that records the death of his daughter, aged six, in 1630. Civita's name does not, however, appear in court registers. Civita wrote in the dedication to *Premitie armoniche* that he composed the work while still 'a young man of little intelligence'. The collection consists of 17 three-voice madrigals, similar in style to canzonettas, but with continuo. Eight works set texts by Ansaldo Cebà, Guarini, Marino, Tasso and Rinuccini.

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S. Simonsohn: *History of the Jews in the Duchy of Mantua* (Jerusalem, 1977), 676 [see index for 5 other Civitas, as well as 4 Cividales]

DON HARRÁN

Civitate Austrie, Antonius de. *See* ANTONIUS DE CIVITATE AUSTRIE.

Clabon, Krzysztof [Clabonius, Christophorus]. *See* KLABON, KRZYSZTOF.

Clagget [Claget], **Charles** (*b* Waterford, 1740; *d* ?London, *c* 1795). Irish violinist and inventor. Nothing is known of Clagget before around 1760 when, together with his brother WALTER CLAGGET, he published his *40 Lessons and 12 Songs for Citra or Guitar* and a set of violin duets in Edinburgh. He was leader of the orchestra at Smock Alley Theatre in Dublin from 1762 to 1764. In 1763 he was appointed director of the concerts at the Great Britain Street (later Rotunda) Gardens, a position he held until 1767 and again in 1769. During this period he also led the orchestra at Crow Street Theatre, where a number of benefit concerts were held on his behalf. In 1770 he became leader at the new theatre in Capel Street. He then left Dublin, becoming leader in Liverpool (1771–3) and in Manchester (1773–5) before settling in London in 1776.

In Dublin he had performed at concerts on new or unusual instruments, and after settling in London he largely devoted his attention to the development and invention of musical instruments, concerning himself especially with tuning and temperament. In 1776 he took out a patent for improvements to 'the violin and other instruments played on finger boards . . . which make it nearly impossible to play out of tune'. His patent of 1788 for 'certain new methods of constructing and tuning musical instruments' included the 'teliochordon' (a keyboard instrument with 39 keys to the octave), tuning-forks adjustable to different pitches, and the 'uniting together two French horns or trumpets in such manner that the same mouth-piece may be applied to either of them instantaneously . . . as the music may require'.

This 'cromatic trumpet' was the most significant of his inventions. Clagget described it in more detail, if somewhat unclearly, along with the 'Aiuton, or Ever-tuned Organ', in his *Musical Phaenomena* of 1793. A more lucid description of the 'cromatic trumpet' had appeared

in 1789 in the journal of the Königliche Böhmische Gesellschaft der Wissenschaften, and it was mentioned in Gerber's article on the horn of the same year. Clagget's invention, in which two trumpets or horns pitched a semitone apart were combined using a primitive finger-operated valve, marked the first attempt to make a brass instrument chromatic through the combination of two tubes of different length. Although a number of public performances on 'cromatic horns' were given in London and Bath, and notice of Clagget's invention was taken in Germany, practical difficulties precluded the adoption of his innovative ideas, and his chromatic trumpet (as also his other inventions) were soon forgotten.

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R. Morley-Pegge: *The French Horn* (London, 1960, 2/1973), 26–30
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BARRA R. BOYDELL

Clagget [Claget, Claggett, Claggitt], **Walter** (*b* ?Waterford, *c*1741; *d* ?1798). Irish composer and instrumentalist, presumably brother of Charles Clagget. About 1760 the Claggets published jointly in Edinburgh a set of *Six Duets for Two Violins*, 'intended to improve and entertain practitioners'. Walter probably left shortly afterwards for London, where he published a number of works from 1762. Between 1763 and about 1771 he was in Dublin where he was engaged as a cellist in various theatre orchestras. In 1766 he was appointed to the band at the Great Britain Street Gardens, of which Charles Clagget was director, at double the amount paid to the rank and file players. Appearing at numerous concerts organized by his elder brother he seems to have become involved in the latter's interest in novel instrumental sounds. In a series at the Fishamble Street Great Musick Hall in June 1766 the unusual instruments featured in the advertisement included the musical glasses: 'Several Sets (of which) are prepared and to be disposed of by Mr. Walter Claget'. In May 1767 his comic opera *The Power of Sympathy, or The Innocent Lovers* was given in Dublin, and in March 1771 he wrote new accompaniments for a revival of Garrick's *Cymon* there. He then returned to London and in February 1784 applied for membership of the Royal Society of Musicians, sponsored by Robert Munro. In his application he stated that he was then 42 and had been a professional musician since the age of seven; he played 'on a great variety of instruments, viz. the Violin, Violoncello, Tennor, Double Bass, Oboe, German Flute, Clarinet etc.', and played at Covent Garden during the winter at a weekly salary of £2 and in summer at 'the theatre in the Haymarket' for £2 8s. He composed music for two stage works in London; the publication of his last two works in Edinburgh, around 1794–5, suggests that he may have returned there in the last years of his life.

WORKS

STAGE

The Power of Sympathy, or The Innocent Lovers (comic op), Dublin, Smock Alley, May 1767
Accompaniments for Cymon (D. Garrick), Dublin, 4 March 1771, music by M. Arne
If fortune when smiling could make us amends: a new song (London, *c*1780)
The Cabinet of Fancy, or Evening's Exhibition (farce, G.A. Stevens), London, Haymarket, 1780
The Dumb Cake, or The Regions of Fancy (pantomime), London, Covent Garden, 1787

INSTRUMENTAL

6 Duets ... Intended to Improve and Entertain Practitioners, 2 vn (Edinburgh, *c*1760), collab. C. Clagget
The Comic Tunes in The Witches, or Harlequin Cherokee, as ... Performed at the Theatre Royal in Drury Lane, vn/fl/hpd (London, 1762)
6 Solos and 6 Scots Airs with Variations, vn/vc, hpd (London, 1763)
6 Solos, 2 vc (London, *c*1763)
A Favourite Overture, hpd (London, *c*1770)
18 Duets ... Composed from the Most Favourite Airs, vn/vc, vc (London, *c*1785)
A Set of 24 Duetts ... Made from the Most Celebrated Airs in the English Operas, Haydn's Works etc. 2 fl/ob/vn (London, *c*1790)
6 Easy Solos, vc, bc, op.4 (London, n.d.)
A New Medley Overture Consisting Entirely of Scots Tunes and 36 ... Scots Airs ... all with Variations for 2 vn/(2 fl, vc)/pf (Edinburgh, *c*1794), cited in *BUCEM*
36 Intire New Airs in 8 parts ... adapted for pf (Edinburgh, *c*1795)

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BRIAN BOYDELL

Clairambault Chansonnier (*F-Pn* n.a.fr.1050). *See* SOURCES, MS, §III, 4.

Clairon (i). *See* BUGLE (i).

Clairon (ii). *See* CLARINO.

Clarion (iii). *See under* ORGAN STOP (*Clarion*).

Cláirseach. Irish name for the harp (cognate with the Scottish Gaelic *clàrsach*). The term is documented from the mid-15th century onwards; variant forms include *clarseach*, *clarsech* and *clarseth*. 'Cláirseach' occurs frequently in Scottish and English documents, where it presumably denoted the contemporary Celtic harp, Irish or Scottish, as distinct from the mainland European forms. During the 16th century the small low-headed Irish harps were superseded by large low-headed harps. In Irish, therefore, 'cláirseach' may have denoted the large variety as distinct from the smaller; this had been called 'cruit', the old Irish lyre name which had been transferred to the frame harp centuries earlier. Literally, 'cláirseach' means 'little flat thing'; the satirical use of an opposite characteristic plus a diminutive is typically Celtic. In the 17th century 'cláirseach' and 'cruit' seem to have been interchangeable; for example, in the poem attributed to Fear Flatha O Gnim (*fl c*1600) addressed to the harper Nicholas Dall Pierse, they are used synonymously. According to Edward Bunting, in Ireland in 1792 'cláirseach' was an unspecific harp name, low- and high-headed forms being differentiated as *crom cruit* and *cinnard cruit*. Modern neo-Celtic harps with hand-turned tangents to produce chromatic notes are now often called 'cláirseach'.

For details of the history of the harp in Ireland, *see* HARP, §V, 1(i–ii); *see also* IRISH HARP (i).

JOAN RIMMER

Clamatione (It.). A PORTAMENTO up to the first note of a passage from a 3rd or 4th below. *See* ORNAMENTS, §1 and PORTAMENTO (i) and (ii).

Clamores. Chants sung on certain feasts at Mass in the Mozarabic rite; *see* MOZARABIC CHANT, §4(vi).

Clapham, John (*b* Letchworth, Herts., 31 July 1908; *d* Stanton Drew, nr Bristol, 9 Nov 1992). English musicologist. After studying the cello with Douglas Cameron and harmony and counterpoint with Macpherson at the RAM (1927–31) he became an external student of George Oldroyd at London University, where he took the BMus (1934) and the DMus (1946). He studied the cello privately with Ivor James and the double bass with Eugene Cruft (1937–9) before working as a programme engineer at the BBC (1939–41). After the war he was lecturer at the University College of Wales, Aberystwyth (1946–62) and a member of the University College of Wales Ensemble (1946–59), and senior lecturer (1962–9) and reader (1969–73) at Edinburgh University. Clapham's scholarly career as an expert on Dvořák began comparatively late but was pursued devotedly into advanced age. His two books and many articles on the composer make available in English the fruits of Šourek's large-scale biography as well as presenting Clapham's own particular interest in sketch research and historical studies of Dvořák's time in England and America. He worked closely with Jarmil Burghauser and was with him co-author of the bibliography in the second edition of Burghauser's Dvořák's thematic catalogue (1997).

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'The Smetana–Pivoda Controversy', *ML*, lii (1971), 353–64
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JOHN TYRRELL

Clapisson, (Antonin [Antoine-]**) Louis** (*b* Naples, 15 Sept 1808; *d* Paris,19 March 1866). French composer, curator and teacher. His paternal grandfather was a wind instrument maker at Lyons and his father a professional horn player who played principal horn at the Teatro S Carlo, Naples, and led the military band for Murat (King of Naples during the First Empire) in the early 19th century. As a result of political and military events at the end of the Empire, the Clapisson family returned to France and settled in about 1815 in Bordeaux, where the father was appointed principal horn at the Grand Théâtre and Louis began his musical studies, particularly of the violin. Soon he was making concert tours in the south of France. On returning to Bordeaux he studied harmony and became a first violin in the Grand Théâtre orchestra. He then went to Paris, entering the Conservatoire on 18 June 1830 for violin lessons with Habeneck; he gained a *second prix* in 1833 and also studied counterpoint and fugue with Antoine Reicha. At the same time he earned money playing first violin at the Théâtre Italien and, through his teacher's recommendation, second violin at the Opéra from 1 January 1832. Shortly afterwards he began writing songs (many of which evoke a fantasized Middle Ages, as was then fashionable) and comic chansonnettes. Several of these became popular immediately. He had a brilliant official career: he was made a Chevalier of the Légion d'Honneur in 1847, and a member of the Institut in 1854, where he succeeded F. Halévy, despite the candidature of Berlioz. He also became a member of the Academia Imperial das Bellas Artes, Rio de Janeiro, and was appointed professor of harmony at the Paris Conservatoire in 1862.

Apart from an unsuccessful attempt at serious opera with *Jeanne la folle* (given eight performances at the Opéra), Clapisson was essentially a composer of *opéra comique*. Initially known in the salons for his nocturnes in several parts, he hoped to make his name at the Opéra-Comique, where his first work, *La figurante*, attracted much attention and had 46 performances. Despite some promising experiences, for instance with *La perruche*, which had 132 performances between 1840 and 1845, his works (most of them in one act) have not kept their place in the repertory, not even *Gibby la cornemuse*, which was received with critical acclaim and had 35 performances. After the disaster of *Les mystères d'Udolphe* (six performances), Clapisson moved to the Théâtre Lyrique, where he was successful with *La promise* in 1854 (60 performances) and in particular with *La fanchonnette* in 1856, a work which had over 100 performances during the season. The score owed some of its success to its interpretation by Caroline Carvalho, whose vocalization was greatly admired.

Clapisson's style, which may at first have seemed too sophisticated with its convoluted harmonies, is notable for its modulations and above all for its use of much-inflected tonalities, chromatic grace notes (never changing the key) and orchestration often praised for its purity. However, he simplified his manner, quickly becoming dated, and never managed to free himself from conventional forms and dance-like structures. His melodic writing is divided between popular melodies and vocalises. He was fascinated by musical instruments and assembled a remarkable collection. A decree of 29 March 1861 appointed him 'Curator of the collection of musical instruments constituting part of the property of the Conservatoire'. 230 items from his own collection were acquired by the state for the Conservatoire in 1861, and the museum opened its doors to the public on 17 November 1864.

WORKS

most printed works published in Paris

OPERAS

opéras comiques, first performed in Paris, unless otherwise stated

PL – *Théâtre Lyrique*

La figurante, ou L'amour et la danse (5, E. Scribe and J.H. Dupin), OC (Nouveautés), 24 Aug 1838 (1839)
La symphonie, ou Maître Albert (1, J.H. Vernoy de Saint-Georges), OC (Nouveautés), 12 Oct 1839 (1840)
La perruche (1, Dumanoir [P.F. Pinel] and Dupin), OC (Favart), 28 April 1840 (1840)
Le pendu (1, P.F.A. Carmouche and F. de Courcy), OC (Favart), 25 March 1841 (1841)
Frère et mari (1, T. Polak and A. Humbert), OC (Favart), 7 July 1841 (1841)
Le code noir (3, Scribe, after Mme Reyband: *L'Epave*), OC (Favart), 9 June 1842 (1842)
Les bergers-trumeaux (op bouffon, 1, C.-D. Dupeuty and Courcy), OC (Favart), 10 Feb 1845
Gibby la cornemuse (3, A. de Leuven and Brunswick [L. Lhérie]), OC (Favart), 19 Nov 1846 (n.d.), vs (1851)
Don Quixotte et Sancho (scène musicale, 1, F.-A. Duvert, after M. de Cervantes), OC (Favart), 11 Dec 1847
Jeanne la folle (op, 5, Scribe), Opéra, 6 Nov 1848
La statue équestre (1, Scribe), ?Lyons, 1850
Les mystères d'Udolphe (3, Scribe and G. Delavigne, after A. Radcliffe), OC (Favart), 4 Nov 1852, vs (1853)
La promise (3, de Leuven and Brunswick), PL, 17 March 1854, vs (1854)
Dans les vignes (tableau villageois, 1, A. de Beauplan and Brunswick), PL, 31 Dec 1854, vs (1855)
Le coffret de Saint-Domingue (1, E. Deschamps), Salle Herz, 25 May 1855 (1854/5)
Les amoureux de Perrette (1), Baden-Baden, mid-Aug 1855
La fanchonnette (3, de Leuven and Saint-Georges), PL, 1 March 1856 (1856)
Le sylphe (2, Saint-Georges), Baden-Baden, 11 Aug 1856 (1856/7)
Margot (3, de Leuven and Saint-Georges), PL, 5 Nov 1857 (1858)
Les trois Nicolas (3, Scribe, B. Lopez and G. de Lurieu), OC (Favart), 16 Dec 1858, vs (1859)
Mme Grégoire, ou La nuit du mardi-gras (3, Scribe and H. Boisseaux), PL, 8 Feb 1861
La poularde de Caux (opérette, 1, de Leuven and V. Prilleux), Palais-Royal, 17 May 1861, vs (1861); collab. Gevaert, E. Gautier, F. Poise, A. Bazille, S. Mangeant
Le baron de Trenck, ?1866 (3), unperf.

OTHER WORKS

Vocal: Messe de l'Orphéon, collab. A. Adam, Halévy, 1851; over 200 songs and romances, incl. Chansons du vieux château; duos, incl. 6 in Le vieux Paris (*c*1839); choruses, 4 male vv
Trios: 22 or more, 3 hn; 15 or more, 2 hn, trbn; 12 or more, cornet, hn, trbn; 1 or more, cornet, vn, pf
Duos: 118 or more, 2 cornets; 69 or more, 2 hn; 15 or more, 2 cornets/2 hn; 6 or more, 2 hn/(cl, hn); 3 or more, 2 hn/(hn, cornet); 1 or more, pf, vn/hn
Fantasias: 7 or more, pf, vn/hn; 1 or more, pf, vn, hn; Fantaisie polonaise, pf, hn/vc/vn
Serenade, 2 hn, cornet, trbn
Works for pf, pf 4 hands

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JOSIANE BRAN-RICCI/HERVÉ LACOMBE

Clapp, Philip Greeley (*b* Boston, MA, 4 Aug 1888; *d* Iowa City, IA, 9 April 1954). American composer and teacher. He studied composition, chiefly with Walter R. Spalding, at Harvard (BA 1908, MA 1909, PhD 1911). In Europe, 1909–11, he conducted research on aesthetics at the British Museum, studied composition and conducting with Max von Schillings in Stuttgart, and acted as special music correspondent for the *Boston Evening Transcript*, a position he held until 1919. An important influence on Clapp was his association with Muck, who made it possible for him to conduct the Boston SO in his First and Third Symphonies. In 1919, after holding numerous short-term teaching or administrative positions, he was appointed professor and head of the music department at the University of Iowa, where he remained until his death. The Bruckner Society of America awarded him the Bruckner Medal of Honor in 1940 and the Mahler Medal of Honor in 1942. Clapp's harmony derives directly from that of Wagner, Mahler, Strauss and Debussy; his orchestration is remarkably clear, and his textures are generally homophonic, particularly in the symphonies. Many of his works are programmatic, such as Symphony no.6, subtitled *Golden Gate*, and Symphony no.9, *The Pioneers*. He favoured established forms, often treating themes cyclically.

WORKS

Ops: The Taming of the Shrew (Clapp, after W. Shakespeare), 1945–8; The Flaming Brand (Clapp), 1949–53
12 syms.: E, 1908; e, 1911; E♭, 1916–17; A, 1919; D, 1926; B, 1926; A, 1928; C, 1930; E♭, 1931; F, 1935; C, 1942; B♭, 1944
Other orch: 3 sym. poems, Norge, 1908, Song of Youth, 1910, Summer, 1912; Dramatic Poem with Solo Trbn, 1912, 3rd movt added 1940; A Highly Academic Diversion on 7 Notes, 1931; Ov. to a Comedy, 1933; Fantasy on an Old Plain Chant, 1938; Prologue to a Tragedy, 1939; Conc., b, 2 pf, orch, 1941; A Hill Rhapsody, 1945; The Open Road, ov., 1948
Other inst: Sonata, vn, pf, 1909; Str Qt, 1909; Sonatina, pf, 1923; Ballad, 2 pf, 1938; Prelude and Finale, wind qnt, 1938; Suite, brass sextet, 1938; Concert Suite, 4 trbn, 1939; Fanfare Prelude, 1940
Vocal: O Gladsome Light (H.W. Longfellow), 1908; A Chant of Darkness (H. Keller), chorus, orch, 1919–24, rev. 1929, 1932–3; 3 partsongs, ?1940

MSS in *US-Wcm, IO, Bp, NYp, PHff* (orch works)

Principal publishers: Boosey & Hawkes, Boston Music, J. Fischer

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DOROTHY REGINA HOLCOMB/MICHAEL MECKNA

Clappers. Concussion idiophones consisting of two or more objects in the form of sticks, plaques or vessels of wood, bone, ivory, nutshells, marine shells, etc. (For details of the Hornbostel-Sachs classification *see* IDIOPHONE.) They may be hinged together at one end, or two may be hinged to a central piece. Specimens from prehistoric times onwards differ little from those still used by certain tribal groups (fig.1). Among the few instruments of the Australian aborigines are clappers in the form of clapsticks and boomerangs. This suggests the early use of weapons and missiles as clappers and possibly (with the rattle) as the first substitute for such pre-instrumental music as stamping, hand-clapping and body slapping.

Prehistoric rock drawings of dancing figures and pottery of the 4th millennium in Egypt may depict clappers with



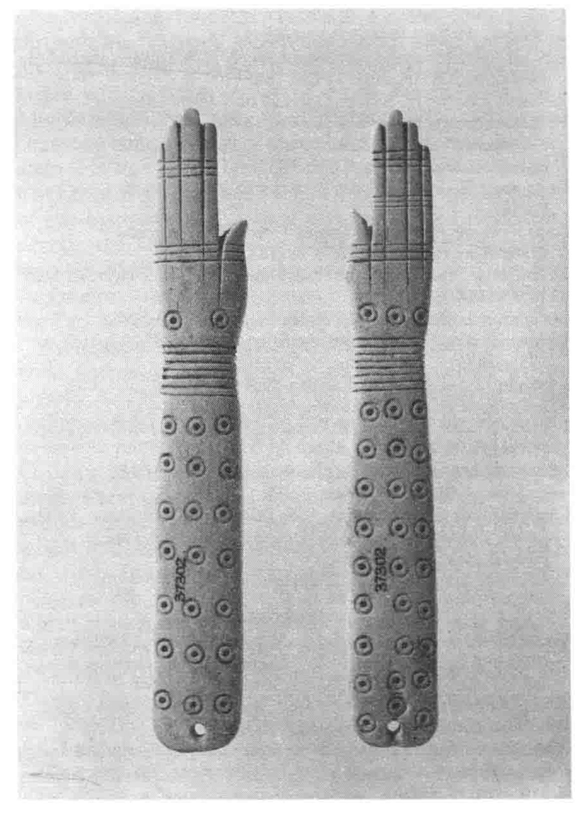
1. Clapping sticks used to accompany dance, Sa'a village, Malaita, Solomon Islands, 1974

curved blades held in one hand. Actual instruments, decorated with animal heads or bearded human heads, survive from Dynasty I (*c*3100–2890 BCE). In Mesopotamia clappers are attested slightly later. Inlaid work of the Mesilim period (*c*2700–2600 BCE) features clappers held in one hand or with one component of the instrument in each hand. A contemporary seal from Ur shows a dancer accompanied by the lyre, while attendants clash curved sticks. Concussion sticks are represented in Egyptian tomb scenes of the Old Kingdom (*c*2686–2181 BCE), where they accompany dance groups; the sticks are held in each hand and clapped together, as was usually the case in Egypt. Clappers were also employed to speed agricultural work. In the Old Kingdom tomb of Nefer, for instance, grapes are trod to the rhythm provided by clappers; in the mastaba of Neferirtenef harvesters work to a similar accompaniment. Clappers appear in religious scenes: priests sometimes played them at a funeral; and they featured prominently in dances performed to the honour of the cow-goddess Hathor, who was associated with music and fertility. There are numerous examples of clappers in museums (see Sachs; Hickmann; Anderson; Ziegler). Egyptian examples are usually of bone (ivory) or wood and are either straight or curved. There are exquisitely carved specimens in the shape of the human hand and forearm (fig.2), and frequently the head of Hathor is featured. Other ancient Egyptian forms include hollow wooden clappers resembling Spanish castanets and small cymbals supported on a long forked handle, both from the Roman period.

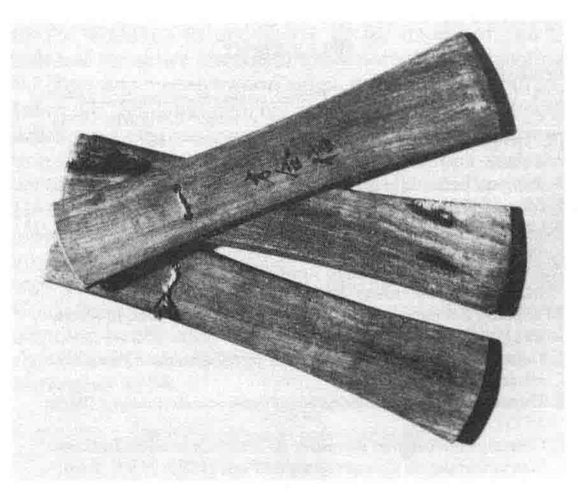
Ancient Greek clappers or krotala (Lat. CROTALA) were chiefly of wood and made in various forms. On a Greek vase dated *c*500 BCE Eros is seen playing boot-shaped krotala which are joined at one end. Similar instruments, in most cases played by women, are seen on other Greek vases of the same period. The Greek *kroupalon* (or *kroupezion*; Lat. *scabellum*), a clapper-like instrument consisting of a loose wooden sole attached like a sandal to the player's foot, served as a timekeeper in ancient Greece. It is seen in an elaborate form on a marble statue of the Hellenistic period (3rd century BCE) worn by a satyr who is also playing cymbals (for illustration *see* SCABELLUM).

In East Asia clappers have played, and continue to play, an important part in religious and secular life, e.g. those used by Chinese temple singers in the form of a fan comprising a number of flat bamboo strips joined at one end, and those consisting of two pieces of wood hinged at the base. In the Chinese classical and court orchestra clappers were used by the conductor as a time indicator. Other Chinese clappers include the *paiban* (commonly three pieces of wood hinged as castanets; fig.3), metal clappers resembling double castanets and concussion sticks of many descriptions.

In Japan clappers are prominent instruments in court and theatre music. The *shakubyōshi*, two small wooden



2. Pair of ivory clappers, Egyptian, c2000 BCE (British Museum, London)



3. Chinese paiban (Royal Museum of Scotland, Edinburgh)

clappers, are used similarly to the Chinese types. Clappers resembling castanets are found in the *yotsudake*, four short pieces of bamboo. *Hyōshigi*, made of two rectangular blocks of wood, are used in kabuki and bunraku theatre to announce the start of the play, and thereafter to accompany and to emphasize confusion in the stage action. The *hyōboshi* and similar concussion sticks are used by fire watchers, itinerant jugglers, street entertainers and street vendors. Street vendors in particular use individual and easily recognizable rhythms.

Various forms of clappers, some with distinct features, are found in India. These include castanets of wood with bells, *ciplā*, and metal clappers, *cimṭā* (*see* KARTĀL).

In Europe there is firm evidence of the use of clappers from the 9th century CE. A V-shaped clapper with small discs or tong-cymbals secured to the open ends of the strips appears in the 9th-century Bible of Charles the Bald. Clappers without a jingling contrivance are illustrated in an Anglo-Saxon psalter dated 1015, and in 11th- and 13th-century Spanish manuscripts. The terms 'tablettes' and 'cliquettes' in medieval (and later) French sources generally refer to clappers.

Clappers were used as instruments of music in the Baroque era. Mersenne (*Harmonie universelle*, 1636–7) spoke approvingly of 'the little bones and small wooden sticks ... which one can manipulate in such a fast and agile way'. Clappers in the form of marrow bones and cleavers were integral instruments in the music of the butchers of England and Scotland, and pairs of BONES, along with clappers formed from household implements such as pairs of tablespoons ('spoons'), are still common in the British Isles. (In Shakespeare's *A Midsummer Night's Dream*, Bottom remarks: 'I have a reasonable good ear in music: let us have the tongs and the bones'.) Clappers of this description were associated with burlesque music, and the simple music of children and the poorer classes. In addition to their use as musical instruments, clappers were used as bird scarers, by nightwatchmen and by lepers who were obliged to sound them as a warning of their approach. (The biblical leper Lazarus has frequently been depicted shaking a pair of small clappers.)

A form of clapsticks is seen in the staves of the English Morris men, and a relic of the marrow bones and cleavers in the 'nigger bones' (knicky-knackers) used in the original American minstrel bands.

An interesting clapper-like instrument of Neapolitan origin is the *triccaballacca* (from *tricca-vallacca*), consisting in most cases of three percussive mallets inserted in a wooden frame. The centre mallet is fixed and the outer ones are free. The free mallets are struck against the central piece in a variety of rhythms in folk music.

In musical literature a clapper is used as an effect instrument or dynamically. In *Elektra*, Strauss wrote for *Holzklapper* to signify the crack of a whip (in which context the term 'claquettes' is also used); Mahler scored for *Holzklapper* in his Sixth Symphony (see also WHIP). Concussion sticks in the form of CLAVES are frequently requested by composers.

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JAMES BLADES, ROBERT ANDERSON

Clapton, Eric [Clapp, Eric Patrick] (*b* Ripley, Surrey, 30 March 1945). English blues-rock guitarist. Until 1966, when he formed CREAM, he was a blues purist, and blues has played a central role in his career; many would argue that he was at his best in this music.

After a brief time with the Yardbirds, Clapton established himself as a gifted interpreter of the blues in John Mayall's Bluesbreakers between 1965 and 1966 and achieved popular acclaim around London. Clapton's playing on *Bluesbreakers - John Mayall with Eric Clapton* (Decca, 1966) is remarkable, notably the opening riff and tasteful contrapuntal lines he weaves around Mayall's vocal in Otis Rush's 'All your Love', the guitar instrumental 'Hideaway' and the virtuoso solo in 'Have you Heard'. This was the first blues-rock album to be dominated by the guitar. While blues was always important to Clapton, he set aside his purist aesthetic when he left Mayall, not devoting a full album to the genre again until *From the Cradle* (Duck, 1994). With Cream, he moved towards a style that was influential in shaping both hard and progressive rock, continuing his virtuoso solo work in such pieces as *White Room*, the studio and live versions of *Spoonful* and especially *Crossroads*.

Clapton became weary of what he considered to be directionless displays of virtuosity in Cream; influenced especially by music of the Band, with members of which he later collaborated on *No Reason to Cry* (RSO, 1976), he sought to create music focussed on cooperative playing and songwriting, as on his début solo album, *Eric Clapton* (Polydor, 1970). After a period of seclusion because of heroin addiction (1970–73), he continued in this manner, beginning with the generally quiet *461 Ocean Boulevard* (RSO, 1973). Derek and the Dominos' *Layla and Other Assorted Love Songs* (Polydor, 1970) is an exception to this trend, with virtuoso performances on such pieces as 'Key to the Highway' and 'Why does love got to be so sad', among others.

Clapton's greatest legacy has been as an electric guitar player, although he also plays the acoustic instrument. He is primarily interested in melody, rather than rhythm playing, and his style is derived from welding together and embellishing blues phrases he heard in the music of Freddie King, Muddy Waters and others. His playing is marked by technical precision, especially evident in fast passages which he plays cleanly, with an effortless accuracy that earned him the nickname 'Slowhand' from the Yardbirds' manager, Giorgio Gomelsky. He was never particularly interested in experimenting with various guitar effects, although he was influenced by Hendrix's use of wah-wah and fuzz (especially apparent on Cream's *Disraeli Gears*) and was using feedback extensively, even before Hendrix. He developed a distinctive sound which he called 'woman tone', produced on his Gibson Les Paul by removing the bass on the tone control and turning the volume up full. This can be heard on any number of Cream songs, including *I feel free*. After his days with Cream his preference for the Fender Stratocaster over the Gibson changed his sound significantly.

A fair portion of Clapton's recorded output has been given to his covers of other songwriters' works: one side of him has been more concerned with interpreting than composing, which has had the benefit of introducing a wide audience not only to blues, but to material from other styles such as reggae (with his cover of Bob Marley's 'I shot the sheriff' from *461 Ocean Boulevard*). This role as an interpreter also made him shy away from the limelight after Cream, touring with that band's opening act, Delaney and Bonnie, then creating Blind Faith, in which he was really a sideman to Steve Winwood, and Derek and the Dominos, the name of which concealed his identity. Nevertheless, he has often shone as a composer, many times in collaboration with another musician, such as in *Badge*, which he wrote with George Harrison. He composed several important songs with Bobby Whitlock on the pivotal *Layla and Other Assorted Love Songs*; this album also included 'Layla', a collaboration with Duane Allman and Jim Gordon that is considered one of rock's most significant musical statements. He has also written many memorable songs on his own, among them the powerful ballads *Presence of the Lord*, *Wonderful Tonight* and *Tears in Heaven*. He was a reluctant singer until his first solo album, after which he has always sung lead vocal or has shared vocals with, for example, Bobby Whitlock or Yvonne Elliman, to great effect.

In addition to his own albums, Clapton has worked throughout his career as a session musician with numerous artists and he has contributed music to several films.

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SUSAN FAST

Claquebois (Fr.). *See* XYLOPHONE.

Clarabella. *See under* ORGAN STOP.

Clari, Giovanni Carlo Maria (*b* Pisa, 27 Sept 1677; *d* Pisa, 16 May 1754). Italian composer and instrumentalist. He was the son of Constantino Clari, a violinist at the church of the Cavalieri di S Stefano in Pisa. Teofilo Macchetti, *maestro di cappella* of Pisa Cathedral, who referred to him as 'Carlino', was possibly his teacher. Clari studied for four years with Paolo Colonna in Bologna, finishing his studies in 1695, the year his opera *Il savio delirante* was performed at the Teatro Pubblico there. For the following eight years he worked freelance, mainly in Pisa and Florence, and in 1697 he was elected to membership of the Accademia Filarmonica of Bologna. His father asked Lorenzo Cattani, *maestro di cappella* of S Stefano dei Cavalieri in Pisa, to engage him as a regular member of the *cappella*, but he was not taken on. It was only through Clari's contacts with the Medici family in Florence, as a protégé of Prince Ferdinando in particular, that he was eventually appointed *maestro di cappella* of Pistoia Cathedral in 1703. There he composed much liturgical music and most of his oratorios. His relationship with the cathedral hierarchy was always troubled and he was constantly in need of the support and intervention of Prince Ferdinando to hold on to his post. After the latter's death in 1713 relations deteriorated further, with the clergy aiming criticism at the way he ran the music school. An election was normally called every three years to confirm his appointment; in 1720 the vote went against him. He was given only temporary, one-year contracts until he left to become *maestro di cappella* of Pisa Cathedral in 1723. Popular with the aristocracy of Pistoia for at least a decade after his departure, he returned to the city several times a year to direct and compose music for various important social events (see Grundy Fanelli). Clari remained in Pisa, producing a wealth of religious music, until his death in 1754. He was buried in a pauper's grave: rumour had it that he had squandered all his money.

Clari's many pupils included G.G. Brunetti, Orazio Mei, Francesco Zanetti and Paolo Fabbrini. He composed no purely instrumental music and all his work was for local needs. Nevertheless, he kept abreast of current trends. In the oratorios he used accompanied recitative, shortened da capo arias and truncated arias more often than many of his contemporaries. Many aria accompaniments are for concerto grosso forces. The liturgical music, with antiphonal effects, covers all the offices and ranges from pieces with simple organ accompaniment to others for string ensemble; some of Clari's works for celebrative occasions also have parts for one or two wind instruments: oboe, horns or trumpets. Several pieces for Pistoia have parts written for the virtuoso trombonist Domenico Manfredini.

Clari's most famous compositions, cited frequently in works of later theorists as fine examples of the genre, are his vocal chamber duets and trios. There are copies, both manuscript and printed, in libraries all over Europe. Probably they were written for his pupils to sing, especially in view of the fact that the vocal range tends to be more restricted than in his other works. The chamber works show a charming combination of didactic exercise and delightful melody. By the 19th century Clari had been all but forgotten. His fame now rests almost entirely on the six duets that Handel incorporated into his own *Theodora* (1750).

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Principal sources: *A-Wgm*, *Wn*; *B-Bc*; *D-Bsb*, *Dl*, *MÜp*, *MÜs*; *F-Pc*, *Pn*; *GB-Cfm*, *Gu*, *Lbl*, *Lcm*; *I-Baf*, *Bc*, *Fc*, *Fn*, *MOe*, *Nc*, *PAc*, *PIa*, *PIp*, *PIraffaelli*, *PS*, *Rsc*; *US-Wc*

ORATORIOS

most for four voices and instruments

S Francesca Romana (?A. Del Rosso), Florence, Compagnia di S Marco, 1705, *I–PS*
S Romualdo, Siena, Monastero della Rosa, 1708, music lost
La morte di Saul (B. Nencini), Pistoia, Confraternità di S Giuseppe, 1709, *PS**
Il martirio negli sponsali [Santa Cecilia], Pistoia, 22 Nov 1711, *PS**
S Francesco d'Assisi, Pistoia, ?S Prospero, 1713; as Oratorio sacro di S Francesco, Florence, Compagnia di S Marco, 1718, *PS*, *Tf*
La difesa della verità e dell'innocenza (P.A. Ginori), Florence, Compagnia di S Niccolò detto Il Ceppo, 1715, *PS*
Esther, ovvero L'umiltà coronata (?L. Venerosi) Pistoia, Palazzo del Comune, 1716, *PS*
L'innocenza difesa in Susanna, Pistoia, Palazzo del Comune, 1716, *PS*
Il martirio di S Stefano (B. Venerosi), Pistoia, Palazzo del Comune, 1716, *PS**; as S Stefano, papa e martire, Bologna, Oratorio della Madonna di Galliera
Adamo (after B. Pamphili), Pistoia, S Prospero, Jan 1724, *PS**; as L'innocenza oppressa dal perfido Caino, Bologna, 1733

Le lagrime di S Ranieri, Lucca, S Maria Corteorlandini, 1724, music lost

Music in pasticcios: Il martirio di San Jacopo, protettore della città di Pistoia (F.M. Aldobrandi), Pistoia, Teatro Risvegliati, 1727; Il primo figlio malvagio, ovvero Caino (D. Canavese), Florence, 1714, music lost

OTHER SACRED VOCAL
detailed list in Saville (1968)

35 masses [many only Ky-Gl], 2, 4, 5, 8vv, insts, bc; requiem, 5vv; 76 int, 28 grad, 6 all, 14 Cr, 14 ant, 10 lit, 19 motets; numerous offices, tr, pss, Mag settings, hymns, seq, re, Lamentations: mostly 4vv, insts, bc

SECULAR VOCAL

Il savio delirante (scherzo drammatico, 3, 2 int, A. Saratelli), Bologna, Pubblico, 27 Jan 1695, music lost

Il principe corsaro (dramma per musica, 3, ?G.B. Giardini, after Quinault), Florence, Cocomero, 1717, music lost

34 duets [incl. 12 duetti buffi], 2vv, bc; 18 trios, 3vv, bc; 1 qt, 4vv, bc; incl. Duetti e terzetti da camera op.1 (Bologna, 1720); Sei madrigali . . . parte prima, ed. H. H[argrave] (London, *c*1765) [incl. 2 madrigals from each of 3 unknown bks of 1740, 1742, 1745]: 26 duets and 15 trios ed. F. Mirecki as *Madrigali e duetti* (Paris, 1823); 5 duets ed. in *Georg Friedrich Händels Werke* [Deutsche Händelgesellschaft], suppl.iv (1892/*R*); several duets ed. in E.C. Saville: *Italian Chamber Vocal Duets of the Early 18th Century* (New York, 1969)

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JEAN GRUNDY FANELLI

Claribel. *See* BARNARD, CHARLOTTE ALINGTON.

Claribel Flute [Claribel]. *See under* ORGAN STOP.

Clarin (Ger.). A register of the trumpet. *See* CLARINO.

Clarín (Sp.). (1) Spanish term for various types of trumpet. In the Middle Ages and Renaissance the word denoted a short, straight trumpet. During the Baroque period the term was applied to the folded trumpet when the instrument was used in art music. It was pitched in D (and C) in Royal Chapel scores until the advent of multiple crooks. The term continued in use during the 19th century; the keyed trumpet, for example, was known as the *clarín de llaves*. Subsequently the term was restricted to army use and, strictly speaking applies to the natural cavalry trumpet, although under the influence of the French term *clairon* it is sometimes applied loosely to the bugle (*corneta*). The instrument is used particularly in cavalry formations to embellish the calls of the *trompeta*.

(2) A valveless trumpet of Oaxaca, Mexico.

(3) A side-blown, straight trumpet up to 2 metres long, similar to the ERKE, used in Peru, Ecuador and Chile. The Peruvian instrument has a body made of a single piece of bamboo and a calabash or metal bell. Played in open spaces, it is used to animate religious festivals and communal labour (particularly wheat-threshing in Cajamarca). In Chile it joins with the *putu* (natural-horn trumpet) and *chorimori* (bell rattle) to accompany the archaic ritual music of the Atacameño people of the Atacamá Desert. For further discussion of the term, *see* CLARINO.

See also ORGAN STOP.

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BERYL KENYON DE PASCUAL (1), JOHN M. SCHECHTER (2, 3)

Clarinet (Fr. *clarinette*; Ger. *Klarinette*; It. *clarinetto*). Generic term for a wind instrument sounded by a single beating reed; in the system of Hornbostel and Sachs such an instrument is classified as an AEROPHONE: reedpipe, with a reed consisting of a single percussion lamella. The clarinet of Western art music (from which the generic term is taken) is of essentially cylindrical bore and is made in a variety of sizes and tonalities; the soprano instrument pitched in B♭, with the 'Boehm system' of keywork and fingering, is the most widely used today (see §II below).

See also ORGAN STOP.

I. General. II. The clarinet of Western art music.

I. General

1. Introduction. 2. Single clarinets. 3. Multiple clarinets. 4. Hornpipes. 5. Transverse clarinets.

1. INTRODUCTION. A clarinet consists of a closed tube with a single beating reed; such instruments are widely distributed and exist in a variety of forms. The tube is usually cylindrical, but occasionally funnel-shaped or ending in a bell. A clarinet may be idioglot, with the reed cut from the material of the tube itself and left attached at one end (the reed is sometimes held slightly away from the tube by a hair or straw inserted across the slit at the base) or heteroglot, with the reed, often made of a different material, tied or otherwise fastened on. An idioglot reed may be up-cut (with the reed cut upwards) or down-cut towards the top of the tube, with the vibrating end facing the bottom of the tube.

2. SINGLE CLARINETS. Instruments consisting of a single tube have been used, generally as pastoral instruments, in Central Asia, the Baltic countries, the Balkans, Greece, Hungary, North Africa, South and South-east Asia and South America. Most are idioglot instruments made of naturally cylindrical material: wood, bone, quill or stalks of straw or reed in northern areas; stalks of rice or bamboo in South and South-east Asia; bone, cane or gourd in Latin America. A chalumeau described by Trichet (*c*1640) was a rustic pipe made from a wheat stalk with a reed cut into its upper surface. Clarinets sounding a single note are found in South America and on the west coast of North America. Others produce a range of notes through the use of finger-holes or by other means. A form of the Lithuanian *birbynė* is an idioglot instrument of straw, quill, etc. with a reed cut into the tube near the top and one to three finger-holes; the *balaban* of the Uzbek and Tajik peoples is a wooden cylinder with a single reed inserted into the head. The *ole-ole* of North Sumatra has a rice-stalk reed with slits which expand when blown to produce a small range of pitches; the large conical resonator is made of bamboo or strips of coconut leaf. On the *pega* of Latvia the length of the

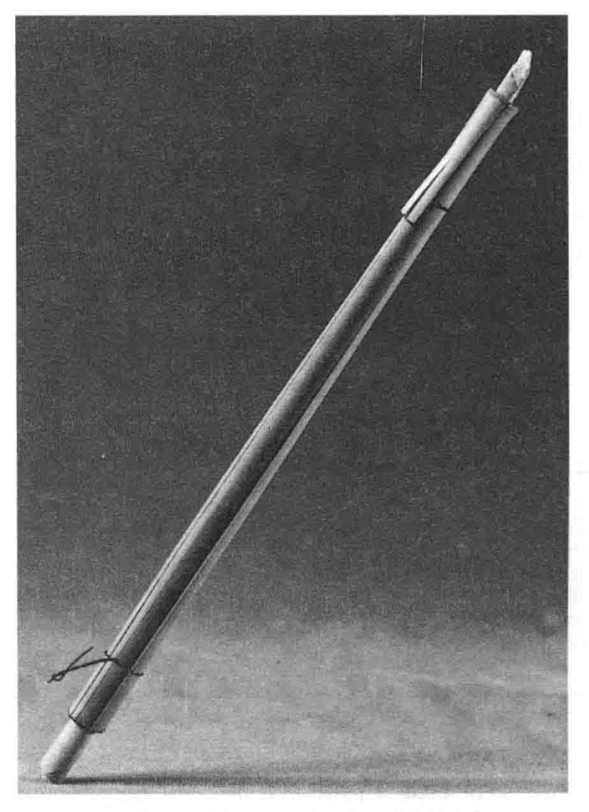
vibrating tongue is varied by the player and the open end stopped and unstopped. A few types (e.g. the *chamada do carnaval* of Portugal) consist of an animal horn into the top of which a mouthpiece with a single reed is inserted. The Western orchestral clarinet and other members of its family, including the modern Hungarian TÁROGATÓ and the Greek *klarino*, are single clarinets with keywork and heteroglot reeds.

3. MULTIPLE CLARINETS. Clarinets with more than one tube are found in North Africa, Nigeria, the Near East, the Balkans and eastern Europe, Central Asia, South Asia and South-east Asia. On some double clarinets, one of the pipes is a drone; on others, both pipes are melodic, but tuned slightly differently to create beats. They are characteristically played using the technique of circular breathing. One of the best known is the PŪNGĪ, the 'snake-charmer's pipe' of South Asia. It has a bottle gourd wind cap from which emerge two small pipes of wood, cane, etc. with idioglot reeds. One is a drone pipe with several tuning-holes (the unused ones sealed with wax), the other is the playing pipe; a few have a second drone of metal. The neck of the gourd serves as a mouthpiece and the player employs circular breathing, with the cheeks puffed out to serve as an air reservoir. The *muralī* of Pakistan, Gujarat and Rajasthan is a double clarinet with a long wooden tube, through which the player blows into a wood or gourd wind cap; the two cylindrical pipes, one with six finger-holes, the other a drone, are glued together and the instrument is played in virtuoso style, the player covering a range of over two octaves. The MIJWIZ and related instruments of the Islamic world, possibly descended from the ancient Greek aulos, consist of two parallel pipes of equal length, made of reed or metal. Each pipe generally has six finger-holes and a thumb-hole, and one is tuned slightly higher than the other; the reeds are down-cut and placed completely inside the player's mouth. Formerly played by shepherds, it is now played by professional performers for festivals. A single melody is played in unison on both pipes. Another common type is represented by the Egyptian ARGHŪL; it is made of bamboo and has a drone pipe and a melody pipe with five or six finger-holes. The *launeddas* of Sardinia is a triple clarinet with a drone and two playing pipes, one for the higher notes and one for the lower. A piece of wax at the lower end of each tube allows the production of quarter tones. Some double clarinets also exist in bagpipe versions (e.g. the *diple* of Bosnia and Herzogovina).

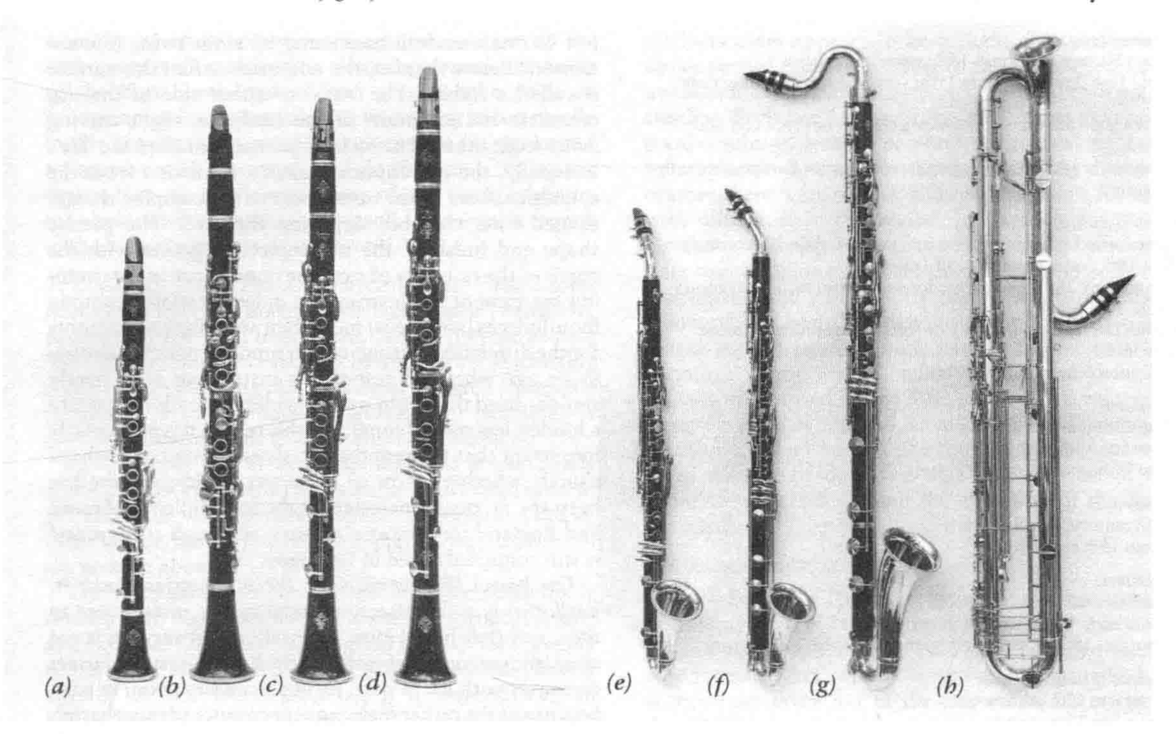
4. HORNPIPES. A hornpipe may be a single instrument or a double instrument with parallel pipes. Each pipe ends in a horn bell, and there is often a ring of horn around the reed. The instrument was known in medieval Europe and until the 18th century or so in England, Scotland (STOCK-AND-HORN) and Wales (PIBGORN). Instruments of this family remain in use on the Iberian peninsula and in the Baltic countries. A type of Lithuanian *birbynė* has a reed attached to a cow horn or to a cylinder of wood with a bell of birch-bark or horn; the latter is made in several sizes and is used in traditional music ensembles. The Basque *alboka* is a double-reed hornpipe. Bag hornpipes are known in Central Asia, Russia and south from the Volga region to the Greek islands, the Balkans, North Africa and India (*see* HORNPIPE (i)).

5. TRANSVERSE CLARINETS. Transverse clarinets are so-called because the position of the reed requires the instrument to be held horizontally. They are mainly found in West Africa (the only known instance of such instruments outside Africa is the *caña de millo* of Colombia) throughout the savanna region, from Senegambia to Chad. They are made from a stem of sorghum from which the pulp has either been pulled with a piece of wire (as among the Angas people of Nigeria), or pushed out with a metal rod (among the Berom of Nigeria) or with a stick of henna shrub (the Hausa of Nigeria and Niger). Small clarinets consist of a single internode, and larger ones of two internodes; others are intermediate in length. Short versions include the clarinet of the Kilba people, Nigeria (23 cm), the Hausa *tilboro* (30 cm), the *tsiriki* of the Kebbi, Nigeria (35 cm), the *tilibartci* of the Fali, Cameroon (40 cm), and the *veng-kung* of the Angas (35 to 40 cm). Longer clarinets include the Hausa *damalgo* (50 cm), and in Nigeria the Dakakari *k'cindo* (60 cm) and the Berom *gworitod* (63 cm).

All are idioglot with a single beating reed consisting of a thin strip cut from the stem about a third or a quarter of the distance from one end (fig.1). For example, the reed of the Hausa *tilboro* is 5 cm long and 5 mm wide. Some have a tuning noose (a piece of thread wound loosely round the reed) with which the player controls its movement. Short instruments conform to this pattern, for example, the *tunturu* of the Maninka people of Mali, the *leru* of the Dogon of Mali, the Fali *tilibartci* of Cameroon, and, within Nigeria, the Angas *vengkung*, Cham *birong*, Duka *otwah*, Gunga *hitiribo*, Hausa *tilboro*, Kebbi *tsiriki*, Kambari *kungagiwa*, Kilba *ligaliga* and Nupe *binakun*. Larger instruments have either one end inserted into a small calabash resonator (about 8 cm in diameter),



1. Transverse clarinet of the Dogon people, Mali (Musée de l'Homme, Paris)



2. The modern clarinet family (Boehm system except (b)): (a) sopranino in E♭; (b) soprano in B♭ (Schmidt-Kolbe system; note that reed is tied on with twine); (c), (d) sopranos in B♭ and A; (e) alto in E♭; (f) basset-horn in F; (g) bass in B♭; (h) contrabass in B♭; all by G. Leblanc, Paris, except (b) by Fritz Wurlitzer, Erlbach

with up to four holes (1 cm) cut in the surface (Hausa *damalgo*), or both ends inserted into calabash resonators (for example, the clarinet of the Bassari people of Togo), or, more commonly, both ends inserted into whole calabashes with side windows (*See* BURKINA FASO fig.3): the *boū-kām* or *bumpa* of the Bisa people, Upper Volta, the *k'cindo* of the Dakakari and the *tukpolo* of the Gwari, Nigeria.

In more recent times resonators have been made of cow horn or discarded torch heads. When the instrument has no resonators, differences in pitch are obtained by closing the open end with the hand (as among the Fali and Kilba peoples), the index finger of the left hand (Hausa *tilboro*) or the thumb of the right (Zamfara Hausa *tagalabu*, Kebbi Hausa *tsiriki*), according to the playing position. Instruments with calabash resonators usually have a finger-hole at the distal end which may be stopped by the left thumb, as with the Hausa *damalgo*. All versions are played in an approximate horizontal position with the reed brought up to the mouth in such a way that it can be made to vibrate by both blowing and sucking.

Most instruments are made by boys or young men, usually by copying old models. The maker is usually owner and performer. The most common time of performance is either during or after harvest (November–December), when material is plentiful, and during the remainder of the dry season. Most performance is outdoors: the Dogon people of Mali regard the clarinet as a shepherd's instrument; the Teda of Tibesti, Chad, allegedly acquired their clarinets from Fezzan shepherds; among the Songhai of Mali and Niger, solo performance on the *dilliara* is by children; and Kilba boys in Nigeria use theirs while herding goats. Most performances are solo, though these may alternate with a number of players performing together, as among the Berom and Hausa, where, on moonlit nights, groups of young men play for dancing and entertainment of the young men of the town in front of the chief's palace. While most performance is for enjoyment, Lela players use the *k'cindo* to praise people, the Zamfara Hausa call the names of their friends and girl-friends, and Berom groups perform, with scraper accompaniment, at special times of rejoicing. It is extremely common for the transverse clarinet to be used for speech-imitation; the player imitates the syllable-tones of the language on the instrument.

II. The clarinet of Western art music

1. THE CLARINET FAMILY. Clarinets have probably been made in a wider range of sizes and pitches than any other instrument (fig.2). The following list is intended to give an impression of this variety, and of the periods and areas of currency for the separate instruments. Of these, the following are discussed in individual articles: ALTO CLARINET, BASS CLARINET, BASSET CLARINET, BASSET-HORN, CLARINETTE D'AMOUR and CONTRABASS CLARINET.

Piccolo or octave clarinets
C ?Italy, mid-19th century
B♭ 19th century, ? mainly military
A early 19th century; rare
A♭ from early 19th century; chiefly military, especially in Hungary and Italy; also in 20th-century clarinet choirs

Sopranino clarinets
G late 18th century to mid-19th; especially Austria
F early 18th century to early 19th; very widespread military use
E late 18th century to mid-19th; rare
E♭ from late 18th century, replacing clarinet in F; military and orchestral
D from early 18th century; more rare in western Europe after early 19th century

Soprano clarinets
C from early 18th century; becoming more rare in 20th century
B late 18th century to early 19th; rare
B♭ from early 18th century; predominant from mid-18th century
A from 18th century
A♭ mid-18th century to mid-19th, often as clarinette d'amour
G from mid-18th century, often at first as clarinette d'amour; rare – virtually obsolete except in Turkey

Basset-horns
G late 18th century (rare)
F from late 18th century
D late 18th century (rare)

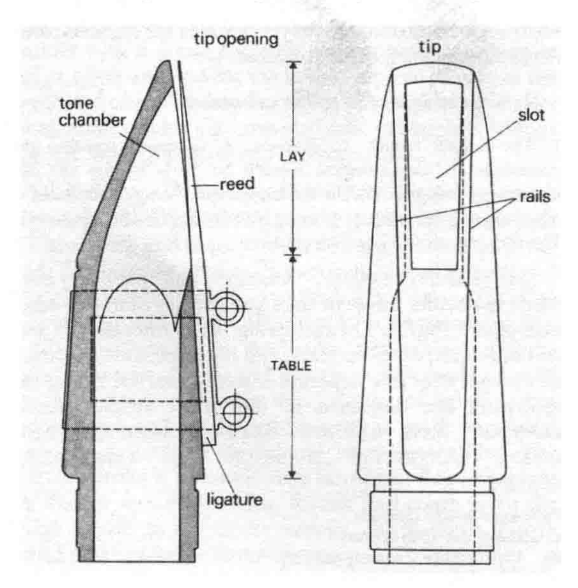
Alto clarinets
F 19th century, especially early
E♭ from 19th century

Bass clarinets
C late 18th century to early 20th
B♭ from early 19th century
A from late 19th century; rare by the end of the 20th century

Contrabass (pedal) clarinets
E♭ from late 19th century
B♭ from late 19th century

2. STRUCTURE. The clarinet is generally made in five separate parts: mouthpiece, barrel, upper or left-hand joint, lower or right-hand joint (the two 'joints' constituting the 'body'), and bell. These sections are fitted together by tenon-and-socket connections, the seal being effected by lightly greased cork. Occasionally, and more especially in the smaller clarinets, the body is made in one piece rather than divided into parts ('joints'). A fully assembled B♭ clarinet is about 66 cm long.

The mouthpiece (fig.3; Fr. *bec*; Ger. *Mundstück;* It. *bocchino*) is tapered on the upper side to fit in the player's mouth. The underside has a slot, over which the reed vibrates, being secured against it by a metal ligature or



3. *Diagram of the clarinet mouthpiece: (left) in profile; (right) from the front, with the reed removed*

(on German-made instruments) by stout twine (*Spannschnur*). Below the slot, the underside is flat; this surface is called a 'table'. The 'rails' to either side of the slot constrain the vibration of the reed; the slight curving away from the reed at their upper ends is called the 'lay'. Internally, the mouthpiece makes a transition from the cylindrical bore of the instrument to the complex wedge-shaped tone chamber opposing the reed. The precise shape and finish of the mouthpiece, together with the curve of the rails, are of extreme importance in determining the tone of the instrument; indeed, variation among mouthpieces (and reeds) more than anything else accounts for the differences of tone-colour among good clarinettists in an age when the rest of the instrument is so nearly standardized the world over (a wider lay tends to produce a louder, less refined tone). For this reason it is particularly important that the mouthpiece should preserve its shape exactly whether warm or cool, wet or dry; ebonite has been the favoured material for the mouthpiece in France and England for almost a century, although cocus wood is still commonly used in Germany.

The barrel (Fr. *barril*; Ger. *Birne*; Austrian *Fassl*; It. *barilotto*) is a short section coupling the mouthpiece to the upper (left-hand) joint. Precisely why it survives is not clear (the patent specification of the Boehm-system clarinet dispenses with it): in part, through conservatism; in part, because of the rather inelegant appearance of most barrel-less clarinets; and perhaps in part to provide an easily replaceable section to take the strain (and possible resultant cracks) from excessive contrasts of moisture and warmth near the mouthpiece. Most players make small adjustments to the pitch during performance by slightly separating the barrel and upper joint at the tenon, while many possess two barrels of slightly different lengths for the same purpose.

The upper and lower joints carry all the finger-holes and keywork and the greater part of the bore. At the lower end the funnel-shaped bell serves to radiate the sound of the lowest few notes. Over most of the range, however, the sound is radiated almost entirely through the side holes rather than the bell. The weight of the instrument is taken by the right thumb, supporting a projection (thumb-rest) on the underside of the lower joint. The fingers and the left thumb control the seven open holes and 17 keys on a standard instrument. Much of the keywork is interconnected and in particular there is a connection (Fr. *correspondance*) between the upper and lower joints which requires correct alignment in assembling the instrument.

The favoured material for the clarinet since the mid-20th century has been the heavy African blackwood *Dalbergia melanoxylon.* Also in the second half of the century, suitable plastics were developed from which numbers of lower-priced instruments have been made; metal clarinets have been made from the 19th century onwards and are widespread in the USA and in Italy. At the end of the 20th century the diminishing reserves of the slow-growing African blackwood resulted in efforts being made to make better-quality clarinets from other materials or from a wood-based composite (the Buffet-Crampon 'Greenline' clarinet).

While the bore of the clarinet is essentially cylindrical, there are deviations at the lower and upper end; these are for tuning purposes and are measured in hundredths of a millimetre. The overall form of the bore is critical and

must be carefully preserved, and proper care of the instrument is thus important. Also important is the finish of the bore: both makers and players take pride in producing and in maintaining or improving it. It is chiefly in this respect that a good instrument can be recognized to improve with use; work by A.H. Benade (C1976) has shown that the subtle smoothing of any sharp edges on tone holes and tenons that may result from regular wiping of the bore is surprisingly important.

3. COMPASS, REGISTERS AND INTONATION. The lowest note of the standard Boehm-system clarinet is (written) *e*, sounding *d* for a B♭ instrument. A few players possess 'Full Boehm' clarinets extended by about 5 cm and having a key for *e*♭ (sounding *d*♭); that note, required from time to time by a few composers (Mahler, for example), is otherwise unattainable (*but see* BASSET CLARINET).

At the upper end of the range the limit is less clearly defined. Most tutors for the instrument give fingerings to *c''''* and some virtuosos are prepared to perform a 3rd or more higher, but many orchestral players would prefer to see nothing above *g'''*.

The compass of the clarinet has long been commonly divided into four registers: chalumeau, throat, clarinet and extreme. The chalumeau register corresponds roughly to the range of the former CHALUMEAU, from the lowest note of the instrument to about *g'* (produced with all fingers and left thumb removed). The clarinet register, which mainly comprises the (overblown) 12ths above this series, from *b'* to *c'''*, has also been called the 'clarion' or 'clarino' register (Walther, discussing the clarinet in 1732, wrote that it 'sounded from afar rather like a trumpet'). The chalumeau and clarinet registers are separated by a region of slightly less interesting timbre, the throat register (also called 'break' or 'intermediate'). The chalumeau register is tonally the most distinctive, being characterized by a marked predominance of odd-numbered partials in the tone, which is often described as 'hollow'.

In the extreme (or acute) register the relationship between fingering and the note produced becomes progressively less obvious. From *c♯'''* to *f'''* the notes can be seen as 5th harmonics of corresponding fingerings from *a* to *c♯'* in the chalumeau; above this point a large range of possible fingerings becomes available, and the lips are as important as the fingers in achieving a particular note.

In the manufacture of clarinets the chief difficulty lies in the maintenance of precise 12ths between the chalumeau and clarinet registers. The width of these 12ths is controlled mainly by the cones at the top and bottom of the bore. Intonation within each register may be refined by subtle alterations to the tone-hole size, and by undercutting or 'fraising' the tone holes.

At the bottom of the bore there is a transition from a cylinder to the widely flaring cone of the bell. In early clarinets, and almost to the end of the 18th century, the transition was rather sharp and was situated below the lowest tone hole. By the first quarter of the 19th century makers, especially in France, were controlling intonation by making a conical section as far up as the fourth hole above the bell, using different reamers to produce the desired effect. There is still appreciable variation in the length and extremity of this cone among instruments of different manufacture.

At the top of the clarinet, the shape of the mouthpiece bore, the barrel and the top few centimetres of the body can all be used to control intonation. In the earliest clarinets there appears to be a slight contraction in the upper part of the bore leading to the mouthpiece (this in instruments where mouthpiece and barrel are not separate entities). Such late 18th-century instruments as survive in good condition seem to be purely cylindrical right to the mouthpiece tone chamber. By the beginning of the 19th century there were several different traditions for coping with difficulties in this region. In Dresden, for example Grenser apparently evolved the rather short barrel with a bore over a millimetre wider than that of the body of the instrument, and with a fairly sharp gradation in the top tenon of the body. French instruments (with a much longer barrel) seem to have had a rather less extreme variation in the region, while in England (where the mouthpiece carried a very long tenon) the bore seems to have remained cylindrical, as in the earlier clarinets. The mouthpieces and barrels of extant early clarinets are so often missing or damaged that it is difficult to make confident statements about the evolution of this part of the bore.

4. ORGANOLOGICAL HISTORY.

(i) Early history. The invention of the clarinet, about the beginning of the 18th century, is usually ascribed to Johann Christoph Denner of Nuremberg, an excellent woodwind maker whose fame would be assured even without the invention of the clarinet to his credit. The details of its early history have been confused through widespread uncertainty as to what exactly constitutes a clarinet, as distinct from a chalumeau, in the interval when the two instruments co-existed. However, the musical difference between the two seems quite clear. The clarinet was designed to operate in the clarinet register (and later, above it); it was rather unsatisfactory in the chalumeau register. The chalumeau, on the other hand, was designed to have a good chalumeau register and to rise to the clarinet register scarcely if at all. Whether composers actually used the names consistently in this sense is a question on which there is considerable room for speculation. However, it is clear that the single innovation which would constitute 'inventing' the clarinet is the devising of the 'speaker key', the key operated by the left thumb, which opens a small hole some way up the bore, causing the instrument to sound easily the 12ths of the notes in the chalumeau register. Who invented this is not known for certain. The well-known instrument by J.C. Denner in Munich (Bayerisches Nationalmuseum 136.Mu.K20; fig.4*a*) is not a clarinet but a chalumeau. The status of an incomplete three-key instrument bearing his mark at the University of California, Berkeley is uncertain. Three clarinets by his son, Jacob Denner, are known to be extant. The earliest known Nuremberg records of the clarinet date from 1710 when Jacob Denner made a quotation which included prices for both clarinets and chalumeaux in a total of 23 woodwind.

Of the three clarinets by Jacob Denner mentioned (Staatliche Hochschule für Musik und Darstellende Kunst, Berlin; Brussels Conservatory; Germanisches Nationalmuseum, Nuremberg, fig.4*b*), all have two keys; two are pitched in C and one is in D. Two more in D have been missing from Nuremberg since World War II. Denner clarinets are characterized by a large bore – about that of a modern B♭ clarinet – and as wide a mouthpiece. Later in the century instruments of D pitch were built with a smaller bore, favouring the higher part of the range, and with a very much narrower mouthpiece, for example the



4. 18th-century clarinets: (a) chalumeau by Johann Christoph Denner, Nuremberg, c1700; (b) with two keys, in D, by Jacob Denner, Nuremberg, c1730; (c) with two keys, in D, by Zencker, Adorf; (d) with three keys, in C, by R. Baur, Vienna, c1760; (e) with four keys, in A, by G.-A. Rottenburgh (ii), Brussels, c1760; (f) with five keys, in C, by John Hale, London, c1785 ((a) Bayerisches Nationalmuseum, Munich; (b)–(d) Germanisches Nationalmuseum, Nuremberg; (e), (f) private collection)

instrument by Zencker (fig.4*c*). The attribution of any improvements to the clarinet during the 18th century to particular individuals is unsubstantiated, and the extant, good instruments from this period are at present poorly documented.

The bottom note of the two-key instrument was *f*. If the hole for the right fourth finger on the foot joint was doubled, opening one of the holes would yield an *f*♯, from which point an ascending chromatic sequence of acceptable quality might have been obtainable, with the assistance of liberal 'lipping', to *g*′ (all fingers off). Opening the front key would give *a*′, and opening the rear in addition *b*♭′ or *b*♮′. A key for *g*♯′ was added only at the beginning of the 19th century, but early tutors refer to the speaker key as the *g*♯′ key; opening the speaker key alone could produce a *g*♯′, though it is not known from when this practice dates. The early fingering chart by Majer (B1732) gives no *g*♯′, but the chart is somewhat curious and may well be unreliable, at least as far as expert clarinet playing is concerned.

From *c*″ onwards, a chromatic sequence (rather better in tune) would be obtained by repeating the same series of fingerings with the speaker key open. The concertos by J.M. Molter for D clarinet go up to *g*‴, and there is no particular difficulty in fingering the two-key clarinet that high. The *b*′ at the break is difficult: it could not have been satisfactorily obtained either by lipping down the *c*″ or by lipping up the *b*♭′. Molter, significantly, did not use that note.

The next technical development was the addition of an extended bell and a third, open-standing key which extended the range downwards a semitone and, more importantly, provided the missing *b*′ at the bottom of the clarinet register. Fig. 4*d* shows a fine three-key clarinet by R. Baur of Vienna. The third key was operated by the thumb of the lower hand. There are two alternative holes (not twinned) for the lower-hand fourth finger, so that the instrument was playable with right or left hand uppermost. The unwanted hole would have been filled with wax or with a peg. The bore is about 13·5 mm, and the instrument plays well to *g*‴. A pair of clarinettes d'amour in Vienna by the same maker, and of similar construction, testify to the next step in the clarinet's history. On these instruments an extra section has been added to the thumb-key by another maker or repairer so that, when the foot joint is turned around, the key is within reach of the left-hand fourth finger. The redundant hole is now at the rear, and may be permanently blocked.

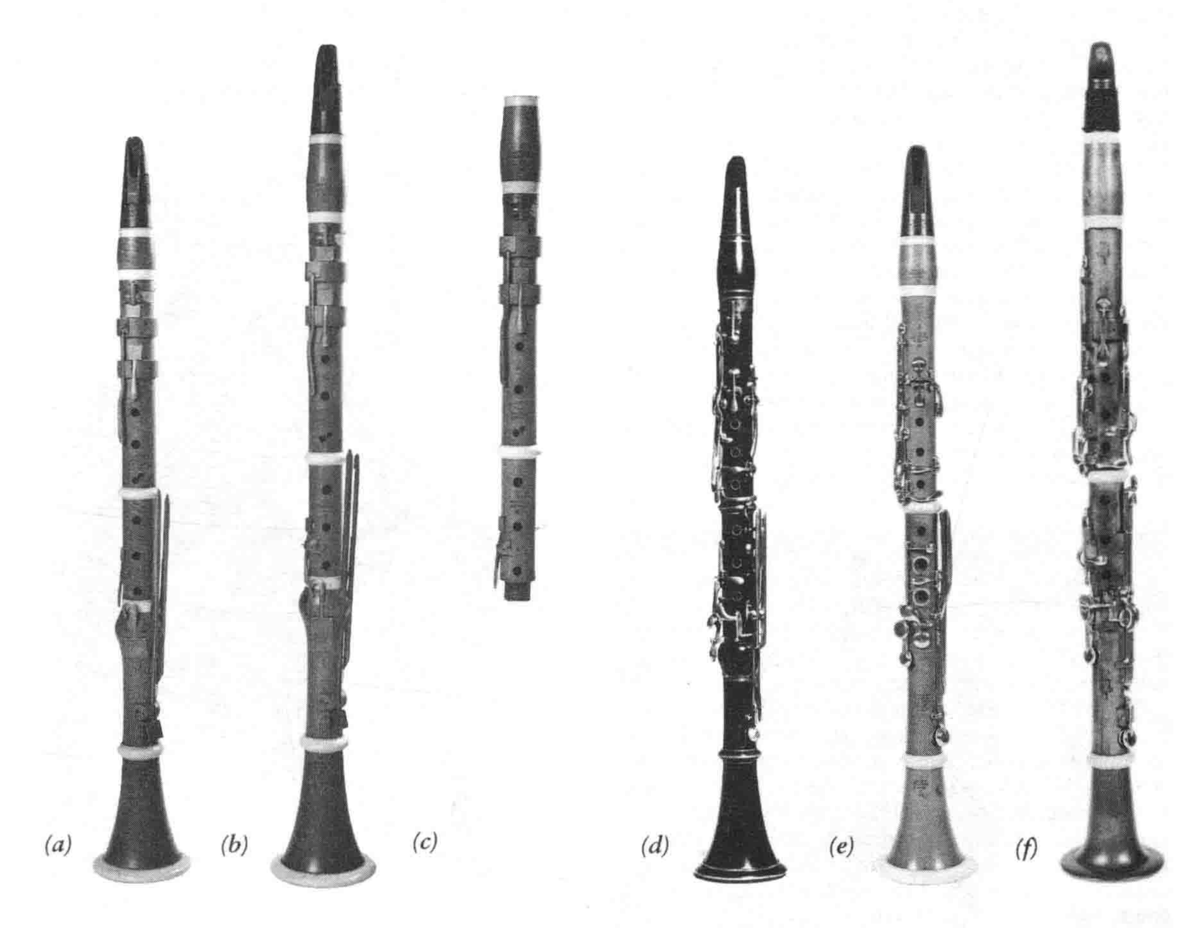
A fourth key to provide *a*♭ and *e*♭″ was also added about the middle of the 18th century by some makers (fig.4*e*). A number of clarinettes d'amour had a 'fish tail' key for those notes, thus retaining the option of right or left hand uppermost (e.g. Nuremberg, Germanisches Nationalmuseum, MIR 761), but by this time the tradition of left hand uppermost was becoming established. A fifth

key, for *f♯* and *c♯''*, completed the clarinet in the form in which it first achieved widespread use in the last quarter of the 18th century. (In France the *f♯/c♯''* key was added earlier than the *a♭/e♭''* key.) Fig.4*f* shows such an instrument, with the type of keywork available to the average musician playing the clarinet in Classical symphonies etc. as well as in the popular wind bands of central Europe, and in military bands, where the clarinet became firmly established well before the end of the 18th century.

By this time the roots of the different characteristics of the clarinet in various parts of Europe can be discerned, although comparisons are hampered by the lack of dated specimens. It is only for developments in England that a detailed history of the instrument has been written for the last quarter of the 18th century; there, curiously, it appears that the five-key clarinet had entirely supplanted more primitive versions by 1770, whereas on the Continent even distinguished and innovating makers such as August Grenser were making four-key instruments later than this. The mouthpiece and barrel had still not been separated. In England the separation seems to have been introduced from about 1785 in order to provide a long tuning-slide; elsewhere, the separation may have occurred about the same time, but as only a short tenon was provided the motive is unclear.

Clarinets in C and B♭ are particularly abundant from this period. For orchestral use the almost universal custom, at least in continental Europe, was to use alternative top joints (*pièces de rechange*) for B♭ and A (fig. 5*a*). Where a B♮ instrument was needed an alternative joint would be added to the C clarinet, and (less commonly) alternative pieces were available to lower an E♭ clarinet to D. Although not an ideal procedure, it was a convenient compromise. The most expensive piece of the instrument is the lowest part, with thicker wood (for the bell) and three keys. The inconvenience of providing a clarinet in A is greatly mitigated if all that need be substituted are the two middle joints. (An English instrument by Astor in the Bate Collection, Oxford, with alternative pieces for C, B♭ and A, if genuine, can hardly have been acceptable with respect to intonation.)

Instruments of this type are generally excellent in the clarinet register but possess serious weaknesses in the chalumeau register. The cross-fingered *c♯'* and *e♭'* are particularly unsatisfactory, although a skilled player with a good instrument could produce the whole chromatic range. Trills, though regarded as rather important and invariably enumerated in full in instrumental tutors of the 19th century, were available only on a few notes. In England, at least, the next key to be added to the instrument (just before 1790) was a trill key *a'/b'*, and



5. 19th-century clarinets: (a) with seven keys, in C and B♭ (and pièce de rechange for conversion to A), by J.F. Simiot, Lyons, patented 1808; (b) with 19 keys, in B♭ (pièce de rechange for A not shown), by J.F. Simiot, Lyons, 1827; (c) with 12 keys and two rings, in C, by Piatet et Benoit, Lyons, c1840; (d) with 15 keys, in A, by J.W. Horak, Prague, second half of the 19th century ((b) Rendall Collection, Edinburgh University Collection of Historic Musical Instruments; remainder private collection)

into the 19th century additional keys were widely regarded primarily as aids to trilling.

The English instruments of the late 18th century were probably tonally similar to continental instruments of two or more decades earlier. The Bohemian clarinet of Mozart's time had already evolved somewhat further than in other countries. From the mechanical point of view we find a sixth key was known to Jan Karel Rohn as early as 1768 when his *Nomenclator artifex, et mechanismus* was published in Prague. Thus the developments made by Stadler and Lotz may well have built on something somewhat more advanced than the five-key clarinet. From the tonal point of view, the rather larger tone holes in the Bohemian clarinets, especially at the lower end of the instrument, led to a fuller tone in the chalumeau register that was exploited more effectively by Mozart than by his predecessors.

Much significant innovation took place around the first decade of the 19th century, most noticeably the addition of more keys. In France, Xavier Lefèvre is credited with the invention, about 1790, of a sixth key, the cross *c*♯′/*g*♯″ for the left fourth finger. It seems highly probable that players elsewhere had added this key independently at about the same time or earlier; it required much less imagination than the bold downward extension of range conceived by Anton Stadler (*see* BASSET CLARINET). Simiot of Lyons is credited with the next innovations in France; fig.*5a* shows his 1808 model. With a 15 mm bore and relatively large tone holes, this instrument has an excellent tone throughout its range. Whereas much of the innovation at this time consisted merely in the random addition of poorly placed and mechanically inefficient keys, Simiot's improvements testify to a fine maker with a really inventive mind: an ingenious mechanism for opening a speaker-hole at the front of the instrument, where it is less susceptible to blockage by water; a brass tube in the left thumb-hole for the same purpose; a tuning-slide of thin brass between the barrel and the body; a mark indicating the position to which the bell should be drawn out when using the A *pièce de rechange*. The side key on the lower joint, giving a good *b* in the chalumeau register, and hence a good G major arpeggio, is a particularly important addition. The same maker was responsible for what is arguably the finest surviving clarinet from the first half of the 19th century, in the Rendall collection (fig.*5b*).

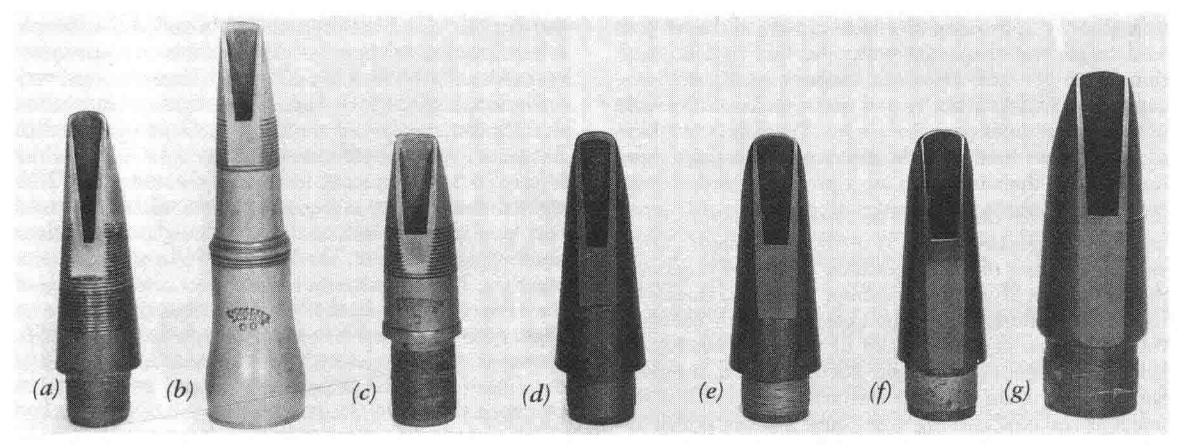
The most influential player at this time was Iwan Müller, who initiated developments first in Vienna and later in Paris. Müller's famous tutor (B1825, dedicated to George IV) illustrates a clarinet with 13 keys, two of which had extra levers to be operated by the right thumb. He had an enormous influence, and the 13-key instrument (later, with the ring-keys or *brille* added by Sax) became the standard instrument for most clarinettists until the early part of the 20th century. Müller's ideas were taken up in England, where Thomas Lindsay Willman also recommended two thumb-branches. These, however, are clumsy and difficult to operate; few instruments with them survive. Again it was Simiot who devised a practical key for the right (weight-bearing) thumb, a hinge that can be activated without taking weight off the thumb. Simiot's thumb-key had the added advantage of being operable in conjunction with a thumb-rest.

(ii) The mouthpiece and reed. Study of the development of the reed and mouthpiece is hampered by the surprisingly small number of good clarinets in public collections which possess a demonstrably, or even possibly, original mouthpiece. The most important development in playing technique since the 18th century has been the gradual transition from a style of playing with the reed on the upper lip to the present, almost universal, style of playing with the reed on the lower lip. If one is to judge from the positioning of the maker's stamp on the mouthpiece, by far the majority of instruments made during the first half of the 19th century were intended to be played reed uppermost. However, as there was no demonstrable change in mouthpiece design or even in the shape of the lay to accompany the change of playing style, it is impossible to say which instruments were actually used reed uppermost.

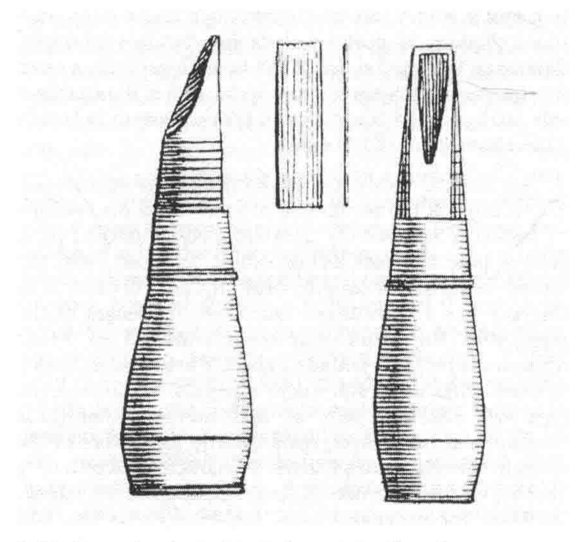
The earliest text to recommend that the reed should be placed on the lower lip is the little-known one by Berg (B1782). Müller's tutor makes a similar recommendation. J.G.H. Backofen (B2/1824) noted that about 50% of players at that time used each method. The Paris Conservatoire changed officially to reed-below in 1831. Willman, in England, retained the reed-uppermost style (fig.6) to the end of his life (1840) and it is likely that in England this remained the more common style through the first half of the century. Fig.7 compares typical mouthpieces from France, England and Germany at this time with the late 19th-century French/Belgian style which spread in association with the Albert and later the Boehm clarinets of Louis-August Buffet. The early mouthpieces had tapered profiles and rather narrow slots, and they carried narrow, rather short reeds. (Indeed, in England



6. Thomas Lindsay Willman: lithograph from his 'A Complete Instruction Book for the Clarinet' (London, 1825); note the lever for the right thumb, and that Willman played with the reed on his upper lip



7. *Clarinet mouthpieces: (a) by G.-A.-J. Rottenburg, Brussels, c1760 (slot was similar to fig.8, but has been modified); (b) by T. Collier, London, c1780 (mouthpiece integral with barrel); (c) by W. Milhouse, London, c1800 (long tenon found only on English clarinets of that time); (d) unnamed, German, c1820; (e) by Piatet et Benoit, Lyons, c1850 (typical German and French examples of the early 19th century); (f) by E.J. Albert, Brussels, c1900 (similar to the modern mouthpiece, with wide slot, narrow rails and tip, and curved lay); (g) by Wilhelm Heckel, Biebrich am Rhein, c1930 (for a bass clarinet); (a)–(d) and (g) designed for reed tied on with twine*



8. *Clarinet reed and mouthpiece (front view and profile): engraving from Diderot and D'Alembert's 'L'encyclopédie' (1751–65)*

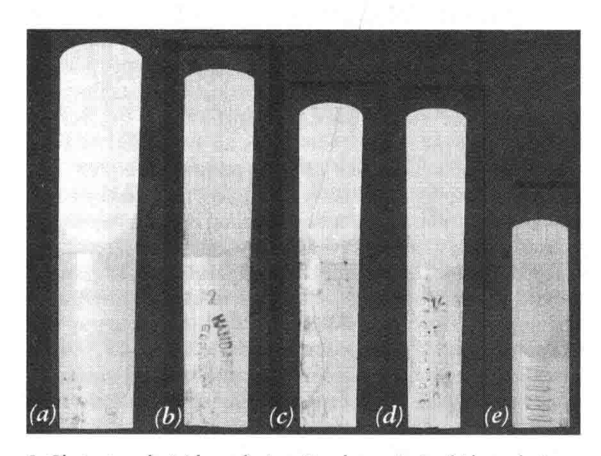
particularly the length of table on which the reed could be tied was inconveniently short.) Accompanying the gradual widening of the slot, the tapering of the upper side towards the tip became less acute, and the upper side became more rounded in cross-section (fig.7*a* shows a typical wedge shape that disappeared before 1800). The Viennese mouthpiece, throughout the century, retained a narrower slot than did the English or French. (Fig.8 shows an 18th-century French mouthpiece.)

The metal screw ligature invented by Müller was introduced near the beginning of the 19th century, although most mouthpieces were styled for tying until about 1850 (in Germany the metal ligature is still unpopular). Even then, they were at first made with a step at the bottom of a short length of table, limiting the length of reed to about 5·5 cm, though soon afterwards the table was taken right down the length of the mouthpiece and longer reeds were used.

Mouthpieces in early clarinets were regarded as the top section of the instrument rather than as separate entities, and were made of the same wood as the rest of the instrument (box or fruitwood). As soon as the concept of a separate mouthpiece became established, makers started using more resistant materials so as to reduce the effect of moisture on the shape of the lay. Harder woods were tried, and some (for example Simon Hermstedt) made their lays of metal; other makers constructed mouthpieces of ivory, glass, metal etc. Ebonite was introduced only in the last quarter of the 19th century, and by the mid-20th century was almost universal. Today plastics are also widely used.

Little research has been done on the vital shape of the lay. Perhaps the only safe generalization to be made is that until well into the 20th century there was very little curvature on the lay at the tip end.

A few early reeds exist, distributed among various collections. Remarkably, a reed which may date from the time of the instrument's use survives with one Jacob Denner clarinet (see fig.4*b* above). To modern eyes it is extraordinarily wide (as is the mouthpiece) and thick; this is consistent with the earliest instructions for reed making, which show no tapering of the thickness of the reed towards the tip. Fig.9*e* shows a typical early 19th-century



9. *Clarinet reeds: (a) bass clarinet, Vandoren, Paris; (b) bass clarinet, German; (c) clarinet, Vandoren, Paris; (d) clarinet, German; (e) clarinet, English, c1840*

English reed, approximating more closely to the modern reed in general shape. Interestingly, this reed is much thinner at the heel than are modern reeds, with the consequence that the active part of the reed includes some of the harder outer part of the cane. Possibly it would as a result have been a little more water-resistant, and longer-lived, than a modern mass-produced reed.

(iii) The Boehm clarinet. The clarinet known today in the English-speaking world as the Boehm-system clarinet was the product of a collaboration (*c*1839–43) between the clarinettist Hyacinthe Eléonore Klosé and the maker L-A. Buffet . Buffet had some experience with Theobald Boehm's flutes and used some of the same mechanical principles in the new clarinet. Boehm himself, however, had nothing to do with the clarinet's design and it was not constructed according to the same acoustical ideals as the flute; in fact the inherent mechanical difficulties in making a satisfactory clarinet have largely dissuaded makers from attempting to mould the clarinet to an acoustical ideal.

The new clarinet was named *clarinette à anneaux mobiles* and it was the ring-keys (*brille*; as in the early Boehm flutes) that overcame the chief mechanical difficulties. About the same time (*c*1840), Adolphe Sax also used ring-keys to improve the clarinet. The difference between the two approaches was that Sax used rings to improve the Müller clarinet while retaining the same system of fingering, whereas Klosé used them to eliminate the limitation of cross-fingering altogether. On clarinets with Sax's rings, with the left-hand holes closed, closing the right-hand first finger-hole produced a good *b*♮, and the first and third together a good *b*♭. Klosé achieved a good *b*♭ with the first finger alone and a good *b*♮ with the second; analogous changes are made on the upper joint.

Buffet is credited with the introduction of the needle spring now used for all keys other than those with extremely short pivoting axles. Interestingly, virtually the only immediately detectable mechanical difference between his earliest instruments and those made today is an increase in the number of these needle springs (from four in the earliest example known to 11 in a typical modern instrument). Acoustically, the chief change has been a slight reduction in hole size. A few of the tone holes on the first Boehm clarinets were excessively large, perhaps through the influence of the Boehm flute in which large holes were regarded as an ideal.

The only modification of Klosé's clarinet that has wide currency is the so-called 'Full Boehm', which incorporates four improvements: a seventh ring, adding a cross-fingered *e*♭′/*b*♭″ to the range (this was introduced by Buffet-Crampon in the 1870s, based on an invention of Paul Goumas); an 'articulated' *c*♯′/*g*♯″, permitting a *b*/*c*♯′ and *f*♯″/*g*♯″ trill to be made perfectly; an *e*♭, required by some composers, and convenient in enabling A clarinet parts to be transposed at sight on the B♭ instrument; an alternative *a*♭/*e*♭″ lever for the left-hand fourth finger, slightly easing certain kinds of passage. The Full Boehm is noticeably heavier than the 'plain' Boehm but is nonetheless popular in some quarters, and especially in Italy. In the 1970s two modifications to the Boehm system attracted sufficient interest to have become available commercially: the Mazzeo system (see Mazzeo, D1980) and the McIntyre system. For several years after the appearance of the Klosé- or Boehm-system clarinets, makers continued to experiment with improvements to Müller's system, and instruments using that system (often called the 'Simple system') remained popular. Müller- system instruments manufactured by Eugène Albert of Brussels were very well made and allegedly had a better tone and intonation than Boehm models of the time. In Germany Heinrich Baermann encouraged development and Oscar Oehler improved the instrument further; at the end of the 20th century the majority of German players still used a model very similar to Oehler's final one, although modifications continued to be made. The Schmidt-Kolbe system instrument (fig.2*b*) represents one of the later developments of the Oehler system. In the late 20th century there was a slight revival of interest in the Oehler system in the USA. However, in countries such as Switzerland, Slovakia and the Czech Republic it had lost ground to the Boehm system, although in Germany it was still difficult to find employment with a Boehm-system clarinet. Although the Oehler system is undoubtedly less satisfactory for ease of fingering, and is not so well designed from an engineering point of view, it offers very significant advantages in terms of tone and intonation. Carl Baermann's treatise (B1864–75), the most comprehensive of the 19th century, is useful for this instrument although there have been some changes in practice since his day (for example, Baermann favoured sliding a left-hand finger on to a cross key on the instrument's upper joint, rather than using a side key). A good tutor for the Oehler system is Jettel's *Klarinettenschule* (B1949–50).

5. Acoustics, mode of operation and fingering. The clarinet is unique among modern wind instruments in behaving acoustically as a stopped cylindrical pipe. Such a pipe has two distinguishing features. First, the lowest frequency of sound vibration that will cause it to resonate has a wavelength four times the length of the pipe, with the result that the clarinet in its lower (chalumeau) register sounds an octave lower than do flute or oboe notes using equivalent pipe-lengths. Second, the pipe will resonate only at odd harmonics of these fundamental resonances; consequently the timbre of the notes in the chalumeau register is characterized by a near absence of even harmonics, and, because the resonances available for overblowing to higher registers are odd harmonics of the notes in the chalumeau register, a rather more complex fingering system than for other woodwind instruments is required, particularly to bridge the 12th instead of the usual octave at the first overblowing level.

Like other woodwind instruments, the clarinet operates as a coupled system, the coupling being between the resonating air column, whose resonant frequency is determined by the configuration of closed and open finger-holes, and the reed-lip complex. The latter also acts as a valve, admitting energy from the player's higher-pressure mouth cavity. In loud playing, the reed closes the end of the tube completely for part of each cycle of vibration, while in very quiet playing the tip of the reed oscillates almost sinusoidally without contacting the tip of the mouthpiece at all. In such a coupled system, energy must be fed in at the appropriate part of each cycle for the vibration in the tube to be sustained. For this to occur, the natural frequency of the reed-lip system must be higher than the frequency at which the whole system is vibrating. This means that, even if the correct fingering is selected for a very high note, the note can be produced only if the lips are able to control the reed so that its natural vibrating frequency is high enough: the player

achieves this control mainly by his or her ability to vary the position on the lay where the reed makes contact, thus varying the length of reed that is actually vibrating. The stiffness or strength of the reed selected by the player is also important, since it determines the restoring forces acting when a particular length of reed is in operation. The strength of the reed also determines the amount of muscular effort needed to keep it in a particular configuration. A soft reed may be less tiring to use, and may respond well in the lower part of the instrument's range, but there may be no position on the lay which enables it to produce the highest notes. (The acoustics of the clarinet, and especially the operation of the reed, have been discussed in some detail by Worman, C1971.)

As the (B♭) clarinet plays successive semitones from *f* (sounding *e♭* = 156) to *b♭′* (sounding *a♭′* = 415), the distance from the tip of the mouthpiece to the highest open hole is diminished from 54 to 16 cm. Free-air wavelengths for these frequencies extend from 221 to 83 cm at room temperature. The discrepancy between the air-column lengths, and one quarter of the corresponding free-air wavelengths, is due to several factors: the mouthpiece is not a continuation of the cylindrical bore of the instrument, neither is it completely closed; the tone hole defining the lower end of the resonating air column is rather small in relation to the bore of the tube; the bore as a whole is not smooth, but is punctuated at irregular intervals by the closed tone holes, each of which constitutes a bump in the bore with a slightly absorbent surface (the pad); and the air in the instrument is warmed above room temperature, and moistened, by the player's breath. Taking these factors into account, a satisfactory relationship between fingering and note produced may be evolved. For each fingering in this part of the range, the acoustic behaviour of the instrument may be understood by obtaining a resonance curve (see Backus, C1969, 2/1977, and ACOUSTICS, §IV). In addition to the resonance which determines the fundamental sounding frequency, well-marked resonances around its 3rd and 5th harmonics are present. When the instrument is sounded, these harmonics in particular, of the many generated by the reed, excite the air column to resonance and so are particularly prominent in the tone-colour of the clarinet. Although the 2nd and 4th harmonics are also generated they are scarcely perceptible since they do not coincide with any resonance in the air column.

The operation of the speaker key (or register key) may be understood as follows: when it is opened the lowest resonance is a broad, low resonance associated with the distance from the mouthpiece to the open speaker-key hole. Because this is a very small hole, with no venting from nearby holes, it is difficult or impossible to induce the air column to resonate at this frequency. The next resonance is a sharp one at the same frequency as the second resonance which was present before the speaker key was opened, that is to say at the 3rd harmonic of the note previously sounded (a 12th above). It is at this frequency that the air column resonates freely. When the instrument is sounding in this mode (the clarinet register), the disposition of higher resonances is not particularly important, and consequently the tone does not possess the same distinctive quality as that of the chalumeau register. Both odd and even partials are present.

Analysis of the fingering for higher notes is not particularly illuminating, although some of the fingerings may be easily comprehended in terms of 5th and higher harmonics of equivalents in the chalumeau register.

Although the predominance of odd harmonics in the chalumeau register tone is quite different from the tonal spectrum of any other instrument, it is hardly sufficient to explain all the characteristics of clarinet tone. Work by Benade and his colleagues has shown that the most important feature in determining the tone of the clarinet is the cut-off frequency. In a clarinet tube there is a marked drop in resonance at about 1500 cycles per second, the so-called cut-off frequency. That figure is determined primarily by the array of open holes which radiate the sound or, when all holes are closed, by the design of the bell. Although this observation does not have any immediate meaning for a non-physicist, it explains certain features of clarinet tone that could not be comprehended by simple analogies with stopped organ pipes. In particular it is easy to perceive that the pre-Boehm clarinet, with rather small tone holes spaced about 2 cm apart, should have very different characteristics from the Boehm instrument carrying tone holes every centimetre or so. The lesser tonal differences between the modern German-system clarinet and the Boehm can be explained on a similar basis. Both the tone of particular notes, and the intonation in moving between registers, are critically dependent on the exact relationship between the resonances. If the second prominent resonance is not exactly a 12th above the fundamental, the resonance will not be adequately excited by the relevant partial in the reed motion, resulting in a duller tone. Moreover when the lower resonance is shifted by opening the speaker key, the instrument will rise to a note in the clarinet register not exactly a 12th higher. The maker has two means of combatting such deficiencies. Deficiencies affecting only a single note can be tackled by adjusting the shape of the tone hole – most commonly by fraising, or undercutting, the hole. Deficiencies affecting several adjacent notes may be tackled by subtle adjustments to the bore. In most modern clarinets the bore widens out in the lower joint towards the bell, and in many there is also an expansion towards the mouthpiece. In both these regions skilled makers can exercise a substantial amount of control over the final characteristics of the clarinet (see Gibson, C1994). Many early clarinets have suffered a contraction at the tenons resulting from the effects of excessive pressure and moisture on the wood over long periods, and cannot function satisfactorily unless the bore is restored to its original dimensions.

6. MUSICAL HISTORY.

(i) The 18th century. The earliest mention of the clarinet by that name is in an order dated 1710 for a pair of clarinets (along with oboes, flutes and chalumeaux) from the maker Jacob Denner of Nuremberg. The earliest music written for the clarinet has been investigated by Rice (D1992). Two anonymous collections of airs for pairs of chalumeaux, trumpets, oboes, violins, flutes, clarinets or horns were advertised in Amsterdam between 1712 and 1715. Vivaldi may have used the B♭ clarinet as early as 1716, in *Juditha triumphans*, although other interpretations are possible for the 'clareni' specified. Certainly he used the instrument somewhat later in the concertos p73/RV560, p74/RV559 and p84/RV556, writing genuine clarinet parts ranging from *g* to *c‴*, suitable for the two-key C clarinet (the note *b′* does not appear).

In the 1740s J.M. Molter composed six concertos for the D clarinet which exploited the clarinet and acute registers fully, extending to g‴ and scarcely exploring the chalumeau at all apart from passages where leaps between chalumeau and clarinet registers (such as Mozart and subsequent composers exploited so effectively) appear, perhaps for the first time. The narrowing of bore and mouthpiece exemplified by the contrast between instruments by Denner and Zencker (fig.4 above) must have contributed to the ease with which such a high-lying part could be played. Apart from the questionable 'clareni' mentioned above, all the established early clarinet parts are suitable for two-key instruments in C or D, consistent with surviving instruments. It is possible that the lower-pitched clarinets in B♭ and A that are standard today did not appear before about 1750.

In 1765 F.X. Pokorny composed an interesting pair of concertos, in E♭ for 'first clarinet' and in B♭ for 'second clarinet'. The 'second' player would have needed great expertise to produce satisfactory intonation in the chalumeau register; plainly the concerto in B♭ was composed for a specialist in this part of the instrument's range. It seems not unlikely that he would have had an instrument adjusted to provide good intonation in the chalumeau register as a primary desideratum.

Handel seems to have written at least twice for the clarinet. The Overture in D for two clarinets and horn is in the Fitzwilliam Museum, Cambridge (if a complete piece, this may have been written for 'Mr Charles, his wife and son', as suggested by Weston, D1971); he also used two chalumeaux in the opera *Riccardo Primo* (1727), and a later copy (*c*1744–5) of the opera *Tamerlano* (1724) shows the original cornett parts replaced by clarinets.

The clarinet came into widespread use only after the middle of the 18th century, although there is sporadic evidence of its use earlier. 'Mr Charles' appeared in Dublin in 1742 and in London, Edinburgh and elsewhere during the next two decades. He was a performer on both the clarinet and the chalumeau (as well as on his first instrument, the horn, and on the oboe d'amore). It is likely that his influence led to the spread of the clarinet in England. Although the earliest known English instrument is dated 1770, there is evidence that clarinets were being made and advertised for sale from the 1750s; in the list of Samuel Shaw-Helier's instruments is a pair of clarinets by Caleb Gedney, Thomas Stanesby (ii)'s successor. Two English players (Mr Habgood and Mr Pearson) performed in 1758. Burney reported favourably on what he deemed the first appearance of clarinets in the opera orchestra, in J.C. Bach's *Orione* (1763); Arne had already used them in the English operas *Thomas and Sally* (1760) and *Artaxerxes* (1762).

In France, the instrument was used in Rameau's *Zoroastre* (1749) and *Acante et Céphise* (1751). Gossec favoured the clarinet and was particularly responsible for its spread. There are no known French clarinets from this period, however; I. Scherer, maker of two-key clarinets, worked not in Paris, as was once believed, but in Bützbach. The 'Lutherie' section of the *Encyclopédie* of Diderot and D'Alembert describes and illustrates the two-key clarinet of the 1760s, and it is only in the supplement (1776) that a more elaborate instrument, with four keys, is similarly treated, with the writer also mentioning a clarinettist's having recently passed through Berlin with a six-key instrument.

The Mannheim orchestra deserves much of the credit for popularizing the orchestral use of the clarinet. It seems that there were two clarinettists in the orchestra from 1758, but if the attribution of a clarinet concerto to Johann Stamitz, who died in 1757, is correct, there must have been good players even earlier. Christian Cannabich, C.J. Toeschi and Carl Stamitz made fairly extensive use of clarinets in their orchestral writing, although in the 1760s the instrument is usually specified only as an alternative to flute, oboe or both. By the 1780s it had become widespread, although there certainly remained orchestras lacking in clarinets; Mozart's famous remark in a letter to his father after visiting Mannheim (1778) underlines this: 'Alas, if only we also had clarinets'.

Soon after this Mozart did have clarinets, played by Anton Stadler and his brother Johann. However, he had become acquainted with the instrument as early as 1764 in London, through copying C.F. Abel's Symphony op.7 no.6. His own first use of the instrument is in the Divertimento K 113 (strings, two clarinets and two horns), composed in 1771 in Milan. Here the clarinet parts are very straightforward, as would suit orchestral players of the time, suggesting a five-key instrument. The divertimentos K166/159*d* and K186/159*b* of 1773 are a little more demanding.

Mozart did not use the clarinet in the full orchestra until the 1780s and then only sparingly. *Idomeneo* requires clarinets in A, B♭, B and C and from then on every opera (except the fragment *Lo sposo deluso*) makes extensive use of the instrument. The Kyrie K341/368*a* is the only piece of church music using clarinets (in A; the Requiem uses two basset-horns). Of the symphonies, only the Paris K297/300*a* and K543 were composed with clarinet parts though they were later added to the Haffner K385 and to K550. Only three of the piano concertos (K482, 488 and 491) require clarinets.

The pieces by which Mozart changed the course of the clarinet's history are those composed for Anton Stadler: the so-called 'Kegelstatt Trio' k498 (for clarinet, viola and piano), the Quintet K581 and the Concerto K622. Obbligato parts for Stadler on both clarinet and basset-horn also occur in *La clemenza di Tito* (K621). Apart from the trio, these clarinet parts were all intended for Stadler's basset clarinet. The original solo part in the concerto frequently descended to *c*, and there are good reasons to suppose that the clarinet part in the quintet did so too (a contemporary manuscript, *A-Wn* 39981, shows notes available only on the basset clarinet). The part for B♭ clarinet in *La clemenza di Tito* descends to *c*. The trio has a relatively straightforward part with virtually all the melodic writing in the clarinet register, and only occasional arpeggios in the chalumeau. However, the other pieces, as well as the serenades K375, K388/384*a* and K361/370*a*, and the Quintet K452 for piano and wind, were clearly written for a clarinet possessing a full and satisfactory chalumeau register. It is this aspect in particular of Mozart's writing for the clarinet (and Stadler's playing of it) that is so important: from then on the clarinet was expected to be equally beautiful and fluent over the whole of its wide range.

Apart from Mozart's compositions, the majority of the extant clarinet music from this period to about 1790 is in the wind ensemble repertory, music written for the

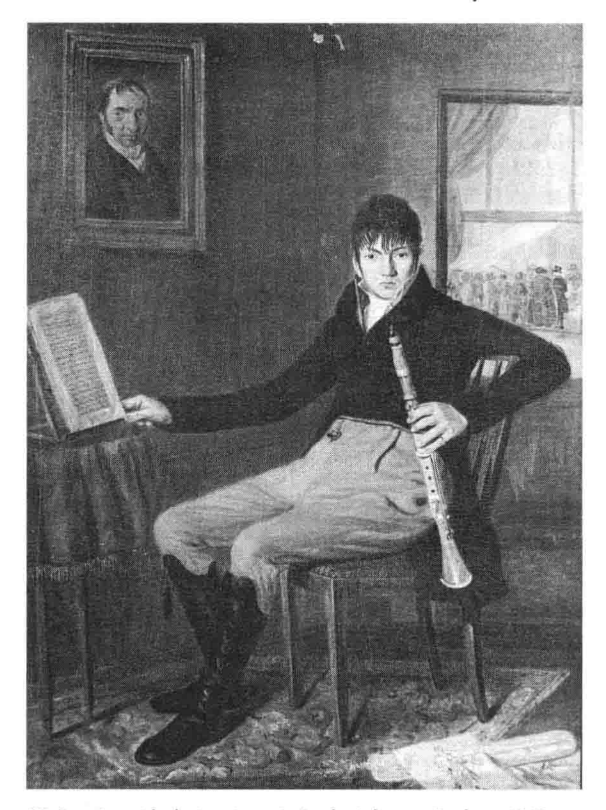
Harmoniemusik that was available to play at every large establishment in Europe. Many of these groups, prototypes of the military band in its developed form, contained clarinets from the 1750s, and indeed the clarinettists for many early orchestral performances were drawn from their ranks. In Prussia, Frederick the Great specified an octet of two each of clarinets, oboes, horns and bassoons in 1763, and at about the same time such a combination was established in France. In England the Royal Regiment of Artillery consisted in 1762 of eight men who were required (as is the modern military bandmaster) to be expert on a variety of instruments; the complement of instruments, provided by the regiment, included 'four hautbois or clarinets'. It would have been for such groups that the many wind octets, by Haydn, Rosetti (Rössler), Mysliveček, Krommer and innumerable others were written, as well as the more lasting pieces by Beethoven and the many occasional pieces for various combinations by Mozart.

Late 18th-century French composers often used the clarinet in chamber music for various combinations, and as a solo instrument in *symphonies concertantes*.

(ii) The 19th century. The most intense technical development of the clarinet came early in the 19th century. It coincided with the collaboration between Spohr and the clarinettist Hermstedt; with that between both Weber and Mendelssohn and the clarinettist Heinrich Baermann; and with the influences of Iwan Müller, T.L. Willman and the composer and player B.H. Crusell. Performance of Spohr's first concerto for clarinet was unthinkable without a clarinet with at least 13 keys, as Spohr explained in the introduction to the first edition in 1812. Spohr composed four clarinet concertos as well as several smaller pieces, all for Hermstedt. Weber composed his first clarinet concerto for Baermann in 1811, and later in the same year his second concerto. He wrote a number of other works for clarinet, including a quintet with strings (1815). Like Stadler with Mozart, these players drew from Weber and Spohr idiomatic writing exploiting the instrument's new possibilities.

In addition to those few who are immortalized through their influence on great composers, innumerable virtuoso clarinettists travelled through Europe: Kroll (D1965, Eng. trans., enlarged, 1968) lists over 50, with a large number of minor composers producing appropriate works for performance in varied circumstances in large and small towns. In addition to concertos (including double concertos such as that for two clarinets by Krommer), sets of variations and potpourris on popular operas were used to lighten the diet and give opportunity for additional virtuosity.

The clarinet was now a regular member of the orchestra, playing an important role in the wind section. Clarinets in C, B♭ and A were all frequently specified, the choice being determined primarily by the tonality of the piece. Although the virtuosos equipped themselves with instruments having additional keys, orchestral players probably played on five- or six-key clarinets for the symphonies of Beethoven and Schubert, and so preferred not to play in remote tonalities. However, the parts written now exploited the beauty of the clarinet as well as, or instead of, its brilliance. Whereas in Mannheim the clarinets had as often as not been silent in slow movements, now they stood an equal chance with the other woodwind when it came to a lyrical passage: a significant commentary on the instrument's development. Neat articulation, long elegant phrases, wide-ranging arpeggios and Alberti bass passages were required of them. Indeed the clarinet, together with the horns, became associated with a particularly romantic kind of expressive writing.



10. Interior with clarinettist: painting by Johannes Reekers, 1813 (Frans Halsmuseum, Haarlem)

Although the selection of an A, B♭ or C clarinet was made largely on the basis of key signature, it was about 1800 that the tone-colour of each instrument began to take on well-defined characteristics, and in particular that the tone of the C clarinet became rather distinct from that of the B♭. The warmth that the instrument now acquired, particularly but not exclusively in the chalumeau register, affected the C clarinet far less. To this extent, it is perhaps less valid to play C clarinet parts on the B♭ clarinet today than to play A clarinet parts on the B♭ instrument. The extent to which composers consciously exploited the distinction has not been seriously investigated, but a case in point is Schubert's use of a C clarinet in one movement of the Octet (1824), which cannot be justified solely in terms of key and must imply an intended change in timbre.

Until the time of Berlioz, higher-pitched clarinets than that in C did not reappear in the orchestra. The D clarinet had almost disappeared with the coming of clarinet specialists in the 1780s, although it had been the first instrument used both in the orchestra and in the military wind bands. By 1800 the expanded bands included clarinets in C and in high F; both Beethoven and Mendelssohn composed for the high F clarinet in their works for band, but not in orchestral music. Beethoven evidently imagined a highly competent player for the high F clarinet as the part rises to *a‴* and contains solo

passages. In the orchestra he does not extend the clarinet's range beyond *g'''*, and only rarely as high as that (as in the trio of the minuet in Symphony no.8).

In military bands clarinets in F and C were gradually replaced by those in E♭ and B♭ between about 1815 and 1825, so that when Berlioz turned his imagination to the clarinet group the high-pitched member he chose for the *Symphonie fantastique* (1830) was the E♭. In France, England and the USA the E♭ clarinet has since then been to a varying extent regarded as an available option to composers. East of France, clarinets in E♭ and D were specified with almost equal frequency; Strauss, Mahler, Stravinsky, Wagner and others expected the player to change from D to E♭ when his neighbour changed from A to B♭, plainly for convenience of key.

The situation with regard to the clarinet in C is also complicated by geographical factors. In England, few players seem to have retained C clarinets when the time came in the early 20th century to replace the old 'high-pitch' clarinets built to *a'* = 452 by a set built to *a'* = 440. Just about this time in Germany, Richard Strauss was exploiting the tonal difference between members of the clarinet family more meticulously than had anyone before; he used the C clarinet as a distinct sound to be contrasted with, alternately, the E♭ or D clarinets a little higher in pitch, and with the A or B♭ clarinets a little lower. Smetana and Dvořák are among the other composers whose use of the C clarinet is directed towards a different timbre, while it is quite clear from an examination of Dvořák's work that he alternated the instruments in A and B♭ for key convenience only, regarding them as identical in timbre.

Relatively few composers followed Mozart's lead in writing chamber music for the clarinet, although it continued to be used in Harmoniemusik. Beethoven supplied a Trio op.11 for clarinet, cello and piano, and used the instrument effectively in his Quintet op.16 for piano and wind instruments as well as in other works. Brahms made two major contributions to the repertory in his Trio op.114 for clarinet, cello and piano and his Quintet op.115 for clarinet and strings.

Among the earliest compositions for clarinet and piano were sonatas by Vanhal, Franz Danzi, Hoffmeister and Xavier Lefèvre. The first well-known piece in this genre was Weber's Grand Duo Concertant of 1815–16. Later in the century, Schumann composed three Phantasiestücke (op.73) and Brahms two substantial sonatas (op.120). Early in the 20th century came Reger's three sonatas op.49 nos.1 and 2 and op.107, Saint-Saëns's Sonata op.167 and Debussy's *Première rhapsodie* for clarinet and piano or orchestra.

During the 19th century gypsy musicians abetted the diffusion of various forms of the Western clarinet throughout eastern Europe, the Balkans and the Middle East. In Turkey, for example, E♭, B♭ and A clarinets were introduced into the palace band of Mahmud II (1808–39) and the low G instrument was particularly favoured for Turkish tunes (see Picken, E1975, p.511). The military band and the jazz band have since continued to carry the clarinet throughout the non-Western world.

(iii) The 20th century. As with other wind instruments, technical demands on the player increased considerably in the 20th century, first in orchestral parts, then in concertos and other solo and chamber works. The talents of specific players continued to encourage composers to extend the technique of the instrument. Notable in this connection are the clarinettists Aage Oxenvad (for whom Nielsen wrote his concerto), Benny Goodman (Bartók's *Contrasts* and concertos by Hindemith and Copland), Frederick Thurston (Bliss's quintet and various English concertos), Gervase de Peyer (Musgrave's concerto) and Alan Hacker (Peter Maxwell Davies's *Hymnos*). Some outstanding 20th-century chamber works, such as Schoenberg's *Pierrot lunaire* and Stravinsky's *The Soldier's Tale*, exploit the instrument's versatility and distinctive sound.

The B♭ clarinet once played a primary role in ragtime and jazz ensembles, although its significance waned greatly after about 1945, except in so-called traditional or Dixieland jazz. It is generally played with a wide vibrato and with distinctive glissandos and portamentos. The virtuoso achievements of early jazz clarinettists were considerable: Sidney Bechet drew high praise from Ansermet, and Benny Goodman, as mentioned above, was sought out by several composers. Other important jazz clarinettists include Jimmie Noone, PeeWee Russell, Artie Shaw, Barney Bigard, Woody Herman and Jimmy Giuffre. Extended 20th-century compositions using the clarinet in imitation of jazz include Gershwin's *Rhapsody in Blue*, Stravinsky's *Ebony Concerto* and Bernstein's *Prelude, Fugue and Riffs*. Music by such composers as Holst and Persichetti for the military or symphonic band (in which there are more clarinets than any other instrument) is also worthy of mention.

New attitudes to wind writing in general and the clarinet in particular were fostered by an increasing interest in sounds outside the instrument's normal spectrum and upward range. Flutter-tonguing (e.g. in Berg's Four Pieces op.5), glissandos (often used in jazz) and quarter-tones were used early in the trend, which came to include a full range of fingered microtones, many new variations of tone-colour (both of these using aspects of cross-fingering), and a hitherto unused phenomenon, MULTIPHONICS (Bartolozzi, B1967, and Heiss, B1968–9, represent first attempts to catalogue and classify the new techniques). The pioneering in multiphonics was done by a number of players but particularly important was the contribution of the clarinettist Detalmo Corneti, working with Bartolozzi (using a clarinet extended to *e*♭). They exploited the fact that by employing certain complex fingerings, usually involving the opening of holes in the tube at unorthodox places, it is possible to produce a number of different sounds simultaneously. It is often essential for the player to adopt an unusual embouchure. The resulting 'chords' consist of a number of upper partials, some out of tune, in groupings that are normally only discovered empirically. Because of the difficulty of fingering and blowing these chords, and their inherent instability and unreliability, players have been somewhat reluctant to use them to any great extent, and most composers lack the necessary technical knowledge to specify them. However, players such as Alan Hacker have done much towards making such techniques an important part of modern clarinet playing.

Historical clarinets began to receive attention from performers in the early 1970s, somewhat later than other instruments: before this time the use of period instruments had been focussed on the Baroque and earlier periods. In 1970 Alan Hacker founded The Music Party in order to explore the use of early clarinets in chamber music. Both he and Hans Rudolf Stalder recorded the concerto by

Johann Stamitz using 18th-century clarinets, and since then many other players including Hans Deinzer, Eric Hoeprich, Colin Lawson, Charles Neidlich, Antony Pay and Keith Puddy have performed and recorded using 18th- and 19th-century clarinets. In 1990 Keith Puddy recorded Brahms's two sonatas on the clarinets oin which Mühlfeld had first performed them, and by the late 1990s clarinettists were enriching their range of sound by using instruments from the 1920s and 30s in a historically informed manner.

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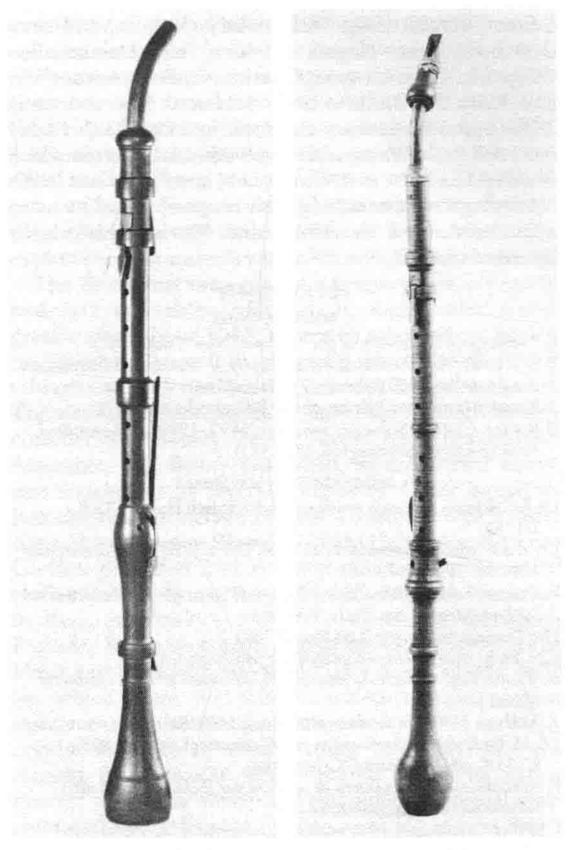
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JANET K. PAGE (I, 1–4), K.A. GOURLAY/ROGER BLENCH (I, 5), NICHOLAS SHACKLETON (II)

Clarinette d'amour. A late 18th-century member of the clarinet family (*see* CLARINET, §II, 1; it is classified as an AEROPHONE). It was usually pitched in A♭, G or F, and was distinguished by a globular or pear-shaped bell with a narrow opening (*Liebesfuss*). A fair proportion of surviving examples appear to be originally three-key instruments that have been modernized by the addition of an extra key or two. Some later instruments with five or more keys also survive, but very few were made after about 1810.

The early instruments usually had a short, curved brass crook between the mouthpiece and the body of the instrument. They were straight-bodied in contrast to contemporary basset-horns, which were curved. The history of the lower-pitched clarinets is poorly known but there exist a number of three-key examples, some of which probably date back to 1760 or even earlier. On the basis of surviving specimens their history cannot be separated from that of the clarinets in B♭ and A that appeared at about the same time. On the other hand the lack of surviving specimens does not exclude the possibility that such larger instruments, either as chalumeaux or as clarinets, existed throughout the 18th century.



Clarinettes d'amour: (a) by F. Lehner, German, c1760 (Städtisches Museum, Brunswick); (b) South German, c1760 (Germanisches Nationalmuseum, Nuremberg)

Very little music is known that explicitly specifies the clarinette d'amour, and it may be more appropriate to regard the term as making a visual distinction (recognizing that lower-pitched clarinets were built with globular bells) rather than a functional one. Early sources also use the name *douce clarinet* or simply clarinet in G. In his treatise of 1764 Valentin Roeser states that clarinets in G are rare because one can play in that key using clarinets of other sizes; on the other hand he commends the sweet tone of the instrument, and it is probably on that account that instruments were purchased. The earliest documented use of the instrument is Gossec's *Missa pro defunctis*, first performed in 1760.

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NICHOLAS SHACKLETON

Clarino [clairon, clarion etc.]. The high register of a trumpet; in its variant forms, the term also designates a kind of trumpet. During the 12th and 13th centuries 'clario', 'clarone' and 'clarasius' figure as instruments in glossaries, chronicles and similar writings, in some instances being equivalent to the 'tuba' (the long straight trumpet), but in others implying a different form. 'Claro' and 'clario' are derived from *clarus* (Lat.: 'clear', 'penetrating', 'loud', 'shrill'); 'clarasius' is also derived from

clarus, but the origin of the ending '-asius' is not certain. (Heyde's derivation from *classicum* has no philological support.) If a trumpet is made shorter and given a narrower bore, its tone will become clearer and more penetrating. Thus 'claro' etc. may have been shorter than the tuba, a hypothesis contradicted, however, in many sources. The precise meaning of these terms may never be understood completely.

From the medieval Latin *clario* and *claro*, the French form 'claron' was developed, and in the 14th century such forms as 'clairin', 'clarin', 'clerain', 'clerin', 'clairon' (with the diminutives 'claroncel', 'claronchiel' etc.) began to appear. 'Clairon' became the most common of these. Very often clairon and trompette (or the like) are mentioned in pairs, suggesting two distinct instrument forms. In 1468, for example, Margaret of York was greeted 'à son de trompes et de clarons'. Since pictorial sources from the same period show trumpets of different sizes, long and short, zigzag and straight, it is possible that the short forms were in fact the clairon etc., as they must have given the most penetrating and shrill sound. In 1606 Nicot wrote that the clairon formerly served as a treble to a group of trumpets and had a narrower bore, but it now meant the high notes on the trumpet (any trumpet). From 1822 the clairon was a conical-bore instrument in the French army, related to the flugelhorn but with a narrower mouthpipe; during the 1830s it was fitted with keys and somewhat later with valves, but it still exists as a natural instrument as well.

Terms like 'clarioune', 'claryon' and 'clarion' appeared after 1325 in England, these forms being derived from the French. Chaucer spoke in the *Knightes Tale* of 'Pypes, trompes, nakers, clariounes, That in the bataille blowen blody sounes'. In the *Squyr of Lowe Degre* he mentioned the 'claryon clere' – a shrill or clear, hence probably a short, trumpet. The records of the Goldsmiths' Company of London show that in 1391, 1420 and about 1510 the clarion was lighter than the trumpet (in a ratio of 7:10). In that case, the clarion was either shorter and narrower-bored or of a thinner metal than the trumpet, or a combination of both. Cotgrave (*Dictionarie of the French and English Tongues*, 1611/*R*) wrote that it was a small and straight trumpet with an acute sound, and Burney defined the clarion as an octave trumpet. (Other comparisons between clarion and trumpet – in a translation from Vegetius, *c*1420, and that of the historian Horman, 1529 – can be disregarded, as Baines pointed out, since they merely represent efforts to translate Latin into English.)

In Spain the instruments 'clarín' and 'clarón' (Catalan 'clarí' and 'claron') appeared around 1400. The terms were taken over from the French, and probably meant a short trumpet. In 1611 Covarrubias (*Tesoro de la lengua castellana o española*) wrote that clarín was a 'trompetilla' (little trumpet) playing the high part in trumpet ensembles. This is impossible, for as a small trumpet it could not play melodies but at best could only repeat the sounds of the other trumpets a 5th or an octave higher. However, he also stated that clarín could be interpreted as the high register of the trumpet. During the 16th century it should have meant both an instrument and a treble part on the ordinary trumpet (as in France). In Portugal 'clarim' has designated the trumpet, without any connotation of register, since the 17th century.

During the 16th century the term 'chiarina' (also 'chiarino') appeared in Italy as the name for a high and shrill trumpet or trumpet part. The word is derived from the French 'clarin' and 'clairon'. The high and clear trumpet part could also be called 'claretto' (from the French *claret*: 'clear'). According to Bendinelli's tutor for the trumpet (1614, based on material compiled in the 1580s and 90s) the term 'claretto' was old-fashioned towards 1600, and he designated the highest part in the trumpet ensemble with the term 'clarino' (also spelt 'chlarino'). This term was also used by Monteverdi in the Toccata to his *Orfeo* (published in 1609).

In Germany the instrument 'clareta' is met during the 15th century and the first half of the 16th. According to the woodcuts in Virdung (*Musica getutscht*, 1511/*R*) it should be a trumpet of a narrower bore than the field trumpet, a fact which should yield a more acute tone (cf Nicot above). 'Claret' (again derived from the French) could also mean a high, clear or shrill trumpet part, and was then called 'Claret-Stimme'. During the second half of the 16th century the Germans began to use the term 'clarin' for a high trumpet part, but 'claret' as a designation of a trumpet part existed into the 17th century. The first documented appearance of the term 'clarin' as a trumpet register is dated 2 April 1561, when a 'Clarin-Trumeter' played in Annaberg (now Annaberg-Buchholz), Saxony. Praetorius (2/1619) wrote that 'clarien' (or 'clarin') was the highest, or treble, part on the trumpet. In his setting of *In dulci jubilo* (1619) he referred to the two highest trumpet parts as first and second 'clarien' (in the register *c″–a″*).

'Clarin' appears to be a short form of 'clarino'; however, in 1600 an Italian composer, trumpeter and cornettist, Alessandro Orologio, who served in Germany and Austria, stated that 'clarin' was the German word for the highest trumpet part. This makes it difficult to believe that 'clarino' was a common term among Italian trumpeters around 1600. It seems more probable that German trumpeters had taken over the term from Spain when the German empire and Spain were united under Charles V. Italian trumpeters working in Germany then made 'clarín' into an Italian word by adding the ending '-o', possibly with 'chiarina' or 'chiarino' as a model.

The term 'clarino' never took root in Italy to designate high trumpet part(s); despite the example of Bendinelli and Monteverdi, later Italian composers did not use the term at all. (Some sonatas for two trumpets, in *I-MOe*, are labelled Clarino 1 and 2, but they are most probably of German origin.) The virtuoso Fantini did not use the word in his method of 1638: he wrote instead of the 'soprano' register. The Bologna school of composers (Cazzati, Gabrielli, Torelli and others), as well as Stradella, A. Scarlatti, Vivaldi etc., all used the term 'tromba'. It is true that various German theorists, beginning with Mattheson (*Das neu-eröffnete Orchestre*, 1713/*R*), stated that 'clarino' was an Italian alternative for 'tromba'. However, they may have meant it as a variant of 'chiarina', a shorter and shriller trumpet, since from before the middle of the 18th century (Vivaldi) clarino meant the clarinet in Italy; the term is still used today in the vernacular.

In England composers indicated parts for 'trumpet' or 'tromba', and in France for 'trompette', while in Spain the term 'clarín' designated the treble trumpet part(s) from the late 16th century to the early 19th. Thus it was only in Spain and in Germanic countries (as well as in Poland, the Netherlands and Scandinavia) that the terms

'clarin' and 'clarino' were used during the 17th, 18th and early 19th centuries to denote a treble trumpet part.

After the middle of the 17th century German composers gradually began to use the Italian form 'clarino'. In two-part trumpet writing, the parts were generally labelled Clarino 1 and 2, Clarino 1 ascending at first to *a″* or *c‴*, sometimes *d‴*, but in solo parts from about 1720 (especially in C major) to *e‴*, *f‴* and *g‴*, Clarino 2 ascending to *g″*, *a″* or even *c‴*. During the 16th and early 17th centuries the clarin(o) part did not descend below *c″*, but after 1650 composers more frequently wrote lower notes in the clarino parts, [*b′*,] *g′*, *e′*, *c′*, later even *g*. J.E. Altenburg (1795) thus defined the clarino part as a 'melody which is played for the most part in the octave above *c″* and is consequently high and clear'. That terminology continued up to the first decades of the 19th century; Albrechtsberger (*Gründliche Anweisung zur Composition*, 1790/*R*) advocated the nomenclature, and it was still used by Beethoven, Schubert and others. The third part was called 'principale' (for the designation of the lower parts *see* PRINCIPALE). Some composers, however, including J.S. Bach, simply called all the parts 'tromba'. In only two works did he write Clarino 1, 2 and Principale: in the parts to the Missa (Kyrie, Gloria) of the B minor Mass and at the beginning of the first chorus of Cantata no.205 (but at other places in that work he wrote 'trombe'). His copyists, however, labelled the trumpet parts 'Clarino 1, 2' and 'Principale' more frequently. Some composers and copyists called all parts 'clarino', even true principale parts.

Beginning with Wagner, composers began to prefer German for musical terms from about 1840, and thus wrote 'Trompete'. The vernacular was in fact already used by Telemann from the 1730s, a usage followed by C.P.E. Bach when he went to Hamburg in 1768, but it did not become common until after 1850.

The term 'clarin playing' (*Clarinblasen*) meant to play a melody on the trumpet in the register from *c″* and upwards, with a soft and melodious, singing tone, as distinct from 'principale playing' (*Principalblasen*), which meant to play with a powerful, blasting tone. Thus clarin playing was not necessarily synonymous with a high, florid, virtuoso part, only implying these characteristics. This is why Classical composers (Haydn, Mozart, Beethoven, Schubert and others) could label their trumpet parts Clarino 1 and 2. Haydn called the solo keyed trumpet part in his trumpet concerto 'Clarino solo' as it is a clarin part, and as there was no law decreeing that clarin playing could be done only on the natural trumpet. Thus Lachner called the two valved trumpet parts in his A♭ Andante for brass instruments (1833) Clarino 1 and 2.

The modern word 'Clarintrompete' to denote a natural trumpet was devised by H.L. Eichborn in 1881 and has since been repeated, in English as 'clarin trumpet' or 'clarino trumpet'. The coiled reconstruction of a late Baroque trumpet manufactured by Helmut Finke has similarly been misnamed 'clarino'. Since these terms were not in use during the period 1550–1830 to designate the natural trumpet in its folded form or in any other shape, but rather to denote a treble register or a treble part on the trumpet (or possibly a short, high-pitched natural trumpet), they should be treated with reserve, and the neutral term 'natural trumpet' preferred. High virtuoso horn parts from the late Baroque and Classical periods have also been called 'clarino horn' ('Clarinohorn', 'Clarinhorn') parts and the playing of them 'clarin playing' (*Clarinblasen* or even *Clarinohornblasen*). These incorrect terms are designations from the 20th century and for the same reason should be treated with caution.

See also ORGAN STOP.

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REINE DAHLQVIST, EDWARD H. TARR

Clarion (i). *See* CLARINO.

Clarion (ii). A bassoon-shaped BASS CLARINET (*see* CATLIN, GEORGE).

Clarion (iii) (Ger.). *See under* ORGAN STOP.

Clark, (Thomas) Edward (*b* Newcastle upon Tyne, 10 May 1888; *d* London, 30 April 1962). English music administrator and conductor. He grew up in an environment that strongly encouraged music-making. After leaving school he toured the Continent, studying in Paris and meeting Debussy, Ravel and Roussel. In 1909 he moved to Berlin and took conducting lessons from Oskar Fried while working as a *Musical Times* correspondent. He met Schoenberg and Webern in October 1910 and studied with the former between 1911 and 1914, becoming a member of his circle. Clark's plans to remain in Germany were thwarted when war was declared; he was interned at Ruhleben camp near Berlin until 1917. Returning to England, he found conducting opportunities, assisting Ansermet and Boult with the Ballets Russes London seasons. In 1921 he conducted his own series of orchestral concerts in London, exploring new music by British and continental composers. These projects were financially unsuccessful, and in August 1924 he joined the BBC, soon becoming Musical Director of the Newcastle station. His imaginative ideas transformed music broadcasting in the region.

In January 1927 Clark transferred to London, where he became a programme builder and conducted studio broadcasts. Due to his unusual interests and wide-ranging

European contacts, he distinctively shaped BBC music programming in the interwar years. In particular, the BBC Concerts of Contemporary Music, aired from 1926 to 1939, brought to British listeners the latest works by Stravinsky, Bartók, Hindemith and the Second Viennese School, as well as English composers such as Vaughan Williams, Bridge and Van Dieren, often performed by the composers themselves or their advocates. Clark contributed to the ingenious structuring of the new BBC SO in 1929. He also served on the committee recommending British works to the ISCM international jury, and was the music director of the Arts Theatre Club in London. In 1936 his integrity was questioned concerning the use of BBC funds during a business trip. Infuriated in his turn by alterations to programmes he had devised for a BBC SO tour, he resigned from the Music Department. Although he occasionally worked as a consultant programme builder, gave broadcast talks and conducted for the BBC subsequently, Clark never again worked for the corporation (or indeed anywhere else) full-time.

In 1942 he married the composer Elisabeth Lutyens. He continued to work as a freelance conductor and devoted himself to promoting new music, serving the ISCM as secretary and president (1936–52) and acting as chairman of the London Contemporary Music Centre (1947–52) and music adviser to the Institute for Contemporary Arts (from its inception in 1948). In 1955 he brought a slander suit against the composer Benjamin Frankel claiming that Frankel had falsely accused him of embezzling ISCM funds. The lack of administrative skills that plagued Clark throughout his professional life caused many to undervalue his contribution: his passion for new music, innovatory programming, and positions in leading new-music organizations, particularly the BBC during its formative years, had a profound impact on British music-making in the 20th century.

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J. Doctor: *The BBC and Ultra-Modern Music, 1922–36: Shaping a Nation's Tastes* (Cambridge, 1999); see also 'Biography of Edward Clark to Spring 1936', *The BBC and the Ultra-Modern Problem* (diss. Northwestern U., 1993), 676–98

JENNIFER DOCTOR

Clark, Frederick Scotson (*b* London, 16 Nov 1840; *d* London, 5 July 1883). English organist, composer and teacher of Irish descent. His mother (a pupil of Chopin), Sergent (organist of Notre Dame, Paris) and E.J. Hopkins formed his remarkable powers of execution on both the piano and the organ (with which he represented his country at the 1878 Paris Exhibition), before a period of study with Sterndale, Bennett and Goss at the Royal Academy of Music instilled an equal ease in composition. Remaining in London as an organist, he published in 1858 a *Method for the Harmonium* and before taking up his appointment at Exeter College, Oxford, in 1865, he founded what was later to become the London Organ School. He gained the Oxford BMus in 1867, completed his training for the priesthood and, after a brief stay in Leipzig, was in charge of the Lutheran church in Stuttgart, returning to London in 1873. Of his over 500 piano, harmonium and organ pieces, the latter (including 48 voluntaries) are the most important.

ROBIN LANGLEY

Clark, Graham (Ronald) (*b* Littleborough, Lancs., 10 Nov 1941). English tenor. At first a sports teacher, he studied with Bruce Boyce, then in 1973 took small roles in *The Gambler* and *A Life for the Tsar* at Wexford. In 1975 he joined Scottish Opera, singing Brighella (*Ariadne auf Naxos*), Malcolm, Jaquino, Ernesto, Pedrillo, the Italian Singer (*Rosenkavalier*), Zorn and David (*Die Meistersinger*). He performed the title role in the British première of Ginastera's *Bomarzo* for the ENO (1976), followed by Rinuccio, Ramiro, Almaviva, Hoffmann, Rodolfo and, for Opera North, Count Ory. Realizing that conventionally romantic parts were not for him, Clark took roles at the ENO such as the Pretender (*Boris Godunov*), Hermann (*Queen of Spades*), Aleksey (*The Gambler*), Busoni's Mephistopheles, Don Juan (Dargomïzhsky's *The Stone Guest*) and Mr Brouček. He sang for 12 consecutive seasons at Bayreuth (1981–92), as David, the Young Sailor and Melot, Loge and Mime. Having made his Metropolitan début in 1985 as Števa (*Jenůfa*), he created Bégéarss in Corigliano's *The Ghosts of Versailles* in 1991; other Metropolitan roles include Herod, Captain Vere, which he also sang at Covent Garden (1995), and Albert Gregor. In 1991–2 he sang the Producer (Berio's *Un re in ascolto*) at Opéra-Bastille and the Painter (*Lulu*) and Captain (*Wozzeck*) at the Théâtre du Châtelet, Paris, and Basilio and Vašek in Chicago. A superb, athletic actor with a strong, penetrating voice and exceptionally clear diction, he excels particularly as Mime in *Siegfried*, which he sang at Covent Garden in 1995, and as Loge, and has made vivid recordings of both roles.

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E. Forbes: 'Graham Clark', *Opera*, xliii (1992), 1283–91

ELIZABETH FORBES

Clark, Jeremiah. *See* CLARKE, JEREMIAH (i) or (ii).

Clark, Petula (*b* Epsom, 15 Nov 1932). English pop and musical theatre singer. She achieved success as a child singer and actor in England, and by the late 1950s she had become equally well known in France where her bright contralto found favour in hit recordings such as *Romeo* and *My Friend the Sea*. Clark frequently recorded versions of songs in two or more different languages, including *Chariot*, which in English became *I Will Follow Him*, and *Sailor*, an adaptation with English lyrics by Norman Newell of the German song *Seemann*. In 1967 she made recordings of Charles Chaplin's *This is my Song*, the theme for his film *A Countess from Hong Kong*, in separate English, French, German and Italian versions. Between 1964 and 1967 she recorded a series of contemporary pop ballads written and orchestrated by Tony Hatch and Jackie Trent: *Downtown*, *I know a place*, *I couldn't live without your love* and *Don't sleep in the subway*. She was the subject of an essay by the pianist Glenn Gould who defined her voice as 'fiercely loyal to its one great octave, indulging none but the most circumspect slides and filigree . . .' ('The Search for Petula Clark', *The Glenn Gould Reader*, ed. T. Page, New York, 1984).

As an actress in dramas and musical comedy, Clark's principal roles were in the films *Finian's Rainbow* (1968) and *Goodbye Mr Chips* (1969) and on stage in the London revival of *The Sound of Music* (1981), the Broadway production of Willy Russell's musical *Blood*

Brothers (1993) and in the London production of *Sunset Boulevard* (1995).

DAVE LAING

Clark, Thomas (*b* Canterbury, bap. 5 Feb 1775; *d* Canterbury, 30 May 1859). English psalmodist and cordwainer. He was one of the most prolific nonconformist composers of the Gallery period, and was particularly influential as the compiler of early Sunday School collections. His music is full of vitality with strong rhythms and melodies, though rather conservative in harmonization. Repeating and fuging passages are common, and settings for country choirs include instrumental symphonies. Although he produced over 25 volumes of psalmody, he is remembered for one tune, 'Cranbrook', originally set to 'Grace 'tis a charming sound' in his first book of 1805, and now sung to the Yorkshire words 'On Ilkla Moor baht 'at'. A full account of his career is given in W. Harvey: *Thomas Clark of Canterbury* (Whitstable, 1983).

WORKS
(*selective list*)

all published in London

A Sett of Psalm and Hymn Tunes ... Composed in a Familiar Style (1805) [another 11 sets pubd; no copy of the 10th apparently survives]
A Set of Psalm Tunes with Symphonies and an Instrumental Bass Adapted for the Use of Parochial or Country Choirs (?1806) [another 8 sets pubd]
David's Harp: a Series of Original Tunes (1843)
Arrs.: The Union Tune Book (1837); The Union Harmonist (1841); The Seraphim, or Sacred Harmonist: a Collection of Original and Select Pieces (1843)

SALLY DRAGE

Clarke, (James) Hamilton (Siree) (*b* Birmingham, 25 Jan 1840; *d* Banstead, 9 July 1912). English conductor, organist and composer. After holding appointments in Ireland and at Queen's College, Oxford, he succeeded Sullivan at St Peter's, Cranley Gardens, in 1872. He then became conductor at several London theatres and provided incidental music for Henry Irving's Lyceum productions. He also toured with the D'Oyly Carte Opera Company and for a time was principal conductor of the Carl Rosa Opera Company. From 1889 to 1891 he took charge of the Victorian National Orchestra (Melbourne) and was made inspector of Australian army bands. On his return to England he resumed theatrical work until ill-health obliged him to retire prematurely. Clarke was a prolific composer of church music, organ solos, songs, operettas and orchestral works. An expert arranger, he scored some of Sullivan's overtures; he also published a useful *Manual of Orchestration* (London, 1888) as well as some fiction and music criticism.

E.D. MACKERNESS

Clarke, Henry Leland [Fairbanks, J.] (*b* Dover, NH, 9 March 1907; *d* 30 March 1992). American composer and scholar. His father was a Unitarian minister in Saco, Maine (1914–44), where Clarke studied the piano, organ and violin, and began composing. His studies at Harvard University (1924–9, 1931–2, 1944–7) included a course in composition with Gustav Holst and culminated in a dissertation on John Blow. He also studied in Paris with Boulanger (1929–31) and in New York and Bennington, Vermont, with Hans Weisse and Otto Luening (1932–8). He taught at Bennington College, Westminster Choir College, Vassar College, UCLA and the University of Washington, Seattle (1958–77), from which he retired as professor emeritus.

A distinctive treatment of scales is present in several of Clarke's works from the 1950s. *Monograph* for orchestra (1952) is restricted to the pitches C, D♯, E, F, G, A♭; *Six Characters* for piano, the Third Quartet and *A Game that Two can Play* adhere to various other restrictions. His essay 'Musical Scales *ad hoc* and *ad hominem*' (*Journal of Aesthetics and Art Criticism*, xviii (1959–60), 472–4) discusses the principle involved in these pieces and in a wide range of other styles, from folksong to Alexander Tcherepnin and John Verrall. More original and characteristic of his style is the technique that Clarke calls 'wordtones, that is, assigning a specific pitch in the melody to each word of the text and returning to that particular pitch every time the text returns to that particular word'. This was first used unsystematically in the Cummings song *When any Mortal* (1960), becoming fully developed in the opera *Lysistrata* and many shorter works such as the cycle *William Penn Fruits of Solitude*. In *Lysistrata* the wordtones help to underline the perennial elements of satire, farce, suspense, radical hope and complex heroism.

The function of calculated limitation in Clarke's compositions serves as a foil to the free harmonies and declamatory rhythms that openly present his political and religious concerns, and comment wryly on human character. He was a member of the COMPOSERS' COLLECTIVE OF NEW YORK and used the pseudonym 'J. Fairbanks' for songs written for the group. The wit and wisdom of his compositions and his essays (which appear in various journals and Festschriften) are as indigenous and independent as those of Charles Ives, though more urbane and concise.

WORKS

OPERAS

The Loafer and the Loaf (1, E. Sharp), 1951, perf. 1956
Lysistrata (2, J. Stevenson, after Aristophanes), 1968–72; Marlboro, VT, 9 Nov 1984

INSTRUMENTAL

Orch: Lyric Sonata, str, 1932, rev. 1960; Monograph, 1952; Saraband for the Golden Goose, 1957; Points West, wind, perc, 1960, arr. orch, 1970; Encounter, va, orch, 1961; Variegation, 1961
Chbr and solo inst: Str Qt no.1, 1928; Danza de la muerte, ob, pf, 1937; 6 Characters, pf, 1954; Nocturne, va, pf, 1955; St Qt no.2, 1956; Str Qt no.3, 1958; A Game that Two can Play, fl, cl, 1959; Concatenata (Quodlibet), wind qnt, 1969; Danza de la vida, ob, pf, 1975; 3 from Foster, Fuguing Trio, fl, vn, vc, 1980–81; Drastic Measures, trbn, 1982; Salute to Justin Morgan, fl, vn, hpd, 1982; 7 shorter works for various insts; many pf and org pieces

CHORAL

Before Dawn (G. Thurber), SATB/SSAA, 1934, rev. 1949; Gloria in the Five Official Languages of the United Nations, solo vv, SATB, orch/org, 1950; Dona nobis pacem, TTBB, 1951; No Man is an Island (J. Donne), male vv/mixed chorus, band, 1951; Happy is the Man (Bible: *Proverbs*), 4vv, pf/org, 1953; Love-in-the-World (G. Taggard), S/T, SSA, pf, 1953; O God, by many Roads Unknown (J. Masefield), S, SSA, pf, 1953; Primavera (Taggard), SSA, str qt, 1953; 3 Madrigals (Clarke), 1957; Blessed is the Man (Ps i), 1959
Lo, Here is Fellowschippe (F. Converse), 1960; L'allegro and Il penseroso (J. Milton), 1964; The Rewaking (W.C. Williams), 1966; Deering's Woods (H.W. Longfellow), 1969; The Young Dead Soldiers (A. MacLeish), 1970; Kyrie from the Mass for All Men, SB, pf, org, opt. perc, 1971; Mass for All Souls, 1975; Patriot Primer, 1975; These are the Times that Try Men's Souls (T. Paine), SSA, pf, 1976; The Bounty of Athena, SSA, pf, 1978; Ah! Freedom is a Noble Thing (J. Barbour), SATB, pf, 1981 [arr. low v, pf, as Freedom]; Give All to Love (R.W. Emerson), SATB, pf, 1981; No Great, no Small (Emerson), SATB, pf, 1982; Choose Life (Bible: *Deuteronomy* xxx.19), SATB, pf, 1983

5 other unacc. and over 15 acc. choral works; 8 hymn tunes; 4 hymn anthems

SONGS
1v, pf, unless otherwise stated

Le soleil ni la mort (F. de La Rochefoucauld), medium v, pf, 1930; Carmina pacifica (Clarke), 1934, 1965; Lark (Taggard), S, 1936; A Woman of Virtue (after Bible: *Proverbs*), A, ob, gong, 1937; Freedom (J. Barbour), low v, pf, 1941; 3 Clerihews (E.C. Bentley), 1946; Spirit of Delight (P.B. Shelley), 1954; When any Mortal (e.e. cummings), 1960; 4 Elements (R.W. Emerson, Taggard, C. Sandburg, W. Whitman), S, vc, 1962; I Died for Beauty (E. Dickinson), 1963; Life in Ghana (M. Markwell), 1966; The Lord is My Shepherd (Ps xxiii), medium v, fl, db, timp, 1971

The Soliloquy (W. Shakespeare), medium v, pf, 1972 [also version for str qt]; William Penn Fruits of Solitude, 1972; Let me go (Emerson), 1v, 1976; The Spring (R.T. Weston), 1978; Opposites (R. Wilbur), 1v, va/vc, 1979; Beauty is Truth (J. Keats), medium v, pf, 1983; Loudmouse (Wilbur), medium v, pf, 1983; Every night and every morn (W. Blake), medium v, pf, 1984; over 15 others

MSS in ACA

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J. Verrall: 'Henry Leland Clarke', *American Composers Alliance Bulletin*, ix/3 (1960), 2–8 [incl. detailed work-list]

I. Jones: 'Composer on Sabbatical: Music from Deerfield', *Greenfield* [MA] *Recorder* (27 April 1970)

WILLIAM W. AUSTIN

Clarke, Herbert (Lincoln) (*b* Woburn, MA, 12 Sept 1867; *d* Long Beach, CA, 30 Jan 1945). American cornet player and bandmaster. He was the best-known cornetist of his time, associated as a soloist with Sousa's Band (1893–1917, and making many recordings from 1899) and with Gilmore's Band (1892, and in its reorganized form under Victor Herbert, 1893–8). He played second trumpet (on cornet) with the New York PO during December 1898, and first trumpet (on trumpet) with the Metropolitan Opera during the beginning of the following season. From 1913 to 1915 he was cornet tester for the C.G. Conn Co. In 1916 he developed a medium-length Holton-Clarke model cornet with the Holton Co., with which he was formally associated in 1917–18. He was later a bandmaster, in Huntsville, Ontario (1918–23), and with the Long Beach (California) Municipal Band (1923–43).

Although Clarke was self-taught, he gained a considerable reputation as a teacher, beginning with the development of his own method of diaphragmatic breathing in 1906–7. Besides revising the Arban method, he issued *Technical Studies for the Cornet* (1912), based on breath control and finger–tongue coordination, which is still widely used.

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J.P. Sousa: *Marching Along* (Boston, 1928, rev. 2/1994 by P. Bierley)

H.L. Clarke: *How I Became a Cornetist* (St Louis, 1934/*R*)

G. Bridges: *Pioneers in Brass* (Detroit, 1965, 2/1968), 22–37 [with discography]

EDWARD H. TARR

Clarke, Hugh Archibald (*b* Toronto, 15 Aug 1839; *d* Philadelphia, 16 Dec 1927). American conductor, educationist and composer. He was trained by his father, James Paton Clarke. In 1859 he went to Philadelphia, where he remained for the rest of his life, serving as organist of several churches in succession. He also conducted the Abt Male Chorus. In 1875 the University of Pennsylvania appointed him professor of music (one of the first in the USA), and he held that post until his death. He was awarded an honorary doctorate in 1886. His textbooks, especially *A System of Harmony*, were widely used for many years, although they had become outdated by the end of his life. He made several unsuccessful attempts to develop a music typewriter. His works include incidental music, choral works, piano pieces and songs. His daughter Helen Archibald Clarke (1860–1926), author, editor and founder of the periodical *Poet Lore*, was also an amateur composer.

WRITINGS

Harmony on the Inductive Method (Philadelphia, 1880)
Theory Explained (Philadelphia, 1892)
Pronouncing Dictionary of Musical Terms (Philadelphia, 1896)
A System of Harmony (Philadelphia, 1898)
Music and the Comrade Arts (Boston, 1899)
The Elements of Vocal Harmony (New York, 1900)
Counterpoint Strict and Free (Philadelphia, 1901)
Highways and Byways of Music (New York, 1901)

BRUCE CARR/R

Clarke, James (*b* London, 15 Oct 1957). English composer. After studying at the University of Southampton, and City University, London, he was awarded a Finnish government scholarship to study composition in Helsinki with Meriläinen. In 1979 he founded an influential London-based new music group, Suoraan, but for much of his career his work has attracted most attention beyond the British Isles, including significant performances at the International Gaudeamus Music Week in the ISCM World Music Days. At the 1992 Darmstadt summer course he was awarded the Kranichsteiner Prize for composition.

From 1994 to 1997 he was composer-in-residence at Queen's University, Belfast, where, as artistic director of the Sonorities Festival of new music, his programmes were notable for their advocacy of recent music from the rest of Europe. Clarke's own work is often aurally abrasive, pushing instruments to timbral extremes; he argues that 'it is not the role of new art gently to massage the ears'. Dualities abound: ensembles split apart to form opposing fractions; forms often divide, the second part sometimes (as in *La violenza delle idee*, 1991) a fractured attempt to re-create the first, sometimes (as in *Independence*, 1988) a distillation of the first. Early works evolve from silence by a process of gradual accretion and assembly; in *Broken* (1988) and subsequent works the fundamental metaphor is that of *de*composition, the creative process leaving its trace on a body of possible material like acid biting into an etching plate.

WORKS
(*selective list*)

Orch: Strings 1973; Composition for Orch I, 1974; Crucifixions, chbr orch, 1976; Sketch III, chbr orch, 1976; North, 1977; Surround, chbr orch, 1978; Fragment, chbr orch, 1981; Thaw, chbr orch, 1983; Försvinna, b cl, str, 1984; Der Spiegelsaal, 3 vc, orch elecs, 1985; Maailma, perc, orch, 1990; Pascal, pensée 206, 1993

Vocal: Lyric, S, 1976; Grey Skies, S, S, T, Bar, fl, 1977; Ephemera, S, fl, cl, 1978; Trilogy, Mez, fl/a fl, ob/ob d'amore/eng hn, pf, perc, 1978–80; Afterglow, S, cl/b cl, trbn, perc, 1995

Chbr: Contra Bellum, pf, perc, 1972; Silence, fl, 2 cl, cel, perc, vn, vc, 1973; Sketch I, cl, perc, vn, vc, 1974; Into Rhythm, tpt, va, elec gui, pf, 1975; 3 Songs, fl, vib, 1976; Wenn er kommt, sind wir gerettet, actor, pic, bn, pf, perc, 1976; Shinonome, 2 pf, perc, 1977; Evolve, ob, pf, perc, 1981; Kväll, fl/a fl, hp, vib, vn, va, vc, 1983; Downstream, 2 vn, va, vc, db, 1984; Broken, 4 cl, 1988; Trio, fl/b fl, b cl, pf, 1988; The Destroyed, cb fl, basset hn/b cl, 1989; Verstörung, b cl, vc, pf, 1990; La violenza delle idee, fl/cb fl, cl/b cl, mand, gui, hp, perc, va, db, 1991; Ob Qnt, ob/eng hn, 2 vn, va, vc, 1992; Delmenhorst, fl, ob, cl, perc, vn, va, vc, 1994; Delirium, fl/b fl, cl, vn, vc, pf, perc, 1996; Echolalia, fl/b fl, vn, vc, pf, 1997

Solo inst: 3 Pieces, pf, 1972; 5 Cymbals, perc, 1973; Meditation, pf, 1973; Now and then, pf/hpd, 1974; Embers, pf, 1976; Sphere, vc, 1977; Tone, vn, 1977; 4 Miniatures, pf, 1978; Red Skies, pf, 1981; Snow Falling on Snow, gui, 1982; Independence, vc, 1988; Entfernung, a fl, tape, 1991; Étude, pf, 1996; Isolation, vn/va, 1997

CHRISTOPHER FOX

Clarke, James P(aton) (*b* ?Edinburgh, 1807 or 1808; *d* Toronto, 27 Aug 1877). Canadian composer and music teacher of Scottish birth. The identity of his father, a musician, is not clear; the Edinburgh organist William Clarke appears more likely than John Clarke-Whitfeld. Clarke studied singing with Domenico Crivelli and became an exponent of Logier's system of piano teaching. While a church musician in Glasgow he edited *Parochial Psalmody* (2/1831) and, with A. Thomson, *The Choir* (1835), and contributed songs to several publications. In 1835 he moved to Canada, and is said to have farmed at Elora (Upper Canada, now Ontario). He was an organist in Hamilton (1844–5), edited *Canadian Church Psalmody* (Toronto, 1845), then in 1845 went to Toronto where he became prominent as a teacher, composer, organist (at St James's Cathedral, 1848–9) and leader of musical societies. In 1846 he obtained the BMus from King's College (later the University of Toronto), the first such degree earned in Canada and probably in North America. In 1872 he was appointed conductor of the revived Philharmonic Society and retired after a performance of *Messiah* on 28 February 1873. Clarke contributed several songs to *The Anglo-American Magazine* (Toronto, 1852–3). His song cycle *Lays of the Maple Leaf* (Toronto, 1853) was the longest Canadian composition yet published; its deliberate simplicity and freshness are typical of Clarke's songs 'in the popular tone'. A versatile musician, he also invented an organ with glass tubes. His best-known pupil was his son, Hugh Archibald Clarke (1839–1927). 12 of his compositions are included in *The Canadian Musical Heritage*.

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HELMUT KALLMANN

Clarke [Clark, Clerk], **Jeremiah (i)** (*b c*1674; *d* London, 1 Dec 1707). English composer and organist. He was a leading composer of the generation immediately junior to Purcell. Though mainly remembered as a writer for the church, he composed in several other genres besides; he wrote the so-called Trumpet Voluntary, his best-known piece.

1. Life. Nothing is known of Clarke's origins. E.H. Fellowes (*Organists and Masters of the Choristers of St George's Chapel in Windsor Castle*, London, 1940, p.50) noticed the inscription 'Iere: Clarke' crudely cut in the north arcade of St George's Chapel, Windsor, and drew attention to the fact that various persons named Clark or Clarke were members of the choir there in the 17th and 18th centuries. The date of this inscription, which Fellowes thought to be 1683, is by no means clear, however, and any deductions from it are speculative and problematic. The earliest known fact of Clarke's career is that he was a chorister of the Chapel Royal at the time of the coronation of James II in 1685. By April 1692 his voice had changed, for in that month the Lord Chamberlain's records refer to him as 'late child' of the Chapel Royal.

Clarke's first appointment was as organist of Winchester College. A note (*GB-Lbl* Add.30934) in the hand of William Croft refers to Clarke's *Come, come along for a dance and a song* as having been composed while he was organist there, and this identifies him as the 'Mr. Clarke' entered in the college 'Long Rolls' annually from 1692 to 1695. He had left Winchester by the time the next 'Long Roll' was compiled in 1696, and the next we know of him is that on 6 June 1699 he was formally appointed a vicar-choral of St Paul's Cathedral, London. His predecessor, Isaac Blackwell, had also functioned as organist, and it was evidently in this capacity that Clarke was given the keys to the organ loft there at least three months prior to his formal appointment. In November 1703 it was resolved to appoint him also almoner and Master of the Choristers in place of Blow, though he was not officially confirmed in that office until January 1704. There is obviously no truth in the statement (*Grove 1–5*) that he became organist of St Paul's in 1695, nor did he become Master of the Choristers in 1693 as stated by Hawkins. It is not impossible, however, that he assisted Blow, his former master, at St Paul's in the latter capacity after leaving Winchester College.

On 7 July 1700 Clarke and his former fellow pupil Croft were sworn in as Gentlemen-extraordinary of the Chapel Royal with a joint reversion of an organist's place, which fell vacant on 15 May 1704 by the death of Francis Pigott, whereupon Clarke and Croft were sworn in as joint organists. All the indications are that Clarke shot himself on 1 December 1707 while mentally deranged (the outcome, it was said, of an unhappy love affair). He was buried in the crypt of St Paul's six days later. There are gossipy references to his demise in Ned Ward's *The London Spy*; in *The London Terrae Filius* (v, 1708); and in two broadsheets, *A Sad and Dismal Account of the Sudden and Untimely Death of Mr. Jeremiah Clarke* (*GB-Lbl*) and *A Full and True Account of Mr. Jeremiah Clerk* (*US-SM*), both published within a week or so of the event.

2. Works. Clarke composed church music, odes, songs and incidental music for the theatre, and harpsichord pieces. Among his anthems are several celebrating significant events of the times: for example *Praise the Lord, O Jerusalem*, for the coronation of Queen Anne (1702); *I will love thee, O Lord my strength* (second setting), for the forcing of the French lines at Tirlemont in 1705, sung at St Paul's in the presence of the queen; and *The Lord is my strength*, on the victory at Ramillies (1706). His odes mark not only events at court but also a number of other interesting occasions. *Come, come along for a dance and a song* was written in memory of Henry Purcell and first performed at Drury Lane Theatre early in 1696. The work contains a good deal of finely expressive music, most notably perhaps that with which a shepherd interrupts the opening scene of rustic merrymaking with the news of Strephon's (i.e. Purcell's) death; and later there is also a strikingly original instrumental movement for trumpets and drums, recorders and strings entitled 'Mr. Purcell's Farewell'. His lavishly scored setting of part of Richard Crashaw's *A Song on the Glorious Assumption of the Blessed Virgin* (*Hark, she's called, the parting hour is come*), probably written a year or two earlier, has a blatantly Catholic text that is so curiously at odds with the political climate of the time that it is difficult to

imagine where and when it might have been performed. This piece and *Come, come along* both have trumpet parts which require notes normally reckoned to be unavailable on natural instruments of the period. *Now Albion, raise thy drooping head*, an ode 'on His Majesty's happy Deliverance', must obviously belong to the spring of 1696, when a Jacobite plot against the king was exposed and quickly suppressed. The following year, Clarke composed the first-ever setting of Dryden's ode on St Cecilia's day, *Alexander's Feast*, later set by Handel, but the music, alas, has not survived. Also dating from 1697 are *Tell the world* (in celebration of the Peace of Ryswick) and a 'new pastoral on the Peace', sung at York Buildings on 20 December, which may well be the ode *Pay your thanks*. *No more, great rulers of the sky*, an ode for 'ye Gentlemen of ye Island of Barbadoes and prform'd to them att Stationers Hall', would seem to commemorate the great storm that hit London and the southern countries of England on 27 November 1703 and did much damage.

On the title-page of *A Choice Collection of Ayres for the Harpsichord* (RISM 1700[10]) Clarke is described as 'Composer of the Musick used in the Theatre Royal [Drury Lane]', and he was very active in this world from about 1696, when he provided songs for plays by George Powell (*The Cornish Comedy*) and Motteux (*Love's a Jest*). His most substantial contribution in this area is the setting of 'The Four Seasons, or Love in Every Age', the concluding masque ('interlude') in Motteux's *The Island Princess*, a highly successful 'opera' written in collaboration with Richard Leveridge and Daniel Purcell and first performed at Drury Lane in February 1699.

According to Philip Hayes, whose father studied under William Hine (a pupil of Clarke's), Clarke 'was esteemed the most Elegant player of Church Music in the Kingdom' and 'his mind was naturally of a melancholy cast' (*GB-Lbl* Add.33235). If so, this is not reflected in his music, which in general is tuneful, pleasing and effective. He had a gift for melodious writing and for clean and direct instrumental music, which accounts for his success in the theatre and for the appeal of his harpsichord music. The tune of his song *The bonny grey-eyed morn* did duty in *The Beggar's Opera* for ''Tis woman that seduces all mankind'. At its best his church music has a slight and agreeable charm, but it strikes no deeper note; some of it is of little interest, and the tradition of the full anthem virtually passed him by. The anthem *How long wilt thou forget me*, substantially for treble solo, with a brief homophonic chorus at the end, shows him at his best: it is melodious, expressive of the text (if not with any depth), admirably written for the voices, and displays a quality which, if one compares it with Blow and Purcell, might almost be called *galant*.

His own harpsichord music, one small volume of which was published in 1711 under the supervision of his brother-in-law, Charles King (who succeeded him as almoner and Master of the Choristers at St Paul's), is so shapely and attractive as to cause one modern authority to describe him, in this area at any rate, as 'the most seriously under-rated *petit-maître* of his generation' (J. Caldwell: *English Keyboard Music before the Nineteenth Century*, Oxford, 1973, p.222). The 'Trumpet Voluntary', the tune by which Clarke seems destined to be forever remembered (and which has been played at countless 20th-century wedding ceremonies), owes its popularity to an arrangement for trumpet, organ and drums made by Sir Henry Wood and ascribed by him to Purcell. This is now known to have been a harpsichord piece entitled *The Prince of Denmark's March*, which Clarke contributed to *A Choice Collection of Ayres* (RISM 1700[10]). As it also survives in a suite of pieces for wind instruments by Clarke (*GB-Lbl* Add.30839 and 39565–7), it may even be that, unlike many similar harpsichord pieces written in imitation of the trumpet style, it actually began life as a piece for trumpet and wind ensemble.

WORKS

Catalogue: *Thematic Catalog of the Works of Jeremiah Clarke*, ed. T.F. Taylor (Detroit, 1977)

SERVICES

San, Gl, a, 3/4vv, *GB-Cfm*, *Ckc*, S. Arnold: Cathedral Music (London, 1790)
TeD, Jub, Ky, Cr, c, 2/4vv, *Lam*, *Ob*
TeD, Jub, Ky, G, 3/4vv, *Lam*, *Ob*

ANTHEMS

principal MS sources only; verse unless otherwise stated

Blessed is he that considereth, 2/4vv, *Lbl*
Bow down thine ear, for the Fast, 1705, 3/4vv, *Lbl*, *Lsp*, *Ob*, *US-Cn*, J. Page: Harmonia sacra (London, 1800)
How long wilt thou forget me, 1/4vv, *GB-Cfm*, *Lbl*, *Ob*, *Och*, *US-Cn*, W. Boyce: Cathedral Music, ii (London, 1768)
I will exalt thee, 3/4vv, *GB-Och* (org pt only)
I will give thanks, 1/4vv, *EL*
I will love thee, O Lord my strength, 2/4vv, *Lbl*, *LI*, 2 in *Ob*, *US-AUS*, Boyce: Cathedral Music, iii (1773)
I will love thee, O Lord my strength, on Marlborough's victory at Eliksem, 1705, 3/4vv, *GB-Cfm*, *Lbl*, *Ob*, *Och*, *US-AUS*
I will magnify thee, 5/6vv, *GB-EL*
My song shall be of mercy, full, 3vv, H. Playford: The Divine Companion (London, 1701)
O be joyful in God, all ye lands, for the Feast of the Sons of the Clergy, 1706, 1/4vv, *DRc*, *Lbl*
O Lord, God of my salvation, full, 6vv, *Ckc*, *Lbl*, *LF*, *Ob*, Page: Harmonia sacra (London, 1800); may be by Vaughan Richardson, see Spink
O Lord, rebuke me not, 1/4vv, *Ob*
O Lord, we gat not, 3/4vv, org obbl, *Ob*
Praise the Lord, O Jerusalem, for the coronation of Queen Anne, 1702, full, 4vv, *Lbl*, *Och*, *Ob*, *US-AUS*, Boyce: Cathedral Music, ii (1768)
Praise the Lord, O my soul, full, 3vv, *GB-DRc*
Praise the Lord, O my soul, 3/4vv, 1705, *Lbl*, 2 in *Ob*, *US-AUS*
Sing unto the Lord, all the whole earth, lost, text in Divine Harmony (London, 1712)
The earth is the Lord's, 3/4vv, *GB-Lbl*, *LI*
The Lord is full of compassion, 3/4vv, *EL*, *Lbl*, *Lsp*, *Ob*, *US-Cn*
The Lord is king, for the Thanksgiving service for the union of Scotland and England, 1707, 3/4vv, *GB-Mp*, *Ob*, *US-Cn*
The Lord is my strength, on Marlborough's victory at Ramillies, 1706, 3/4vv, *GB-Cfm*, *Lcm*, *Ob*
This is the day, 3/4vv, *Lsp*, *Ob*

OTHER SACRED

Psalms, hymns etc, *GB-Ob*, 1693[1], 1700[1], H. Playford: Harmonia sacra (London, 1714), The Divine Companion, i (London, 1722)

ODES

Alexander's Feast (J. Dryden), St Cecilia's Day 1697, lost
Come, come along for a dance and a song, on Purcell's death, 1695, *Lbl*, ed. W. Bergmann (London, 1961)
Hail, happy queen, on Marlborough's victories, 1706, lost
Hark, she's called, the parting hour is come (R. Crashaw: *A Song on the Glorious Assumption of the Blessed Virgin*), *Lbl*, *Ob*
Let Nature smile, for Queen Anne's birthday, ?1706, inc., *Lbl*
No more, great rulers of the sky, 'for ye Gentlemen of ye Island of Barbadoes', ?1703, *Lbl*, *Lcm*, *Ob*
Now Albion raise thy drooping head, 'on His Majesty's happy Deliverance', 1696, *Ob*
O harmony, where's now thy power, New Year 1706, *Lbl*, *Ob*
Pay your thanks to mighty Jove, on the Peace of Ryswick, 1697, *Ob*
Tell the world, on the Peace of Ryswick, 1697, *Ob*

SONGS, CATCHES AND DIALOGUES

all published in London; stage works given in parentheses

Ah, Charmion, (*c*1703), A gentle warmth (*c*1715); Ah, fly (*c*1705); Alas, here lies the poor Alonzo slain (T. Shadwell: Timon of Athens) (1704); Cease that enchanting song (*c*1703); Celia is soft (*c*1700); Come sweet lass (1698); Cou'd a man be secure (R. Howard: The Committee) (*c*1700); Divine Astrea hither flew (E. Settle: The World in the Moon) (1697); Drink, my boys (T. D'Urfey) (*c*1705); Each tender virgins' fears (The Siege of Barcelona) (*c*1703); Farewell, ungrateful nymph (1699); Hark, the cock crow'd (D'Urfey) (1697); Here's a health to Queen Anne; How often have I curst (*c*1705); If Cloris please (G. Powell: The Cornish Comedy) (1696), lost; If you'd win Melissa's heart (1699); I'm vexed to think (*c*1703); I'm wounded by Amanda's eyes (1701); In drinking full bumpers; In faith, 'tis true; I seek no more to shady coverts (E. Settle: The World in the Moon) (1697); Jockey was a dowdy lad (D'Urfey: The Campaigners) (1698); Jocky was as brisk and blith a lad (*c*1700); Kneel, O kneel (D'Urfey: Cinthia and Endimion) (1696); Long has Pastora rul'd the plain (J. Vanburgh: The Relapse) (1696); Lord, what's come to my mother (D'Urfey: The Bath, or The Western Lass) (1701)

Must I a girl forever be (P.A. Motteux: The Island Princess) (1699); Now that Love's holiday is come; Now to you, ye dry wooers (Motteux: The Island Princess) (1699); Oh my poor husband (Motteux: The Island Princess) (1699); O, I feel the mighty dart (1699); Serene and gentle was the air (1702); Silvia by a double charm (1700); Slaves to London I'll deceive you (Motteux: Love's a Jest, or The Comical Mistakes) (1696); Sleep betray'd the unhappy lover (1701); Smile then with a beam divine (Settle: The World in the Moon) (1697); So sweet's that charm (D'Urfey: Madam Fickle); The bonny grey-eyed morn (D'Urfey: The Fond Husband) (1696); The rosy morn looks blithe (D. Crawford: Love at First Sight) (1704); 'Tis sultry weather (Motteux: The Island Princess) (1699); Twelve hundred years at least (*c*1705); Ulm is gone (D'Urfey) (1702); Was it a dream? (C. Cibber: The Fool in Fashion) (1695); Well, Cloris, how find you (Powell: The Cornish Comedy) (1696); What shall I do? (1699); When maids live to thirty (Powell: The Cornish Comedy) (1696); While the lover is thinking (Motteux: The Amorous Miser) (1705); Whilst the French their arms discover (D'Urfey) (1701); Whilst thus our calmer pleasures flow (Settle: The World in the Moon) (1697); Why does Willy shun his dear (1699); Young Corydon and Phyllis sat (*c*1695)

OTHER MUSIC FOR PLAYS

Antony and Cleopatra (C. Sedley), ov., ?1696, *Lcm*
A Wife for any Man (T. D'Urfey), incid music, 1696–7, *Lcm*
The World in the Moon (E. Settle), 1697, *Lbl*
The Island Princess (P.A. Motteux), ov., 3 act tunes, incl. 'The Four Seasons, or Love in Every Age', 1699, *Lbl* (facs. in MLE, C2, 1985)
All for the Better (F. Manning), ov., airs, incid music, 1703, *Och*; airs in Harmonia anglicana (London, 1702)
Titus Andronicus (E. Ravenscroft, after W. Shakespeare), ov., act tune, *Lcm*
Incid music for 2 unnamed plays, *Lbl* Add.35043 (vn pt only), *Ob*Mus.Sch.C.73

OTHER WORKS

[7] Choice Lessons, hpd/spinet (London, 1711/*R*), ed. J. Harley (London, 1984)
2 suites, hpd, *Lbl* Add.31465
34 pieces, hpd/spinet: 1700[9], 1700[10] (incl. The Prince of Denmark's March), The Harpsicord Master, bks [i]–iii (London, 1697–1702), *CDp*, *Cfm*, *Lbl*, *Lcm*, *Ob*, *Och*, *J-Tn*; selection ed. J. Harley (London, 1988)
Suite, wind insts, incl. The Prince of Denmark's March ('Trumpet Voluntary'), *Lbl* Add.30839, 39565–7
Suite, tpt, 2 ob, bn, str, bc, ed. R.L. Minter (London, 1971)
Other pieces, vn/rec, 1 in *Ob*, others pubd in various anthologies *c*1700

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WATKINS SHAW(text), CHRISTOPHER POWELL (work-list)/H. DIACK JOHNSTONE

Clarke [Clark], **Jeremiah (ii)** (*b* Worcester, *c*1743; *d* Bromsgrove, 11 May 1809). English composer and organist. His father was a lay clerk of Worcester Cathedral. His *Eight Songs with Instrumental Parts* was published from Worcester in 1763. Subsequently he moved to Birmingham, as organist of St Philip's church (1765–1803); he was also active there as a violinist and harpsichordist. He returned to Worcester, as cathedral organist, 1806–7. An obituary notice in *Berrow's Worcester Journal* indicates that he was a bachelor of music (probably of Oxford, 1799). His publications (all printed in London) consist of songs with orchestra, and sonatas for keyboard, two violins and cello. The strathspey reels attributed to him in *BUCEM* and RISM are in fact by one John Clark and two manuscript keyboard pieces ascribed to Jeremiah 'Clark' and 'Clarke' respectively (in *GB-Cfm* Mus.668) are unlikely to be his work; the former, in F major, is an expanded version of an anonymous 'Scots Ground' published in Bremner's *Harpsichord and Spinnet Miscellany* (Edinburgh, 1761).

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WATKINS SHAW/GERALD GIFFORD

Clarke, John. *See* CLARKE-WHITFELD, JOHN.

Clarke, Kenny [Kenneth] **(Spearman)** [Klook; Klook-mop; Salaam, Liaquat Ali] (*b* Pittsburgh, 9 Jan 1914; *d* Montreuil-sous-Bois, nr Paris, 26 Jan 1985). American jazz drummer and bandleader. He played in Pittsburgh with fellow black jazz musician Roy Eldridge, in St Louis with the Jeter-Pillars Orchestra and in New York with Claude Hopkins. While a member of Teddy Hill's group (1939–40) he and his fellow sideman Dizzy Gillespie began to experiment with new rhythmic conceptions. In the early 1940s he was in the house band at Minton's Playhouse, Harlem, where his association with Gillespie, Thelonious Monk, Charlie Christian, Bud Powell and others in an extraordinary series of jam sessions led to the

development of the many innovative improvisational techniques that characterized the bop style. Clarke's nicknames Klook and Klook-mop were given to him because he observed the then novel practice of interjecting off-beat accents ('klook' and 'klook-mop') on the snare and bass drum against the steady pulse. Among Clarke's compositions are the well-known *Salt Peanuts* (written with Gillespie) and *Epistrophy* (with Monk; 1946, Swing).

After military service in Europe (1943–6), Clarke returned to the USA and recorded with Gillespie, Tadd Dameron, Fats Navarro and many others. In 1951 he became a founding member of the Milt Jackson Quartet, the forerunner of the Modern Jazz Quartet, and played with the group until 1955.

In the mid-1950s he also made numerous recordings with Miles Davis (including *Airegin*, on the album *Miles Davis Quintet*, 1954, Prst.). Clarke moved in 1956 to Paris, where he worked with several groups, notably Powell's trio (1959–62). From 1960 to 1973, with Francy Boland, he led the Clarke-Boland Octet and the Clarke-Boland Big Band. He played with Davis again on the soundtrack of the film *Ascenseur pour l'échafaud* (1957), appeared in *Les liaisons dangereuses* (1959), and wrote music for *On n'enterre pas dimanche* (1959) and *La rivière du hibou* (1961). Although he made occasional concert tours of the USA, he continued to perform, record and teach in Europe until his death.

Clarke was an innovator in shifting the steady 4/4 pulse from the bass drum to the ride cymbal, thereby allowing the use of the bass and snare drum for independent counter-rhythms in support of the improvising musicians. This resulted in a polyrhythmic background that complemented the asymmetrical phrasing of the soloists, an ideal that became standard for modern jazz drumming.

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OLLY WILSON

Clarke [Friskin], **Rebecca (Thacher)** [Helferich] (*b* Harrow, nr London, 27 Aug 1886; *d* New York, 13 Oct 1979). English composer and viola player of German-American parentage.

1. Life. Born and raised in England, with a German mother and an American father, Clarke spent much of her adulthood in the United States and she claimed both English and American nationality. Her late-Victorian childhood and, in particular, her father's cruelty, are described in her memoir written in 1969–73. But it is also clear that her family was artistically inclined and her musical studies were encouraged. Clarke enrolled at the RAM in 1903, where she studied the violin. She was abruptly withdrawn from the institution in 1905, when her harmony teacher, Percy Miles, proposed marriage. In 1907 she began a composition course at the RCM, where she was Stanford's first female student. Again, she was unable to finish her studies, as her father suddenly banished her from the family home.

To support herself, Clarke embarked on an active performing career as a violist, and in 1912 she became one of the first female musicians in a fully professional (and formerly male) ensemble, when Henry Wood admitted her to the Queen's Hall orchestra. In 1916 she began a US residency that included extensive travel, concertizing and visits with her two brothers. With cellist May Mukle, she performed extensively in Hawaii in 1918–1919 and on a round-the-world tour of the British colonies in 1923.

During these years Clarke achieved fame as a composer with her Viola Sonata (1919) and Piano Trio (1921), both runners up in competitions that were part of the Berkshire (Mass.) Festival of Chamber Music, sponsored by the American patron Elizabeth Sprague Coolidge. Coolidge commissioned the Rhapsody for Cello and Piano in 1923, making Clarke the only woman composer the famous Maecenas supported.

Clarke settled in London in 1924, where she performed as a soloist and ensemble player with musicians including Myra Hess, Adila Fachiri, André Mangeot, Gordon Bryan, Adolphe Hallis, Guilhermina Suggia and Mukle. In 1927 the English Ensemble was formed, a piano quartet made up of Clarke, Marjorie Hayward, Kathleen Long and Mukle. Clarke also performed as a soloist and ensemble musician in BBC broadcasts, and made several recordings. The quantity of her compositional output decreased in the late 1920s and 30s, possibly because of the discouragement she faced as a composer.

With the onset of World War II, Clarke found herself in the USA, where she lived alternately with her two



Rebecca Clarke

brothers and their families. During this period she returned to composing. Her productivity ended, however, when she accepted a position as a nanny in 1942. In a note preserved in a scrapbook of the 1942 ISCM conference (Berkeley, CA), Clarke describes the Prelude, Allegro and Pastorale she had written for the festival, and also mentions her modest circumstances of employment. She was particularly proud that her work was included, as she was one of only three British composers represented and, as she and others noted, the only woman.

In the early 1940s Clarke became reacquainted with James Friskin, a member of the piano department at the Juilliard School, whom she had first known as a student at the RCM; the couple married in 1944. Her last compositional projects include *God Made a Tree* (1954), an arrangement of her song *Down by the Salley Gardens* and, around her 90th birthday, revisions of earlier scores, including *Cortège* and *The Tiger*.

2. WORKS. Clarke's earliest compositions anticipate her study at the RCM. Several songs are of the parlour variety, an idiom she later parodied in *The Aspidistra* (1929). Standing apart from these, *Shiv* (1904) and *Nach einem Regen* (?1906) are perfectly sculpted miniatures. Gervase Elwes made *Shy One* (?1912) part of his repertory. *June Twilight* (1925) and *The Seal Man* (1922) were dedicated to John Goss. *The Tiger* (1929–33), relentlessly revised during her romantic entanglement with him, is her darkest song; its swirling chromaticism borders on Expressionism. *The Seal Man*, one of her favourite compositions, demonstrates her interest in atmospheric effects within large-scale structures, and dramatic, declamatory vocal writing. Her setting of Psalm xci (1921), the weightiest of her choral works, features melodic use of augmented 2nds as well as unison singing.

Clarke's shorter solo pieces, written for herself or her friends to play, can be compared to similar works by Frank Bridge or Arnold Bax. *Morpheus* (1917–18), for example, develops a single melody through colouristic devices such as pentatonic glissandos on the piano and artificial harmonics on the violin. Her best known works, the Viola Sonata (1919) and the Piano Trio (1921), are powerful and expansive examples of post-Romantic sonata form influenced by the German tradition. The clarity of texture and Impressionist vocabulary of these pieces suggest comparisons with Franck and Debussy. One contemporary report implies that during the anonymous Coolidge competition, some judges mistakenly identified the Viola Sonata as written by Ravel, while *The Daily Telegraph* supposed 'Rebecca Clarke' to be a pseudonym for Ernest Bloch.

Later chamber works include two pieces for string quartet. Sections of *Comodo et amabile* (1924) feature a buoyant lilting melody that surrounds a constructivist interior made up of short motifs, polymetric rhythms, polytonal harmonies and taut contrapuntal writing. The intense *Poem* (1926) merges a single pervasive motif with the harmony and texture of Debussy, fusing French colour with German depth. The Prelude, Allegro and Pastorale for clarinet and viola (1941) explores a neo-classical idiom. With its driving momentum, the Allegro can be compared to Stravinsky. The poignant melody of the Pastorale is emphasized by a stark undulating accompaniment. The *Dumka* (?1941), with its unusual scoring for violin, viola and piano, was probably written for Clarke and family members to play. It not only employs the 3 + 2 rhythms used in Dvořák's trio of the same name, but also incorporates other gestures reminiscent of Eastern European folk music. Clarke was both familiar with Bartók's music and editing a book on Martinů at the time of its composition.

Much of Clarke's music was never published and remains the property of her estate. Her difficulties in publishing the Piano Trio, documented in her diaries, may have discouraged her from pursuing publication of later works. Although she has been identified as among the most important British composers of the interwar years, a complete understanding of her significance will only be reached when more of her music is available for study. The Viola Sonata has been recorded many times, and the Piano Trio and many songs are also available on recordings. The publication in 1998 and 1999 of three of her many heretofore unpublished works raise hope of wider availability of more of her work in the future.

WORKS

Inst: Sonata [1mvt], vn, pf, 1907–9; Sonata, vn, pf, 1908–9; Theme and Variations, 1908, lost; Danse bizarre, 2 vn, 1909, lost; Lullaby, va, pf, 1909; Lullaby, va, pf, 1913; Lullaby and Grotesque, va/vn, vc, ?1916 (1930); Morpheus, va, pf, 1917–18; [Untitled], va, pf, 1917–18; Lullaby, vn, pf, 1918; Sonata, va/vc, pf, 1919 (1921); Chinese Puzzle, vn, pf, 1921 (1925) [arr. fl, vn, va, vc, 1925]; Epilogue, vc, pf, 1921; Pf Trio, 1921 (1928); Rhapsody, vc, pf, 1923; Comodo et amabile, str qt, 1924; Midsummer Moon, vn, pf, 1924 (1926); Poem, str qt, 1926; Cortège, pf, 1930, rev. *c*1976; [Untitled], 2 vn, ?1940, unfinished; Combined Carols, str qt/str orch, 1941; Dumka, vn, va, pf, ?1941; Passacaglia, va/vc, pf, ?1940–41 (1943); Prelude, Allegro and Pastorale, va, cl, 1941 (1999); Daybreak (J. Donne), v, str qt, *c*1941; I'll bid my heart be still, va, pf, 1944

Choral (SATB, unless otherwise stated): Now fie on love, ?1906; Music, when soft voices die (P.B. Shelley), 1907; A Lover's Dirge (W. Shakespeare: *Twelfth Night*), ?1908; The Owl (A.L. Tennyson), ?1909; Come, oh come, my life's delight (T. Campion), ?1911–12 [arr. 1v, pf, 1924]; My Spirit like a charmed bark doth float (after Shelley), ?1911–12; Philomela (P. Sidney), ?1914; He that dwelleth in the secret place (Ps xci), S, A, T, B, SATB, 1921; There is no rose of such virtue (15th-century Eng. carol), Bar, ATBarB, 1928; Ave Maria, SSA, ?1937 (1998); Chorus from Hellas (Shelley), SSSAA, ?1943 (1999)

Solo vocal (1v, pf, unless otherwise stated): Wandrers Nachtlied (J.W. von Goethe), ?1903; Ah, for the red spring rose, 1904; Aufblick (R. Dehmel), 1904; Chanson (M. Maeterlinck), ?1904; Klage (Dehmel), ?1904; O Welt, ?1904; Shiv and the Grasshopper (R. Kipling: *Jungle Book*), 1904; Stimme im Dunkeln (Dehmel), ?1904; Du (R. Schaukal), 1905; The moving finger writes (O. Khayyám: *Rubaiyát*, trans. F.S. Fitzgerald), 1905; Oh, Dreaming World, 1905; Wiegenlied (D. von Liliencron), 1v, vn, pf, ?1905; Durch die Nacht (Dehmel), 1906; Das Ideal (Dehmel), ?1907; Nach einem Regen (Dehmel), ?1906; Magna est veritas (C. Patmore), 1907; Manche Nacht (Dehmel), 1907; Nacht für Nacht (Dehmel), S, C, pf, 1907; Vergissmeinnicht (Dehmel), 1907; Spirits, 2 high vv, pf (R. Bridges), ?1909; The Color of Life (trad. Chin.), ?1910; Return of Spring (trad. Chin.), ?1910; Tears (trad. Chin.), ?1910; The folly of being comforted (W.B. Yeats), ?1911; Away delights (J. Fletcher), 2 vv, pf, ?1912–13; The Cloths of Heaven (Yeats), ?1912 (1920); Hymn to Pan (Fletcher), T, Bar, pf, ?1912–13; Shy One (Yeats), ?1912 (1920); Weep you no more sad fountains (J. Dowland), ?1912; Infant Joy (W. Blake), ?1913 (1924); Down by the salley gardens (Yeats), 1919 (1924) [arr. 1v, vn, *c*1950]; Ps lxiii, 1920; The Seal Man (J. Masefield), 1922 (1926); June Twilight (Masefield), 1925 (1926); A Dream (Yeats), 1926; Sleep (Fletcher), T, Bar, pf, 1926 [2 versions]; Take, O take those lips away (Shakespeare: *Measure for Measure*), T, Bar, pf, ?1926; The cherry-blossom wand (A. Wickham), 1927 (1929); Eight o-clock (A.E. Housman), 1927 (1928); Greeting (E. Young), ?1928 (1928); The Aspidistra (C. Flight), 1929 (1930); Cradle Song (Blake), 1929 (1929); The Tiger (Blake), 1929–33, rev. 1972; Binnorie (trad. ballad), *c*1940; Lethe (E. St Vincent Millay), 1941; The Donkey (G.K. Chesterton), 1942 (1984); God made a tree (K. Kendall), 1954

Arrs.: 3 Old English Songs (Shakespeare), 1v, vn, 1924 (1925); 3 Irish Country Songs (H. Hughes), 1v, vn, 1926 (1928)

MSS in *GB-ALb*; *US-BEm*, *R*, *WC*; private collections
Principal publishers: Chester, OUP, Winthrop Rogers, Boosey & Hawkes

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D. Kohnen : *Rebecca Clarke, Komponistin und Bratschistin* (Egelsbach, 1999)

LIANE CURTIS

Clarke, Robert (*b* Coney Weston, Suffolk, 1816; *d* New Moston, nr Manchester, 24 Aug 1882). English inventor of the PENNYWHISTLE and founder of the Clarke Tinwhistle Co. *See also* TIN WHISTLE.

Clarke, Stanley (M.) (*b* Philadelphia, 30 June 1951). American jazz fusion bass guitarist and bandleader. He first played the accordion, but quickly changed to the violin, then the cello and the double bass, before taking up the bass guitar, which he played in rhythm and blues and rock bands at school. In 1971 he played the double bass and the bass guitar with Pharoah Sanders and Joe Henderson. While touring and recording with Stan Getz the following year, he became a founder-member of Chick Corea's group Return to Forever; from this time he concentrated on playing the electric instrument, and recorded eight albums with the band, as well as his own disc, *School Days* (1976, Nemperor). After leaving in 1977, Clarke initiated several projects as a leader, playing with both jazz musicians and rock groups. His single *Sweet Baby* (1981, Epic), made with the keyboard player George Duke, reached the US top 20, and in 1983 he toured the USA with Return to Forever. In the late 1980s and early 90s he recorded two albums with Animal Logic, a rock group including the singer Deborah Holland and the drummer Stewart Copeland (of the Police), and in 1991 he toured around Europe in a jazz quartet with Herbie Hancock and Wayne Shorter. His principal activities continue to be in pop, rock and rap music, including numerous contributions to film and television soundtracks.

Clarke plays rapid, precise bass lines, and is well known for his slapping style which produces a stinging attack and a sound rich in treble frequencies that enlivens his syncopated phrases. In the early 1970s, a few years before the emergence of Jaco Pastorius, Clarke was the pioneering exponent of the bass guitar as a melodic instrument in jazz fusion styles.

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T. Mulhern: 'Stanley Clarke', *Guitar Player*, xiv/5 (1980), 66–94 [incl. discography] [Japanese edition]

CATHERINE COLLINS/R

Clarke, Stephen (*b* Durham, *c*1735; *d* Edinburgh, 6 Aug 1797). Scottish composer and organist. He was regarded as the best organist of his generation in Scotland. It is not known exactly when he settled in Edinburgh; he became organist at the New Episcopal Chapel, Cowgate, when it opened in 1771, and was resident continuo player at the Edinburgh Musical Society concerts from about the same time. He was also a folksong enthusiast, and is known to have collected a song from one Geikie, an Edinburgh barber, around 1775; and he undertook the harmonization of the first five volumes (1787–96) of *The Scots Musical Museum*, the famous folksong collection edited by Burns. Clarke became a close friend of Burns and corresponded with him on musical matters.

Clarke's compositions are competent but unimaginative. None was published until he was about 55, and then only for the educational market. Some ambiguous entries in the Edinburgh Musical Society programmes (*GB-Eu*), for example for 23 June 1769, may refer to performances of earlier, unpublished, and now lost harpsichord concertos. His *Museum* harmonizations are laudable in not forcing the tunes into inappropriate harmonic situations, but are sometimes plain to the point of dullness.

WORKS

6 Sonatas, hpd/pf, vn, op.1 (Edinburgh, *c*1790)
6 Easy Lessons, hpd, op.2 (Edinburgh, *c*1790)
2 Sonatas, pf/hpd, op.3 (London, *c*1792)
3 songs in The Scots Musical Museum, vi (Edinburgh, 1803)

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D. Johnson: *Music and Society in Lowland Scotland in the Eighteenth Century* (London, 1972), 67, 148–9, 188
D.A. Low: Preface to *The Songs of Robert Burns* (London, 1993)

DAVID JOHNSON

Clarke, William (*b* Edinburgh, *c*1775; *d* Edinburgh, 1820). Scottish composer and organist, son of STEPHEN CLARKE. He took over his father's post as organist at the New Episcopal Chapel, Cowgate, in Edinburgh, and completed the harmonizations for the sixth and last volume of *The Scots Musical Museum*. He was also an excellent keyboard player (described as 'a professor of the piano of much celebrity' in Sainsbury's *Dictionary* of 1824) and appeared at an early age playing piano solos in public.

William Clarke's compositions belong to a later generation than his father's: the best of them is probably the Violin and Piano Sonata in F, op.1 no.3 (1802), whose sonata-form first movement contains dramatic surprises intelligently imitated from Haydn. Clarke had inadequate training and his later works are disappointing; his organ

voluntaries contain several illiterate fugues, and the word-setting in his Scott songs is weak, although these are suitably expressive in mood.

WORKS

3 Sonatas, pf, vn, op.1 (London, 1802)
3 Easy Duets, pf, 4 hands, op.2 (Edinburgh, *c*1805)
Sonata, pf, vn, op.3 (Edinburgh, *c*1805)
12 Voluntaries, org/pf (Edinburgh, *c*1810)
3 Songs (W. Scott) (Edinburgh, *c*1810)
Clarke's Collection of Favourite Airs, pf (Edinburgh, *c*1815)
Other songs; pf arrangements, etc.

For bibliography *see* CLARKE, STEPHEN.

DAVID JOHNSON

Clarke-Whitfeld [Clarke], **John** (*b* Gloucester, 13 Dec 1770; *d* Holmer, nr Hereford, 22 Feb 1836). English organist and composer. He studied music at Oxford (against his family's wishes) under Philip Hayes. He was organist at Ludlow parish church, 1789, then at Armagh Cathedral, 1794, where his 'irresponsibility and extravagance' got him into bad odour with the authorities. Next he was Master of the Choristers at St Patrick's and Christ Church cathedrals, Dublin, 1798; organist of Trinity and St John's colleges, Cambridge, 1799; and organist of Hereford Cathedral, 1820. He was pensioned off by the Hereford chapter in 1833, having become incapacitated by paralysis. He took the BMus degree at Oxford (1793), honorary MusD at Dublin (1795) and MusD at Cambridge (1799, incorporated at Oxford, 1810). In 1821 he was appointed professor of music at Cambridge; he held that position until his death, though he was non-resident and inactive. Only one candidate, Edward Hodges, presented himself for a music degree during Clarke-Whitfeld's 15-year tenure. In 1814 on the death of his uncle, Henry F. Whitfeld, he assumed his mother's maiden name Whitfeld but he failed to benefit from the uncle's estate, 'owing to a Chancery Suit, and the unfeeling conduct of a relative', as he put it in a letter to Sir Walter Scott.

Clarke-Whitfeld was a solid and thoroughly trained church musician of a conservative type. He continued the 18th-century tradition of cathedral music into the 19th century, with a touch of Haydn's influence. He was progessive in one respect: he published much of the music he had composed or edited with fully written-out organ accompaniments, where figured basses had previously been usual. He was one of the most respected cathedral musicians of his generation, but none of his music has survived in common use today. His twin oratorios, *The Crucifixion* and *The Resurrection*, were among those that continued to preserve the Handelian manner. In his songs and glees he showed understanding of the romantic poets especially Scott and Byron, with whom he was acquainted. A few of his songs (such as *Here's the vow she falsely swore*, *One struggle more* and *What voice is this?*) rise well above the mediocrity of the contemporary English ballad. He did much useful editing of the oratorios and choral music of Handel, Purcell, Arne and many earlier English composers.

WORKS

5 Morning Services; 6 Communion Services, incl. 3 for S, S, B; 10 Evening Services; 27 anthems; 50 chants: most pubd in his Cathedral Music, i–iv (London, 1800–37)
The Crucifixion, perf. Hereford, 1822; The Resurrection, perf. Hereford, 1825
Over 50 songs, 3 ed. in MB, xliii (1979); 66 glees

EDITIONS

Fifteen Favorite Anthems, i–ii (London, 1805)
The Vocal Works of ... Handel, arr. org/pf, i–vi (London, 1805–8)
A Selection of Single & Double Chants, i–ii (London, 1810)

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NICHOLAS TEMPERLEY

Claro (Valdés), Samuel (*b* Santiago de Chile, 31 July 1934; *d* Santiago, 10 Oct 1994). Chilean musicologist. He studied composition and musicology at the University of Chile under Alfonso Letelier and Juan Orrego-Salas (taking the licentiate in 1960 with *Acústica y sonido musical*), and privately under Lucila Césped; he also studied musicology under Lang, Edward Lippman and Ernest Sanders at Columbia University (MA 1964), and composition and electro-acoustic music under Beeson, Luening and Ussachevsky. Subsequently he was professor of musicology at the University of Chile (1964–82), where he was also secretary of the music faculty and editor of *Revista musical chilena* (1964–8, 1981). At the University of Chile he directed the Institute of Musical Research (1968–70) and was dean of the faculty of music and performing arts (1973–6). In the 1980s he transferred his instructional and research activities to the Catholic University of Chile where he remained until the end of his life. He was vice-rector there (1985–90). He was a member of the Chilean Academy of History and a corresponding member of the Spanish Royal Academy of History. His main areas of research were Hispanic-American colonial music and Chilean 19th- and 20th-century music. He catalogued, transcribed and published valuable primary sources from various South American archives, and was awarded a Guggenheim Foundation Fellowship (1975–6) to study the role of music in 16th- and 17th-century Latin American society. He also discussed in several publications the necessity to conceptualize Latin American historical musicology as an inter-disciplinary field of study. Late in life he gave convincing evidence of this integrative view of musicology with the publication of his book (1994) on the *cueca*, the foremost national dance and music. Claro's career in his multiple activities contributed substantially to the development of musicology in Chile.

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GERARD BÉHAGUE

Claron (Sp.). *See under* ORGAN STOP.

Clarone (It.). *See* BASS CLARINET.

Clàrsach. Scottish Gaelic term for the Celtic harp, cognate with the Irish CLÁIRSEACH (*see also* HARP, §V, 2 and IRISH HARP (i)). Variant forms include *clarseach*, *clarsech* and *clarseth*.

The term 'clàrsach' appears to derive from *clàr* (a board or plank, presumably referring to the soundboard). The modern instrument stands about one metre high. The resonator was traditionally cut from solid wood: hornbeam, sycamore or willow. The neck, joining the soundboard to the forepillar, is curved rather than upright. The strings, formerly made of brass and played with the nails, are now made of gut and played with the flesh of the thumb and the first three fingers. The range is from *E♭* to *g‴* and the instrument is tuned to the scale of E♭ major. It has a blade mechanism for pitch alteration which operates on each string singly.

The instrument stands on the floor or on a small wooden support; the player sits on a low stool. Unlike the Irish *cláirseach*, which was supported on the player's left shoulder, the Scottish *clàrsach* is supported on the right shoulder. Historic examples of the instrument are the 'Lamont' and 'Queen Mary' harps in the Scottish National Museum of Antiquities, Edinburgh; both probably date from the 15th century. Scottish history recounts the prowess of many harpers, including the early 15th-century poet-king James I, but the only one about whom much is known is Roderick Morison (1656–1713/14), a blind harper who studied the instrument in Ireland and was employed at Dunvegan Castle, Skye. Some extant melodies are speculatively associated with him. It is clear that the harper traditionally accompanied bardic poetry even if some of the surviving airs appear to have been purely instrumental. During the 18th century harp playing died out in Scotland but was revived towards the end of the 19th; the first instruments used in the Clàrsach Competition (founded in 1892 in the Scots Gaelic Mod) were made in England.

In the 1930s the 'highland hump' (or harmonic curve) was introduced into the crossbar by Briggs of Glasgow; this afforded increased string-length in the treble. More recent developments include the staving of the back of the resonator and the extension of the range to C – innovations made by Mark Norris of Peebles in the interests of increased resonance. Norris has also designed and manufactured a mechanism which adjusts string pitch by a semitone, using a forked disc which exerts equal pressure from either side of each string. This innovation permits changes of tonality without a loss of string alignment and with minimal loss of sonority. It also facilitates experimental pitch bending and rapid changes of tonality.

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RONALD STEVENSON

Clarseath [clarsech, clarseth]. *See* CLÁIRSEACH.

Clash, the. English punk rock group. Its principal members were Joe Strummer (John Mellors; *b* Ankara, 21 Aug 1952; vocals and electric guitar), Mick Jones (*b* London, 26 June 1955; electric guitar), Paul Simonon (*b* London, 1956; bass guitar) and Nicky 'Topper' Headon (*b* Dover, 1956; drums). With such early songs as *White Riot* (1977) and *London's burning* (1977), the Clash was the politically militant face of the British punk rock movement. The group's approach was built around Jones's crisp guitar phrasing and the pointed sloganizing of Strummer's lyrics delivered by their composer in a staccato, Cockney-flavoured recitative. Between 1977 and 1982 Strummer and Jones composed, performed and recorded dozens of incisive songs, using musical ideas from reggae and rockabilly as well as punk. Among the most outstanding were *English Civil War* (1978), *Tommy Gun* (1978), *Train in Vain* (1979) and *Rock the Casbah* (1980), which was written by Headon. The Clash dissolved in 1982 after a dispute between Strummer and Jones, who subsequently formed the group Big Audio Dynamite (BAD). Strummer later composed scores for the films *Walker* (1987) and *Permanent Record* (1988).

DAVE LAING

Classical. A term which, along with its related forms, 'classic', 'classicism', 'classicistic' etc., has been applied to a wide variety of music from different cultures. It evolved from the Latin *classicus* (a taxpayer, later also a writer, of the highest class) through the French *classique* into English 'classical' and German *Klassik*. In one of the earliest definitions (R. Cotgrave: *Dictionarie of the French and English Tongues*, 1611), *classique* is translated as 'classical, formall, orderlie, in due or fit ranke; also, approved, authenticall, chiefe, principall'. The two parts of this definition will be retained here and glossed as (i) formal discipline, (ii) model of excellence, supplemented by (iii) that which has to do with Greek or Latin antiquity (*Dictionnaire de l'Académie*, 1694), and (iv) that which is opposed to 'romantic', the latter understood as morbid and unruly (Goethe, 1829). Of the various meanings, (ii) has had the widest currency over the longest time. In this general sense, for example, Forkel recommended J.S. Bach's main keyboard works as 'klassisch' (1802, rendered in the English translation of 1820 as 'classical'). Generic excellence accounts for the similar labelling of Josquin's motets, Palestrina's masses, Couperin's suites, Corelli's concertos, Handel's oratorios and Schubert's lieder – though as Finscher has observed (1966), the term is properly reserved for works in genres ample enough in scope and developmental possibilities to be susceptible of 'classical' fulfilment.

In the early modern era, it was more often in the first two senses enumerated above that the terms 'classic' and 'classical' were applied with regard to literature and art, with analogies to Greek and Roman culture only gradually coming to the fore. This was especially true as regards music (e.g. Scacchi, 1643; Schütz, 1648), for which no antique heritage was known to survive (see Nägeli, 1826). As Weber has shown (1992), it was in 18th-century England that 'classical' first came to stand for a particular canon of works in performance, distinct from other music in terms primarily of quality, but also to some extent age (the Concert of Ancient Music generally restricted offerings to pieces written more than two decades earlier). Civic ritual, religion and moral activism figured significantly in this novel construction of musical taste, converging notably in the cult of Handel. On the Continent, where canonic concert repertories were slower to develop (or were not entirely public, as with the Viennese concert series organized by Gottfried van Swieten during the 1780s and Raphael Georg Kiesewetter during the 1810s), 'classical' music continued up to the end of the 18th century to be understood mainly in its traditional senses – as when Constanze Mozart deemed the value of her late husband's compositional fragments equal to that of 'fragments of classical authors' (letter of 1 March 1800). The composer's biographer Niemetschek, in positing the 'classical worth' of Mozart's music, had earlier written (1797, rev. 1808) that 'The masterpieces of the Romans and Greeks please more and more through repeated reading, and as one's taste is refined – the same is true for both expert and amateur with respect to the hearing of Mozart's music'. For Spazier (1800), too, a classical work of music was one that 'must gain from each [new] analysis'.

1. The Viennese 'Classical' idiom. 2. Earlier 'classicisms'. 3. Neo-classicism, Romantic classicism.

1. The Viennese 'Classical' idiom. Well into the 19th century, many partisans of 'classical' music, continental as well as British, defined their preferred repertory negatively, in opposition to mere virtuoso display, Romantic music, Rossini and other 'trumpery'. But by the 1830s 'classical' music was coming increasingly to be identified specifically with the 'Viennese classics' composed by Haydn, Mozart and Beethoven, and it is to these that the term-complex usually refers when encountered without further qualification in more recent writings on music. The notion that these works constituted a 'classical period' or 'school' arose among German writers in the 19th century, in part by analogy with the *Weimarer Klassik* created by Goethe and, to a lesser extent, Schiller. Kiesewetter (1834) referred to 'the German or (perhaps more rightly) ... the Viennese school', and other writers followed his lead. (His limitation of this school to Mozart and Haydn was endorsed by Finscher (*MGG2*), who cited Beethoven's slowness in approaching the genres in which they excelled, among other factors.) The explicit linkage of 'Viennese' with 'classical' was codified in the early 20th-century writings of Sandberger, Adler and Wilhelm Fischer, along with explanatory schemes regarding its evolution. Blume extended the boundaries of this putative period back to the middle of the 18th century and forward to include all Schubert's works, weakening any conception of a closely knit or precisely defined movement: he specifically denied the possibility of stylistic unity within the period between the deaths of Bach and Beethoven. Rosen restricted what he called the 'classical style' mainly to the instrumental works of the mature Haydn and Mozart, and of Beethoven. In this view, for which Finscher found early 19th-century documentation (e.g. Wendt, 1831, 1836), there was a stylistic period that stretched from Haydn's obbligato homophony, achieved in the 1770s and capped by the op.33 quartets, to the threshold of Beethoven's last period, when the 'classical' forms are supposed to be overstepped or disintegrating.

That there was a 'classical idiom' shared by Haydn, Mozart and, to an extent, Beethoven is more generally agreed than is the existence of a 'classical period' (*IMSCR VIII: New York 1961*). If applied to the music exclusively of these three composers, or to the historical phenomenon of their posthumous reputations, the appellation 'classical idiom' is justified; in describing music generally during these composers' lifetimes, it is perhaps better to speak of a 'Viennese' or 'Austro-Bohemian' school (with analogous terms for other local traditions), rather than of a diluted 'classical period'. Some writers of the time, such as John Marsh, distinguished only between the 'modern' style and all that came before it. Haydn's central role in the refinement and propagation of this new style is manifest (see Koch, 1793, and Marsh, 1796), despite his early geographic isolation, and differences of opinion concerning the date by which his works display full mastery. Haydn's abandonment during the 1770s of certain more local or personal features of his style – possibly connected with the wider circulation of his music in print – was followed by his achievement of an individual synthesis of pleasing tunefulness (the *galant* style) with the learned devices of counterpoint he had previously used somewhat forcedly and selfconsciously (the op.20 quartets) – though Webster (1991) has pointed to fundamental continuities of technique between the composer's music in this and later periods. By about 1775 Haydn had put behind him, for the most part, the mannerisms of 'Empfindsamkeit' – though this idiom still retained some utility for certain

types of keyboard and chamber music – and the obsessive pathos of *Sturm und Drang*, and assimilated in his own language the fantasy qualities, 'redende [speaking] Thematik' and developmental skills of C.P.E. Bach. Mozart followed Haydn closely in the 1770s in his quartets and symphonies, and the dedication of the six quartets to Haydn speaks eloquently enough of their close relationship. Other elements in the synthesis achieved by both are use of dynamics and orchestral colour in a thematic way (perhaps a legacy of the Mannheim School); use of rhythm, particularly harmonic rhythm, to articulate large-scale forms; use of modulation to build longer arches of tension and release; and the witty and typically Austrian mixture of comic and serious traits (pilloried by north German critics, who held firm against any alloying of the *opera seria* style by that of *opera buffa*). During the 1780s Haydn's instrumental works were very widely printed and diffused. His language had become understood (as he told Mozart when he set out for England) by all the world. This universality, which Mozart also achieved, especially with his concertos and operas, deserves to be called 'classical' even under the most precise definition (ii above).

A strong case may also be made for both composers on grounds of formal discipline (i). Their high technical skill is patent. Sovereign ease of writing, learning lightly worn, happiness in remaining within certain conventions or at least not straying too far from them – conventions that were bound to please and aid the public – these mark what Henri Peyre called the 'classical' attitude. Peyre posited further that the 'classical' artist, regardless of the field or period, worked in complicity with his public, attempting to fulfil its expectations, and was not afraid to be pleasing or to submit to society's conditions. Haydn had more success, initially, in pleasing a very wide public, than did Mozart, but from the latter's own words it is known that he wrote for 'all kinds of ears – tin ears excepted'. In this easy relationship with the expectations of the consumer lies one explanation for the fecundity of Mozart and Haydn, for the hundreds of works with which they enriched all genres (absolute mastery of every genre makes Mozart in this sense the last of the universal composers). Colossal productivity such as theirs presupposes a down-to-earth, workmanlike approach to the craft. Mozart once described, in typically earthy language, how he wrote music ('as sows piddle'). A similar fecundity was enjoyed by Boccherini, Clementi, Gossec and many other masters of the time. Haydn's acceptance of certain conventions did not prevent his symphonies from being received by his contemporaries as highly original, and so dramatic in nature that they seemed literally to speak. Grétry (*Mémoires*, 1789) urged them as models for opera composers, and marvelled at Haydn's unique ability to get so much out of a single motif. In 1806 specific and detailed programmes were published for both Haydn's Drumroll Symphony (Momigny) and Mozart's Symphony K543 (August Apel, in poetic form), dramatizing these works even further.

Gerber summed up Haydn's symphonic style in his *Lexicon* (1790):

> Everything speaks when his orchestra begins to play. Each subordinate voice, which in the works of other composers would be merely insignificant, often becomes with him a decisive principal part. He commands every refinement, even if it comes from the Gothic period of the grey contrapuntists. But as soon as Haydn prepares it for our ear it assumes a pleasing character in place of its former stiffness. He possesses the great art of making his music oftentimes seem familiar; thus, despite all the contrapuntal refinements therein, he becomes popular and pleasing to every musician.

Haydn's reliance on actual folk melodies has been shown in relatively few cases, but touches of local colour enliven the fabric of his music from the earliest divertimento-style works to *The Seasons*. His art was popular by intention, and was so received. Mozart too was aware of seeking a middle ground between what was too difficult for the public and what was easy and threadbare (letter of 28 December 1782). Beethoven stood close to both at first, compositionally and in his aim of pleasing a wide public (especially in his works involving the piano); in orchestral style he took up where Haydn left off. The wave of music from Revolutionary France also had a powerful impact upon him and helps account for the exalted moral tone, the extra-musical messages that play an increasing role in his art from the 'Eroica' Symphony onwards. Whether the mature master tended more towards the 'classical' or 'romantic' has been, and will be, long debated. The circumspection or self-possession (*Besonnenheit*) that Hoffmann found in his mature works, and the degree to which his last compositions in particular are preoccupied with the premises of musical language itself, betray the deep roots of his manner in the music of Haydn and Mozart. His style of life marked him as a romantic in the eyes of his contemporaries, who also noted quite early his 'tendency towards the mysterious and gloomy' in music (Ignaz Ritter von Seyfried, 1799). By turning increasingly inward, away from the public, in his last years Beethoven strayed from one of the ideals of 'classical' art: ease of communication. In the Jean Paul sense he appeared to be a 'romantic' artist, wild, extravagant, boundless, isolated and possessing the other traits then coming into fashion with the young German *littérateurs*. But this means little because anything they perceived as imaginative, deeply moving and colourful, including the music of Haydn and Mozart, automatically became 'romantic' (e.g. E.T.A. Hoffmann). One measure of the distance in attitude travelled beyond Mozart and Haydn is Beethoven's decreasing productivity, matching his increasing selfconsciousness about being original – the necessity for every work to be a universe unto itself, born of struggle and speaking an individual expressive language. Perhaps this striving for the ultra-expressive can usefully be contrasted with a 'classical' attitude of genuine modesty and willing restraint, personal and artistic. One suspects that Mozart would have reacted to Beethoven at his most 'pathetic' the way he did to the Klopstock style, which he found 'sublime, beautiful, anything you like, but too exaggerated and pompous for my delicate ears', or to the music of Schweitzer's *Rosamunde*, in which he found 'nothing natural, everything exaggerated, and badly written for the voices'. Mozart recurrently stressed the virtues of moderation, the unforced, the thread ('il filo') that allowed one musical thought to follow naturally upon another.

The interpenetration of French, Italian and German music during the last part of the 18th century – long disregarded by scholars more intent on studying the quirks of 'sonata form' or defining the 'classical style' – is indisputable, and argues in favour of a 'classical' moment, if not period. Similarities in musical discourse at Naples, Paris and Berlin outweighed the dissimilarities, a situation that did not obtain 50 years earlier, when critics could perceive only national differences. A cosmopolitan style, cultivated in all the great capitals, was carried, through

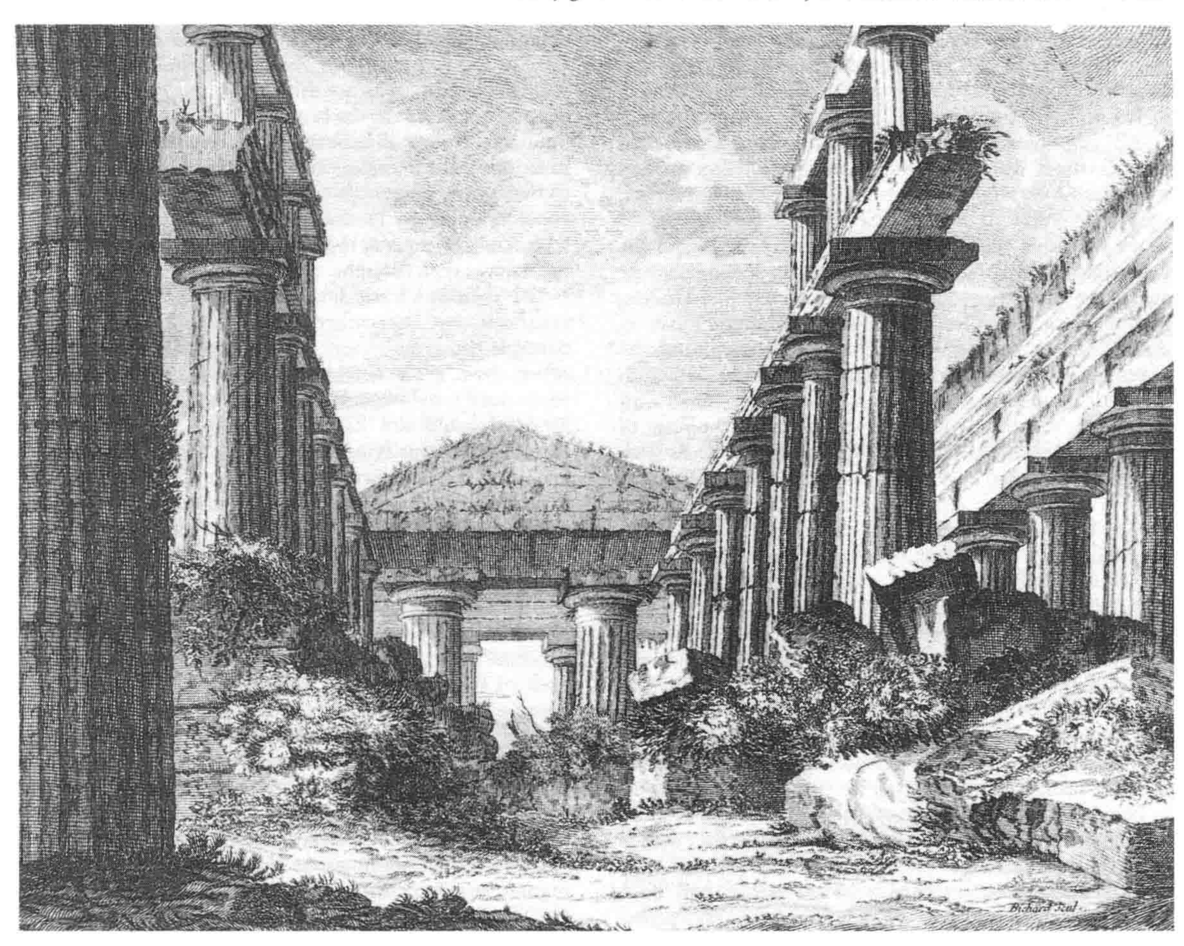
massive diffusion by prints and copies, to every corner of Western civilization. The coining of this *lingua franca* does not necessarily depend on knowledge of the Viennese 'classical idiom'; rather, its common denominator – the irreducible core of stylistic unity – would seem to rest upon the uncontested dominion of Italian opera. Dent went so far as to state 'the classical tradition is nothing more or less than the Italian tradition'.

2. EARLIER 'CLASSICISMS'. Humanist leanings tended to promote the subsuming of definitions (i) and (ii) above under (iii), especially in France. But even in France, antiquity's models of excellence were deemed to have been equalled or surpassed about 1670–85 by modern writers like La Fontaine, Molière and Racine ('nos auteurs classiques', as Voltaire later called them). They, and Voltaire himself, became literary models for all Europe during the 18th century, and were accordingly given status as 'classical'. By analogy with literature, some scholars have attached the same sobriquet to French 17th- and 18th-century music, although it had not nearly so wide a sway. According to Dufourcq, 'la musique française classique' stretches from the founding of Baïf's Académie in 1571, the most important musical consequence of French humanism, until the Revolution. Setting in opposition 'l'opéra française classique' (from Lully to Gluck) and 'romantique' (the 19th century) betrays the literary distinctions that were imported into France pursuant to Goethe's vexing dichotomy (iv above).

The Arcadian Academy founded at Rome in 1690 became the focal point of Italian literary 'classicism'. It promoted a more sober approach to form and language, avoidance of 'Baroque' hyperbole (so-called 'Marinismo') and explicit submission to antique models (but implicit recognition of French models as well). Reform of the opera libretto by Zeno and Metastasio was a direct consequence of Arcadian 'classicism'. While refining diction and polishing language for specifically musical purposes, Metastasio separated the comic and serious genres and raised the latter to an elevation of style it had not known. In his aria texts, in particular – which he considered to be comparable in function to the choruses in ancient tragedy – he reduced vocabulary to a small number of quite simple, universal images (*see* OPERA SERIA). By the time he left for Vienna in 1730 he was already regarded as the most influential model in the field, the final codifier of aria opera. His debts to the French tragedians were, somewhat to his embarrassment, recognized as such at the time (as were the debts, more freely admitted, owed by Goldoni to Molière). There is nothing extraordinary in that one literary 'classicism' should stand on the shoulders of another, imitation belonging to the phenomenon by nature.

Quite extraordinary, on the other hand, is the effect that Metastasian elegance had on the tonal art. The poet's mellifluous language and clarity of expression taught musicians similar virtues, or so they believed. Eximeno (y Pujades) (1774) specified that it was Metastasio's 'dolcezza' that prompted Italian composers and singers to raise music to its 18th-century peak of perfection. Arteaga (1783) equated the reform of the libretto with the beginnings of 'modern' music. By their own admission, 'modernists' as diverse as Hasse, Jommelli, Rousseau, Grétry and Paisiello claimed Metastasio's verses as their main source of inspiration. Mozart, typically, cut his compositional teeth by setting Metastasian arias, and was involved with the poet's works right up to the end, in *La clemenza di Tito* (the very drama that Voltaire proclaimed 'equal, if not superior to the most beautiful productions of the Greeks'). Haydn rated his setting of Metastasio's *L'isola disabitata* among his best works. Cimarosa was still setting Metastasio, albeit with many modifications, to the end of his life. The Berlin critic Krause, in what might be called a poetics of Metastasian opera, *Von der musikalischen Poesie* (1752), wrote that 'good taste consists in flattering the ear and touching the heart; it has reached perfection in the Italian operas of Hasse and Graun'. C.P.E. Bach still subscribed to this view when he wrote in his autobiography of 1773 that 'Berlin [Graun] and Dresden [Hasse] represented a new era in music as a whole and in its most accurate and fine performance in particular', a highpoint which he feared had since passed, owing to inroads made by the comic style. Hasse was widely considered the leading figure of the style the 18th century called 'galant' and as such was one of the main predecessors of the 'classical' synthesis. This style prevailed up to and beyond the middle of the century (well beyond in Berlin) and constituted one of the most admired translations of Arcadian classicism into music (Metastasio preferred Hasse above all other composers). At the same time two other Arcadians, Goldoni and Galuppi, raised *opera buffa* to a peak of literary-musical excellence, the one inspiring the other to new heights of parody, irony and wit (providing worthy forerunners on the path leading to the collaborations between Da Ponte and Mozart). Galuppi's definition of good music, told to Burney, was 'vaghezza', 'chiarezza' and 'buona modulazione'; his own music shows that even the last applies mainly to melody. What sounded 'modern' to the generation that matured around the mid-century was elegant, affecting melody, of a periodic nature, tastefully 'graced' with many fine nuances, and simply accompanied. Even C.P.E. Bach was so caught up by this aesthetic that he deprecated the operatic arias (but not the oratorios) of Handel, saying of him 'he could never have become a Hasse or a Graun even if he had had the opportunity'. Instrumental music found no rationale with Quantz and Bach except as an imitation of fine singing: Italian singing, to be sure, and above all that paragon of the age, the castrato.

3. NEO-CLASSICISM, ROMANTIC CLASSICISM. Forces were abroad in the mid-18th century that would eventually overthrow the notion that music existed to 'flatter the ear' (but not its corollary about 'touching the heart'). At first less literary than artistic and archaeological, they proceeded from the emotional rediscovery (once again) of the force and sublimity of antique monuments, whether intact or, more characteristically, in ruins. The movement began in the 1740s with the coming together of Piranesi and members of the French academy in Rome. Hugh Honour described their artistic breakthrough as follows: 'Encouraged to look at Antiquity with fresh eyes, they sought its essence in the primitive – painters in the spare drawings of Greek vases and architects in the robustly masculine, austerely undecorated Doric temple at Paestum'. An important turning-point was the expedition led by the Marquis de Marigny (brother of Mme de Pompadour) to Paestum in 1750, the occasion which produced Jacques Soufflot's famous sketch of the ruined temple of Neptune from location (see illustration), a sketch that was later engraved, used for an actual stage-setting (1755), and influenced subsequent ruins shown on the operatic stage.



'Temple of Neptune' at the Sanctuary of Hera, Paestum: engraving by Jean-Baptiste Bichard after Jacques-Germain Soufflot from 'Suite de plans de trois temples antiques à Paestum' (Paris, 1764)

Out of a collective vision of an antiquity to be revived in all its sombre, even primitive qualities emerged what art historians now call 'Neo-classicism' or 'Romantic classicism'. Theorists and critics were quick to seize upon the trend, among them Caylus, who started bringing out his illustrated *Recueil d'antiquités* in 1752; Laugier, who in 1753 attacked both the Italian Baroque and the French Rococo for having strayed from the simple truths of nature; Lodoli, whose rigorist ideas on architecture were codified by Algarotti the same year; and Winckelmann, whose better-known work appeared in 1755, mixing sentimentalism with an idealistic nostalgia for everything Greek, in which he saw 'noble simplicity'. These and similar works represent a reaction against the earlier 18th century's playful treatment of the antique heritage – against 'la mythologie galante', as it has been termed. Longing for the grandeurs of a greater past (whether that of antiquity, the Middle Ages, the Renaissance, or Louis XIV) back beyond the immediate past accounts for the beginnings of both 'romantic' and 'neo-classic' art; the latter has been called a dialect within the language of the former.

Algarotti was in the vanguard of operatic as well as architectural reform. In *Saggio sopra l'opera in musica* (1755) he advocated a return to first principles, suggesting a closer look at ancient drama and even at ancient amphitheatres. Larger and better opera houses in Italy had provided the models for the rest of Europe since well before Algarotti's time, but no one spelt out as he did the needs with regard to both sight and sound. Larger orchestras were the consequence of increasingly large theatres, and ultimately a style of music to fill them, truly symphonic and grandiose, instead of chamber-like (as in the early symphonies of Sammartini). Concomitant with this passion for grandeur along antique lines, which increased towards the end of the century, was the revival of interest in the operatic chorus. Before Algarotti even Krause had awarded the palm to French opera in this respect, and for integrated ballets, saying that Italian opera could only be improved by adding these resources to its basic strengths.

That is what happened at Parma a few years later when Frugoni adapted some of Rameau's librettos for setting by Traetta; in the preface to *Ippolito ed Aricia* (1759) Frugoni defended the introduction of choruses by referring specifically to Greek practices. Earlier, at Rome, Jommelli had taken the bold step of ending his *Attilio Regolo* (1753) with an impassioned obbligato recitative and a chorus. It is no coincidence that Rome and Parma, two of the main centres of 'neo-classical' art in the 1750s, were the main meeting-grounds of French and Italian ideas, nor that Jommelli and Traetta worked for patrons who played such a role in the archaeological excavations.

Jommelli's appointment at Stuttgart in 1754 had an electrifying effect on German music similar to Hasse's at Dresden 20 years earlier. Traetta reached tragic heights in his works for Vienna (1761, 1763) and Mannheim (1762) for which Heinse could find no better praise than to call them 'classical' and 'worthy of the ancient tragedies'. A certain mutual strengthening between artists, such as Haydn and Mozart later experienced, is evident in the relations between the Neapolitan Traetta and the Bohemian Gluck around 1760; as a result, Vienna's future eminence was already well launched. Gluck, like Traetta, had been much involved with French dramatic music in the 1750s. In setting *opéra comique* he acquired the popular tunefulness that this genre promoted, corresponding with its seeming naturalness. His involvement with ballet, too, together with his experience as a composer of *opera seria*, endowed him with a fund of resources with which to create a new supra-national kind of musical tragedy. The vision he achieved in *Orfeo ed Euridice* (1762, Vienna), with the important collaboration of his poet, Calzabigi (as well as the choreographer, Angiolini, and scenographer, Quaglio), represented a triumphant expression in opera, the total art form, of the new wave of radical severity in expression. His contemporaries viewed Gluck's control of vast time spans as epochal: the working against each other of the Infernal and Elysian scenes in *Orfeo*, for example. They also singled out his painting of gesture in music (which influenced subsequent composers of melodramas, dramatic ballets and symphonies; *see* STURM UND DRANG).

The publication of *Orfeo ed Euridice* at Paris in 1764 caused little stir. A decade earlier the style that subsequently came to be known as 'Rococo' had been superseded, almost overnight. Much notice had been taken of a turn towards 'Greek simplicity' in spoken drama with Guimond de La Touche's *Iphigénie en Tauride* (1757), which Grimm and Diderot praised because 'it suppressed all *galant* intrigues such as had heretofore disfigured the genre'. But Grimm could not bring himself to credit Calzabigi for doing the same in opera, and his prejudices against non-Italian musicians prevented him from recognizing in Gluck's score a similar turn towards simplicity and stark, unadorned pathos, nourished by dreams of ancient glories. Only later, after Gluck's personal triumph in Paris, did Grimm admit that his music represented a transgression of earlier boundaries, going beyond Metastasio's vision of Arcadia, to achieve that same sobriety and gravity that he applauded elsewhere in the arts.

The tragic tone of Gluck's *Orfeo* and *Alceste* (1767) helped feed the subsequent wave of 'Sturm und Drang' pathos in the Viennese symphonists, and even contributed to the deepening of Haydn's symphonic style (according to Feder). These operas, together with Gluck's masterpieces for Paris in the 1770s (pronounced 'classiques' by Grétry), established the bases upon which musical tragedy could continue to evolve. Piccinni's, Salieri's and Sacchini's French operas, as well as those of Méhul and Le Sueur, extended the lineage, which came to a magnificent climax of tension in Cherubini's *Médée* (1797), a work which subsumes Haydn's symphonic development as well as various French and Italian operatic styles, and which, moreover, had a powerful impact on Beethoven. In explaining his *Mort d'Adam* (1809), Le Sueur made a statement that characterizes the attitude of this whole school; he had 'avoided all semblance of the musical Gothic and followed only the grand taste of the antique, so that the work was not directed to one country, or one people, but rather to the brotherhood of the human race'. Similarly, Rousseau believed that his invention of *mélodrame* revived the *mélopée*of the Greeks. Previous claims to the contrary notwithstanding, it is clearly necessary to consider antiquity (definition iii) in relation to what was 'classical' in music, because that is how musicians themselves then thought.

The various 'classicisms' in the arts of Europe are not contradictory, but rather like a series of waves piling towards the same shore: the one phase builds upon the other, just as a single art is nourished often, and reciprocally, by a sister art. What the Viennese 'classics' attained could not have come about without passing through the purifying fires of that mid-18th-century upheaval which generated 'Sturm und Drang' and 'Romantic classicism'. It was fortunate that the most revolutionary creative spirits, those seeking raw antiquity and primitive passions, had the strengths of Arcadian 'classicism' to fall back upon, as necessary, and even beyond these, the achievements of French 'classicism'. In a work like Mozart's *Idomeneo*, of crucial significance to his subsequent artistic development, the contribution from each of these phases can be identified, which does not deprive the opera of its purity, consistency or tragic dignity. Mozart's motivic and tonal control extended over the span of an entire opera for the first time in *Idomeneo*. Such careful relating of every detail to the whole can be regarded as fully 'classical', in contrast with the more random stringing together of tonalities characteristic of Hasse and the *galant* phase. Haydn achieved the same organic unity in his last period, most superbly in *The Creation* and *The Seasons*, two monuments that serenely summarize his life's work, while mirroring his lifelong and deep-seated feelings for nature.

See also BAROQUE; EMPFINDSAMKEIT; ENLIGHTENMENT; GALANT; OPERA, §IV; ROCOCO; ROMANTICISM; STURM UND DRANG.

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DANIEL HEARTZ/BRUCE ALAN BROWN

Classical Concert Society. London society founded in 1908 to continue the work of the Joachim Quartet; *see* LONDON, §VI, 2(iii).

Classical Harmonists. Choral society founded in 1851 in BELFAST.

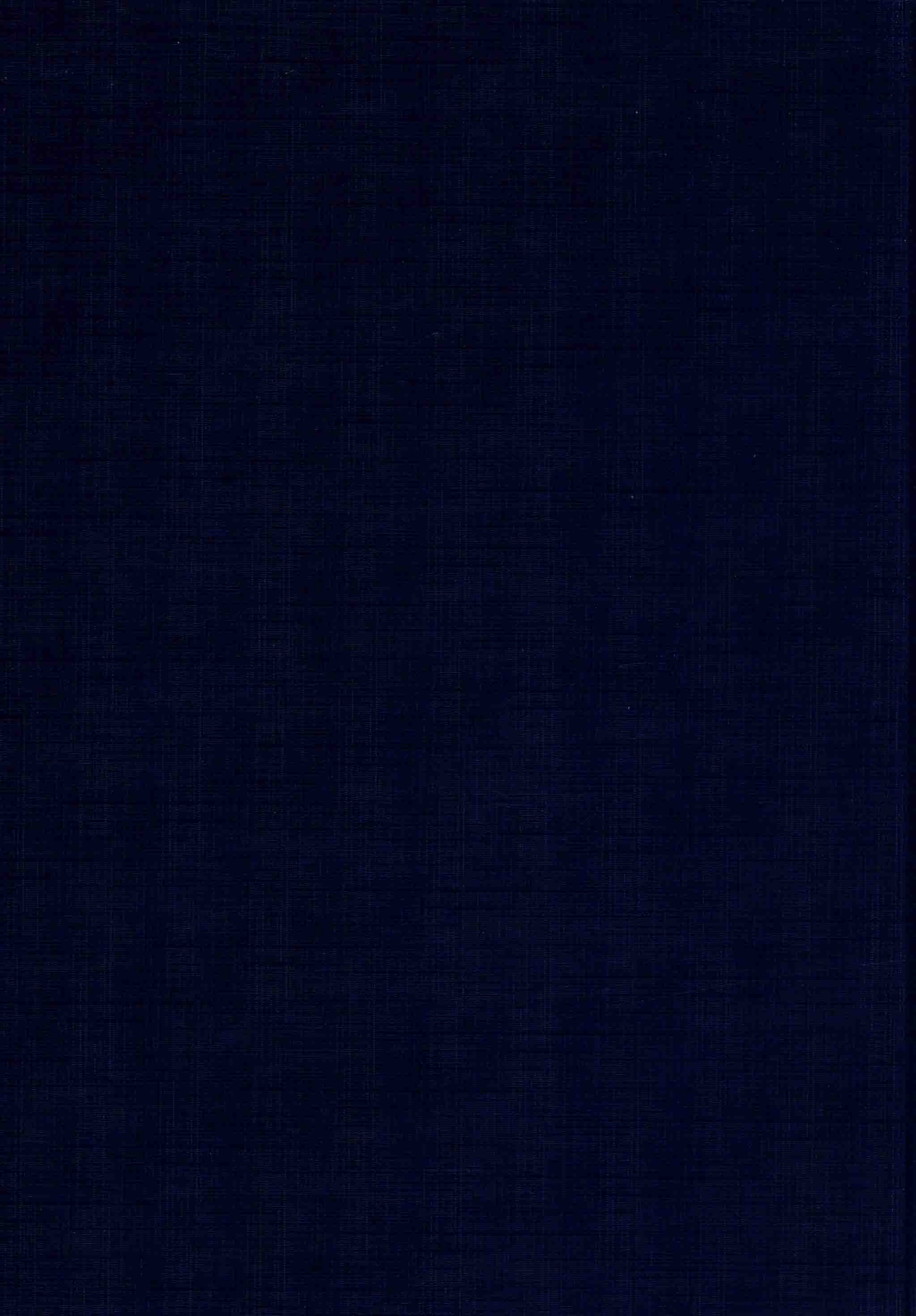
Classic rock. A term identifying the incorporation of classical music referents into some rock, from the late 1960s onwards. The term is common in the USA and all but unknown in the UK, and should not be confused with the idea of the classic rock song, whose popularity and frequent playing have made it a standard part of rock repertory.

The earliest notable example was Procol Harum's *A Whiter Shade of Pale* (1967), whose scalic descending bass and close part-writing recalled late J.S. Bach. From there it spread to various British progressive bands such as Yes, whose re-orchestration of the third movement of Brahms's Symphony no.4 appeared on *Fragile* in 1971, the *Concerto for Group and Orchestra* of Deep Purple in 1970 and the work of arranger David Palmer with Jethro Tull, particularly in that group's regular concert performances of a Bach bourée. Even Queen's *Bohemian Rhapsody* (1975) was perceived to overflow with the sentiments of Italian grand opera. Emerson, Lake and Palmer made use of East European material, transcribing Musorgsky's *Pictures at an Exhibition*, Bartók's *Allegro barbaro*, Janáček's Sinfonietta, works by Tchaikovsky and later those of Copland and Ginastera. Subsequently heavy metal guitarists from Ritchie Blackmore to Yngwie Malmsteen would rely on Baroque violin figuration, particularly from Tartini, Vivaldi and Corelli, to inform their virtuosic techniques.

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